Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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JULY 1, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field



OVERSHADOWING SUPREMACY IN EXHIBITOR CIRCULATION!

No "ifs" or "ands" or "buts" about it. 8374 exhibitors pay for *Motion Picture News* of their own free will and choice.

The Audit Bureau experts say so. *That's Conclusive!*

And it's the only true gauge of reader preference!

VOL. XXVI No. 1

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PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

WILLIAM FOX *presents*

WILLIAM RUSSELL in A SELF-MADE MAN

Adapted from
JACK SPURLOCK—PRODIGAL
by
GEORGE HORACE LORIMER

Directed by
ROWLAND V. LEE

IT ASTONISHES
EXHIBITORS—
THE AMOUNT OF MONEY
MADE BY ONE OF
THESE VIVID LIVE-WIRE
RUSSELL PICTURES



FOX
IS INDEPENDENCE & STRENGTH

Press Ads Are Used By New York's Biggest Theatres!

And see how they stand out!

PARAMOUNT'S press book advertisements are now used exclusively for all display advertising by the Rivoli and Rialto Theatres, New York.

This is the most expensive newspaper space in the world. It *has* to be filled with the best possible advertising.

If there were anything better than the press ads the Rivoli and Rialto would know it.

But there isn't! The same layouts and copy which every exhibitor in the country *gets free*, cannot be improved on by the *finest theatres in New York*.

You don't have to hire an expensive advertising staff. Paramount has already done that for you. These experts are paid by the company—*but they work for you!*

These theatres also get the benefit of the national advertising by the line "The Home of Paramount Pictures." That's another business-getter that you get for nothing!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY


THE NEW YORK HERALD, SUNDAY, JUNE 11, 1922
AMUSEMENTS.
MARK STRAND
IRISH WEEK
ALBERT E. SMITH presents
"MY WILD IRISH ROSE"
Adapted from DION BOUCICAULT'S famous play "THE SHAUGHRAUN" with an all star cast and a special musical setting—
A CHARMING ROMANCE OF OLD ERIN THAT YOU WILL LOVE
—A— VITAGRAPH SPECIAL
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor
Selections from "Princess Pat"—Herbert
MARK STRAND TOPICAL REVIEW
"LOVE IS BEST OF ALL" ESTELLE CARNEY
"PROLOGUE" "IRISH MELODIES" STRAND MALE QUARTETTE
LARRY SEMON in his latest "A PAIR OF KINGS"
RIVOLI
THE HOME OF PARAMOUNT PICTURES
BROADWAY AT 49th STREET
BEGINNING TO-DAY
Adolph Zukor presents
Thomas Meighan
IN GEORGE ADE'S
"Our Leading Citizen"
with Theodore Roberts and Lois Wilson
RIVOLI CONCERT ORCHESTRA
RIALTO
THE HOME OF PARAMOUNT PICTURES
BROADWAY AT 42nd STREET
BEGINNING TODAY
Pola Negri
"The Devil's Pawn"
"BELOW THE ANTARCTIC CIRCLE"
First public presentation of Sir Douglas Mawson's pictures.
LARRY SEMON'S Newest Comedy, "A PAIR OF KINGS"
SPECIAL FEATURE—C. SHARMINOR at the WURLITZER
FAMOUS RIALTO ORCHESTRA
WILLIAM FOX Presents
Silver Wings
with MARY CARR
J. GORDON EDWARDS
THEATRE W. 42nd ST.
APOLLO THEATRE W. 47th ST.
CAPITOL
B'WAY AT 51st ST
EDWARD BOWES
MANAGING DIRECTOR
REVILLON FRERES present
NANOOK OF THE NORTH
An Epic of the Eskimo
ROBERT J. FLAHERTY
Pathe Picture
ORCHESTRA
LET CORPS
Celebrated Dutch Tenor
by ROTHAFEL
KEEP COOL—ARCTIC BACKGROUNDS
TODAY AND ALL WEEK AT CAMEO
MADAME BERNSTEIN Presents
MONROE SALISBURY
IN
"THE GREAT ALONE"
PATHE REVIEW
CAMEO
NEW AMSTERDAM THEATRE
EVS. 8:30 MATS. WED. & SAT.
All in all this year's 'follies' in contradistinction to those that have preceded it—might be called a
"TWO MILLION DOLLAR SHOW"
—HERALD—
GLORIFYING THE AMERICAN GIRL
A NATIONAL INSTITUTION
16TH OF THE SERIES
ZIEGFELD FOLLIES
STAGED BY NED WAYBURN
FRAZEE-COMSTOCK-MORRIS GEST present
LA CHAUVE SOURIS
MOSCOW ART THEATRE
CENTURY ROOF THEA.
BELASCO
West 44th St.
Evs. at 8:30 Mts. Thurs. & Sat. 2:30
DAVID BELASCO Presents
Lenore Ulric
as KIKI
Good Morning Dearie
GLOBE
GEO. COHAN THEATRE
ED WYNN
THE PERFECT FOOL
NEW MUSICAL RIOT
63d ST. MUSIC HALL
2ND YEAR
"SHUFFLE ALONG"
with Miller & Lyles, Slavin & Blake.
Lines Pay Rail Fare for Passengers
Companies Said to Practicing This Method of Gaining Traffic
New Routes Instituted By Reardon-Smith Line
Another move in the Atlantic rate war was made with the announcement yesterday that the Reardon-Smith Line will institute direct sailings from New York to Manchester with the steamer Alness and from New York to Liverpool with the steamer King City.
To meet competition of the Reardon-Smith boats, whose agent in this country is the United States Navigation Company, the Continental Navigation and the United Kingdom conference last week threw open from fifteen to thirty commodities on the fifteen to which the Liverpool-London route, on which the Reardon-Smith have been operating, and the Liverpool-London-Hamburg

PARAMOUNT Announces its Greatest Program of Motion Picture Entertainment

Fifty Million People Will Read This Announcement!

FOR the first time in history a complete season's program is announced to the public. And what a program!

You can be sure that readers will treasure this advertisement and watch out for the theatres showing these pictures.

This announcement appears in the following magazines:

SATURDAY EVENING POST...July 29
(In Two Colors)
PHOTOPLAY ..... "
PICTURE PLAY ..... "
MOTION PICTURE MAGAZINE. "
SCREENLAND ..... "
MOVIE WEEKLY ..... "
FILM FUN ..... "

And as a full page advertisement in 250 NEWSPAPERS July 29-30

Total Actual Circulation, 18,531,226

TOTAL ESTIMATED READERS

55,593,678

...quipment to ...t and thrill-

...g factor in ...ery Para- ...e!

...ance!

...sk the ...amount

...wing for ...ty-one, and you are all ...greatest shows of the greatest season in the history of entertainment.

...pposite page for full list of new pictures





When are they coming?

Use the phone.

Paramount

If it's a Paramount Picture

These are the Forty-one New Paramount Pictures you should ask your theatre manager to book

WALLACE REID
in "The Dictator"
Supported by Lila Lee
Directed by James Cruze

MARION DAVIES
in "The Young Diana"
by Marie Corelli
A Cosmopolitan Production

THOMAS MEIGHAN
in "If You Believe It, It's So"
by Perley Poore Sheehan
Directed by Tom Forman

BETTY COMPSON
in "The Bonded Woman"
by John Fleming Wilson
Directed by Philip Rosen

MAY McAVOY
in "The Top of New York"

"THE LOVES OF PHARAOH"
with Emil Jannings, Dagny Servaes, and Harry Liedtke
An Ernest Lubitsch Production

GLORIA SWANSON
"Her Gilded Cage"
A Sam Wood Production

A William deMille Production
"NICE PEOPLE"
with Wallace Reid, Bebe Daniels,
Conrad Nagel and Julia Faye
From the play by Rachel Crothers
Scenario by Clara Beranger

RODOLPH VALENTINO
in "Blood and Sand"
A Fred Niblo Production
Supported by Lila Lee and Nita Naldi
From the novel by Vicente Blasco Ibanez and the play
by Tom Cushing
Adaptation by June Mathis

"THE VALLEY OF SILENT MEN"
with Alma Rubens
From the story by James Oliver Curwood
Directed by Frank Borzage
A Cosmopolitan Production

"THE SIREN CALL"
with Dorothy Dalton
An Irvin V. Willat Production
Supported by David Powell and Mitchell Lewis
by J. E. Nash
Adaptation by J. E. Nash and Philip Hurn

JACK HOLT
"While Satan Sleeps"
A Peter B. Kyne Special
Adapted by Albert S. LeVino
From the novel "The Parson of Panamint"
Directed by Joseph Henabery

CECIL B. DeMILLE'S
"Manslaughter"
with THOMAS MEIGHAN
Leatrice Joy and Lois Wilson
From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson

The Hamilton Theatrical Corp. presents
"THE MYSTERIES OF INDIA"

"PINK GODS"
A Penrhyn Stanlaws Production
with Bebe Daniels, James Kirkwood and Anna Q. Nilsson
Adaptation by J. E. Nash and Sonya Levien

"THE OLD HOMESTEAD"
with Theodore Roberts
Adapted from Denman Thompson's play
by Perley Poore Sheehan and Frank Woods
Scenario by Julien Josephson Directed by James Cruze

"THE FACE IN THE FOG"
By Jack Boyle
A Cosmopolitan Production

"BURNING SANDS"
with Wanda Hawley and Milton Sills
A George Melford Production

WALLACE REID and LILA LEE
in "The Ghost Breaker"
Directed by Alfred Green

"THE COWBOY AND THE LADY"
with Mary Miles Minter
and Tom Moore
A John Robertson Production

A George Fitzmaurize Production
"TO HAVE AND TO HOLD"
with Betty Compson and Bert Lytell
Supported by W. J. Ferguson and Theodore Kosloff

THOMAS MEIGHAN
in "The Man Who Saw Tomorrow"
By Perley Poore Sheehan and Frank Condon
Directed by Alfred Green

"ON THE HIGH SEAS"
with Dorothy Dalton and Jack Holt
Supported by Mitchell Lewis
by Edward Sheldon
An Irvin V. Willat Production

RODOLPH VALENTINO
in "The Young Rajah"
Adapted from the play by Alethea Luce and novel
"Amos Judd"
by John Ames Mitchell
Directed by Philip E. Rosen
Adaptation by June Mathis

ALICE BRADY
in "Anna Ascends"
Directed by Joseph Henabery

A William deMille Production
"CLARENCE"
with Wallace Reid, Agnes Ayres and May McAvoy
Adaptation by Clara Beranger

GLORIA SWANSON
in "The Impossible Mrs. Bellew"
A Sam Wood Production
by David Lisle
Adaptation by Percy Heath

"ENEMIES OF WOMEN"
by Vincente Blasco Ibanez
Directed by Robert Vignola
A Cosmopolitan Production

A George Melford Production
"EBB TIDE"
with Lila Lee and James Kirkwood
Cast includes George Fawcett and
Raymond Hatton

"THE PRIDE OF PALOMAR"
From the story by Peter B. Kyne
Directed by Frank Borzage
A Cosmopolitan Production

ELSIE FERGUSON
in "Outcast"
by Hubert Henry Davies
A John Robertson Production
Adaptation by Josephine Lovett

"SINGED WINGS"
with Bebe Daniels
A Penrhyn Stanlaws Production

THOMAS MEIGHAN
in "Back Home and Broke"
By George Ade
Directed by Alfred Green

AGNES AYRES
in "A Daughter of Luxury"
Adaptation by Beulah Marie Dix
Directed by Joseph Henabery

A George Fitzmaurize Production
"KICK IN"
with Betty Compson and Bert Lytell

WALLACE REID
in "Thirty Days"
by A. E. Thomas and Clayton Hamilton
Directed by James Cruze

MARION DAVIES
in "Little Old New York"
by Rida Johnson Young
Directed by Frank Borzage
A Cosmopolitan Production

RODOLPH VALENTINO
in "A Spanish Cavalier"
Based on the play "Don Cæsar De Basan"
by Adolph D. Ennery and P. F. P. Dumanior
Scenario by June Mathis

JACK HOLT
in "Making a Man"
a Peter B. Kyne Special
Directed by Joseph Henabery
Adaptation by Albert Shelby LeVino

ALICE BRADY
in "Missing Millions"

A William deMille Production
"NOTORIETY"
with Bebe Daniels
by Clara Beranger



Pictures

it's the best show in town

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

8 Strong Goldwyn Pictures for current showing



With Helene Chadwick, Claude Gillingwater and James Rennie

Basil King's

The Dust Flower

Rupert Hughes'

The Wall Flower



With Colleen Moore



With Claire Adams, Carl Gantvoort and Jean Hersholt

Zane Grey's

When Romance Rides

A Ben B. Hampton Prod.

Gouverneur Morris'

Yellow Men and Gold



With Helene Chadwick and Richard Dix

BETTY COMPSON *in*

ALWAYS THE WOMAN

Zane Grey's

Golden Dreams

A Ben B. Hampton Prod.



With Betty Compson

Head Over Heels

starring

Mabel Normand

Mr. Barnes of New York

starring

Tom Moore



With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors.

Every picture has exploitation angles that mean business.



With Mabel Normand



With Tom Moore

Strong Pictures When You Need Them Most !

-and for 1922-1923 Goldwyn will make only 20 pictures *all big ones*



MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.



ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.



R. A. WALSH

has begun production on "Captain Blackbird," his first big picture, at the Culver City Studios.

EACH of these twenty pictures is being produced as carefully as though it were intended to be the one big picture of the industry. No expense is spared in making it.

Goldwyn will not include in this Twenty any picture that is not a powerfully strong special. These will be BIG pictures—remember that!

Because we will not produce a single ordinary picture you will not be obliged to sign up for a great many films that are not strong in order to get the big one you really want.

You will see each picture before you are asked to book it.

GOLDWYN

announces the purchase of the Greatest Motion Picture Property in the history of the screen.

BEN HUR

(Purchased from A. L. Erlanger for close to $1,000,000)

We will make "Ben Hur" the most colossal motion picture of all time.



RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.



MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.



E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story.

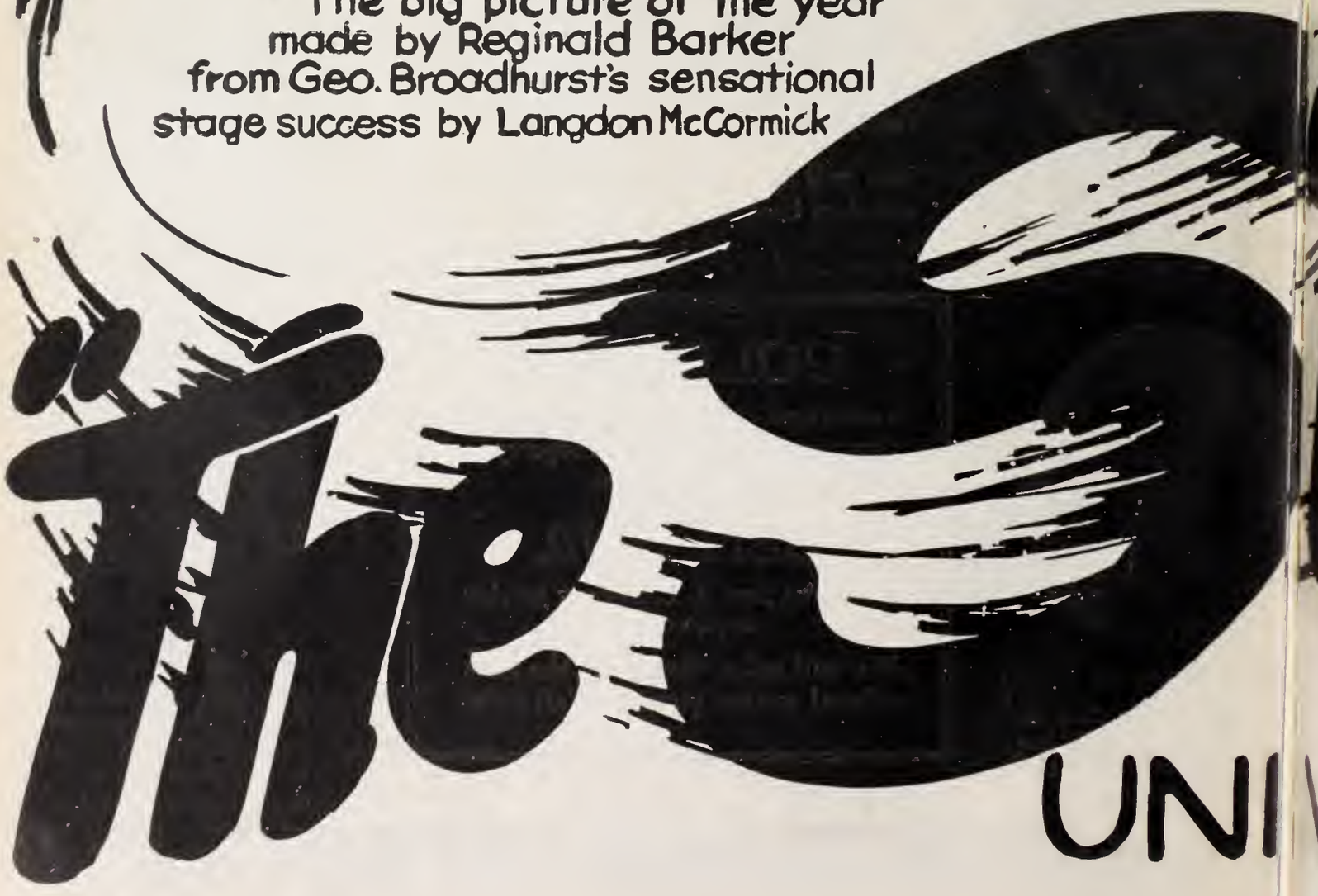
Remember! 20 Pictures-All Big Ones!

The World's Largest and



THOUSANDS JAM AND CRAM THEIR WAY IN HEAT AND RAIN TO SEE THE MIGHTY PRODUCTION —

The big picture of the year made by Reginald Barker from Geo. Broadhurst's sensational stage success by Langdon McCormick



Foremost Picture Palace



"Sensational!"

"The Storm"

Sweeps New York!

Says N. Y. WORLD:
"One of the greatest of the year. The Capitol should be jammed all week. It merits the limit of patronage of the picture going public."

Says THE EVENING GLOBE:
" 'THE STORM' is all that its name implies."

Says THE EVENING SUN:
"Enough thrills to satisfy the most critical."

Says THE MORNING TELEGRAPH:
"Undoubtedly a success. Holds the attention every minute."

Says THE NEW YORK TRIBUNE:
"It is only the ones who see pictures all the time who will know that 'THE STORM' is so much better that you regard with gratitude all who had anything to do with the making of it. Don't miss it!"

VERSAL-JEWEL

Presented by CARL LAEMMLE

IT'S A UNIVERSAL



HOUSE PETERS

Supported by Virginia Valli, Matt Moore and Josef Swickard in a thrilling picturization of



LANGDON McCORMICK

THE STORM

from George Broadhurst's production of Langdon McCormick's great stage success made into an even greater picture, by



REGINALD BARKER



PRISCILLA DEAN

as "Cigarette," the Daughter of the Regiment, in her greatest Universal-Jewel



OUIDA

UNDER TWO FLAGS

from Ouida's world-famous novel of love and romance. Directed by



TOD BROWNING



REGINALD DENNY

The handsome athletic hero of "The Leather Pushers" series, in



CHARLES T. DAZEY

THE KENTUCKY DERBY

the greatest racing picture of the age, adapted from Charles T. Dazey's stage success, "The Suburban." Directed by



KING BAGGOT

UNIVERSAL

EVERY ONE OF THESE PICTURES WILL BE AD

YEAR and YOUR YEAR



HOUSE PETERS

and a wonderful cast including Edith Hallor, Gertrude Claire, Mary Philbin, Russell Simpson, Ramsey Wallace, Geo. Hackathorne, in



HAL REID

HUMAN HEARTS

Dedicated to the mothers of the world by Carl Laemmle. Made into a thrilling picture from Hal Reid's great drama by



KING BAGGOT



PRISCILLA DEAN

The greatest dramatic actress of the screen in a powerful drama of life and love, in



FRANCES HODGSON BURNETT

THE FLAME OF LIFE

from Frances Hodgson Burnett's famous novel, read by millions, "That Lass O'Lowrie's." Directed by



HOBART HENLEY



EILEEN PERCY

and an All Star cast including Edward Hearn, Helen Jerome Eddy, Bert Roach, Harold Goodwin and Lloyd Whitlock, in



BOOTH TARKINGTON

THE FLIRT

from the famous novel by Booth Tarkington of the romantic escapades of a small town modern girl. Directed by



HOBART HENLEY

JEWELS TO BE PRESENTED BY CARL LAEMMLE

VERTISED IN THE SATURDAY EVENING POST

pack'em in

with "The Understudy" Backed by Exploitation Stunts that beat anything you've ever seen

EXPLOITATION is the very life-blood of the show business——

Exploitation is the mighty dynamo that will drive your show across with the smash that means BIG MONEY——

Exploitation is often the difference between a clean-up and a flop——

Exploitation and success go hand in hand.

We specialize in high-powered, practical exploitation——With every attraction you book comes a great, big comprehensive campaign of exploitation powerful enough to rip your town wide open——Book Doris May in "The Understudy"——Get back of it with our exploitation——our screaming posters——our smash advertising——And hear the music of the jingling coins.

CLEAN UP NOW.

WITH

DORIS MAY

The Bewitching Little Star in

"The Un

By ETHEL M. HADDEN







IN A FILM FIZZ
WITH A SIXTY
HORSEPOWER KICK

derstudy"

Directed By Wm. A. SEITER

KEEP YOUR EYES ON R-C PICTURES REG U.S PAT OFF.

DISTRIBUTED BY
FILM BOOKING OFFICES of America

AN APPRECIATION *and* AN APOLOGY



We want to express our sincere appreciation to the very many exhibitors who have taken advantage of the opportunity to boost their summer business by sending us their orders.

We want to apologize to the many exhibitors who asked for more information regarding our novelty business booster and to whom as yet we have not been able to answer.

We assure you that we shall make every effort to fill every order and inquiry at the very earliest time.

FOR THOSE THAT ARE NOT YET ACQUAINTED WITH OUR PLAN

WE HAVE SOMETHING THAT WILL CROWD YOUR THEATRE

We have something that will not only pack your theatre during the hot spell, but will make friends for your theatre.

YOU CAN CROWD YOUR THEATRE REGARDLESS OF WEATHER

Pick out a day that you would like to boost—matinee or evening, or both—and announce that every woman attending your theatre that day will receive absolutely free an invisible

MOVIE FAN HAIR NET

Every MOVIE FAN HAIR NET is packed in a very attractive envelope and comes in convenient boxes marked with the color of each hair net.

On the bottom of the envelope is printed very prominently "Compliments of" (your theatre name here).

COST A MINIMUM

No matter how small your theatre is, you cannot afford to pass up an opportunity to pack them in—this will be money well spent.

PRICES ARE AS FOLLOWS:

$45.00 Per 1000

$5.00 Per 100 If ordered in lots of less than 1000

NOTE: If you order less than 1000, please send check for entire amount of order.

ADVERTISING ACCESSORIES FREE

We will furnish you absolutely free the following advertising accessories:

2 STYLES OF SLIDES, 1 and 2 COLUMN ADVERTISING CUTS and 2 ONE-SHEETS.

Don't hesitate; your competitor may be in need of something to help his summer business, too.

SEND IN YOUR COUPON TODAY!

MOVIE FAN HAIR NET CO., Not Inc.,
630 S. Wabash Ave., Chicago, Ill.

Please send me immediately..... MOVIE FAN HAIR NETS.
Enclosed find deposit of $10.00.
Please send balance C. O. D.....
Theatre .....
City..... State.....

REFERENCES: First National Bank of Chicago

REMEMBER ~ EVERY NET GUARANTEED PERFECT

The proper way to announce your show



A First National Attraction

You can't go wrong by following the New York Strand

Preferred Pictures, Inc.

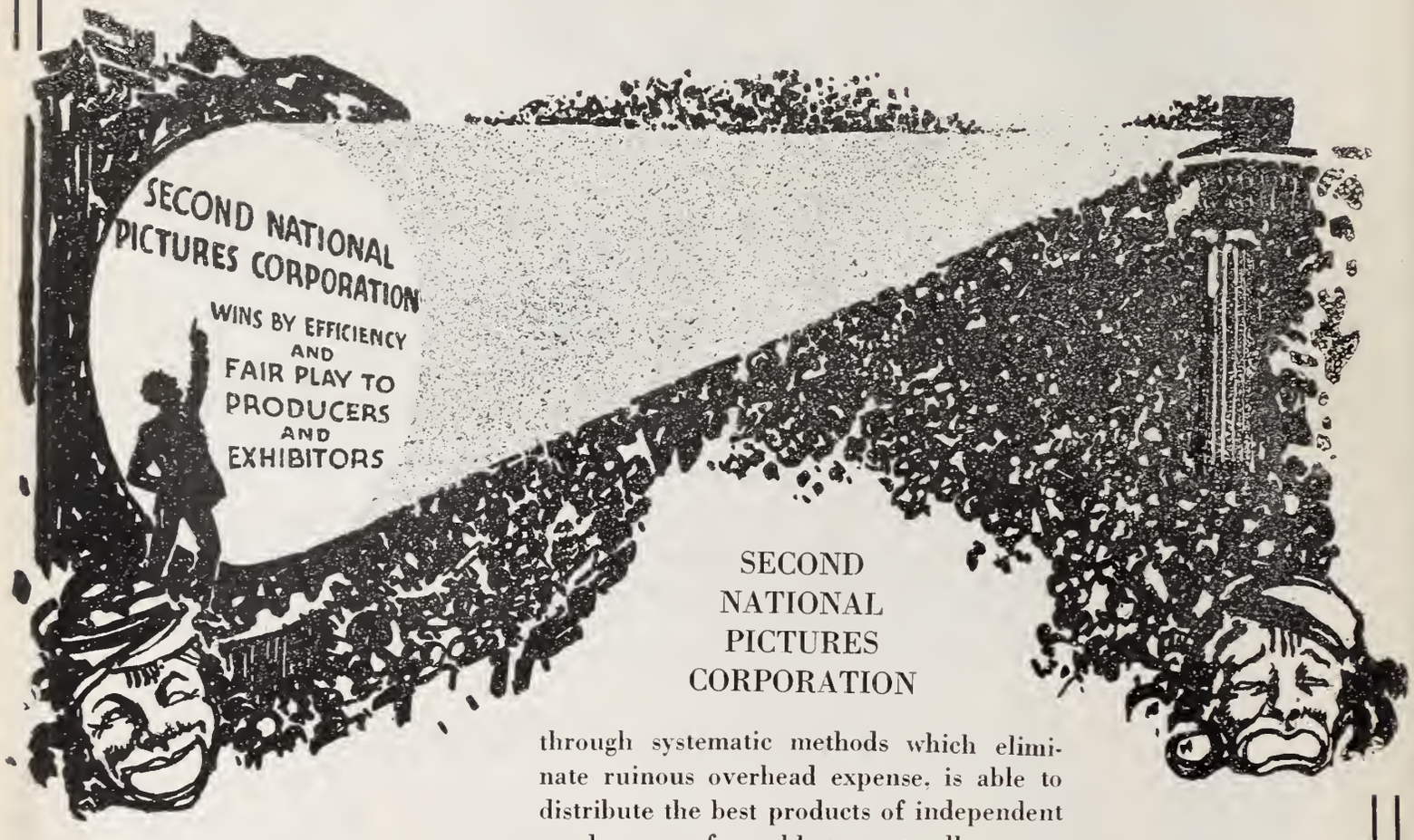
576 Fifth Avenue - - - New York City

B. P. Schulberg
President

J. G. Bachmann
Treasurer

SHADOWS

are made to seem real when they are employed, as motion pictures, to depict life and tell a story on the silver screen. But shadow audiences will not pay exhibitors' bills and provide profits, nor adequate returns to producers.



SECOND
NATIONAL
PICTURES
CORPORATION

through systematic methods which eliminate ruinous overhead expense, is able to distribute the best products of independent producers on favorable terms to all.

That is

WHY

"THE NIGHT RIDERS," thrilling Northwestern from the popular novel by Ridgewell Cullum; "HER STORY," tense human interest photoplay featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel;" "BROKEN SHADOWS," Irish love story adapted from the book by Charles Garvice, and "DAVID AND JONATHAN," picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

Second National Pictures Corporation

140 West 42nd Street, New York City

R-C Pictures Present

The Incomparable Jane Novak

in a gripping drama of self sacrifice



MILLIONS acclaim Jane Novak a star of marvelous talent and matchless beauty. Millions will respond eagerly to the PEERLESS COMBINATION of a bewitching young star and our UNBEATABLE EXPLOITATION. Never before has Jane Novak touched such dazzling heights of artistry. Never before has she adorned a vehicle so superbly balanced in all the sure-fire elements of heart interest that make a GREAT, BIG, ROUSING SHOW!

A STRONG-WILLED GIRL of the wilderness braved a fate worse than death to save her little sister's name.

Imagine that theme for Jane Novak!—the appeal of whose eyes—the tenderness of whose face—has won her a warm place in the hearts of millions.

Here's an attraction that's really EXPLOITABLE. And in our practical Press Sheet we supply the big bombshells of exploitation to put it over in high-powered, thoroughgoing fashion that means BIG MONEY IN THE BOX-OFFICE.

It's an R-C Picture

A CHESTER BENNETT PRODUCTION

Distributed by FILM BOOKING OFFICES of America

We Are Proud to have the privilege of giving to States Rights Buyers

The Biggest and Best Real Opportunity of the Year

Dorothy Gish Productions *presenting*

Miss Dorothy Gish

in

The Country Flapper

The CAST

The Country Flapper	*Dorothy Gish*
The Boy	Glenn Hunter
The Other Flapper	Mildred Marsh
The Father	Harland Knight
The Bashful Boy	Tommy Douglas
One Brother	Raymond Hackett
Other Brother	Albert Hackett

The STORY

from the Red Book Success

"Cynic Effect"

by

Nalbro Bartley

The DIRECTOR

F. Richard Jones

famous director of

Mickey

Molly-O

Cross Roads of New York

& Many other Record Makers



Wire us now.

Producers Security Corporation, 516–5th Ave. New York

Get ready for the greatest Serial sensation ever produced –

Ruth Roland

in "The Timber Queen"



SEE Miss Roland "bulldog" the wild Argentine steer!

See her escape from the runaway freight car, plunging down the mountainside, at 50 miles an hour!

See her fight the most sensational duel with swords ever staged!

See her ride in one of the most exciting horse races ever run!

Just see her fill your house for fifteen big money-making weeks!

Positively her best serial



Pathéserial

TRADE MARK

produced by
Ruth Roland Serials, Inc.
supervised by
Hal E. Roach.

The most widely shown, widely known one reel comedies produced ——

HAL ROACH COMEDIES

Did you ever see such reviews?
That's the way they all run!

FROM THE "FILM DAILY"

"Full O' Pep"—Hal Roach—Pathe
Type of production . . . . . 1 reel comedy
Monkey glands come in for their share of satire in this latest Hal Roach single reeler. "Snub" Pollard and Marie Mosquini are the chief fun makers and are supported by little Sunshine Sammy. **The laughs are numerous and the comedy business well carried out. "Full O' Pep" is one of the good ones of the series and will tickle almost any audience.**

"Down and Out"—Hal Roach—Pathe
Type of production . . . . . 1 reel comedy
"Snub" Pollard is the chief fun provoker in this latest Hal Roach single reeler. **The comedy is full of laughs and clever comedy business.** "Down and Out" is up to the standard of the series.



"Jump Your Job"—Hal Roach—Pathe
Type of production . . . . . 1 reel comedy
"Snub" Pollard has a lot of fun trying to get rid of his job in this latest Hal Roach single reel comedy. He does everything he can to torment his boss but still is not fired. At length he knocks him down and serves notice upon him. But just as he does this along comes a telegram which tells about a large sum of money that "Snub" is to inherit provided he still has his job. **The comedy gags are cleverly done and will provoke a good deal of laughter.** Marie Mosquini plays opposite "Snub."

"Stage Struck"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Stage Struck" is full of fun and has some clever comedy gags. The action is speedy and the entire production above the average.

"Days of Old"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Days of Old" differs from the usual comedy production in that it contains a consecutive story and is more than a mere collection of gags. The comedy business is very funny and is certain to get a good many laughs. "Days of Old" is certain to amuse any type of audience.

"Kill the Nerve"—Hal Roach—Pathe

Type of production
1 reel comedy

The action is amusing and will get more than the average number of laughs.

"Penny-in-the-Slot"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard is as funny as ever in this new comedy, "Penny-in-the-Slot." The action is lively and the business clever. This one will get more than the average number of laughs.

Produced under the personal supervision of Hal Roach himself
No wonder they are so good!

Pathécomedy
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LEWIS J. SELZNICK, PRESIDENT.

The Treat of the Season



"Girls never marry the men they flirt with."

—*Oscar Wilde*

Oscar Wilde's "A WOMAN OF NO IMPORTANCE"

A Beautifully Staged, Splendidly Acted Picturization of a Noted Author's Greatest Play

A Preferred Picture

a promise and a Trade Mark

A promise that every picture bearing this Trade Mark will be - *A Preferred Picture* - in fact as well as in name

A Trade Mark that will soon be eagerly anticipated on the screens of all the best theatres throughout the world

In back of the Promise and the Trade Mark is an organization possessed of ideals and ideas, experience and integrity, and an association of the most substantial Independent distributors, who have become our Territorial Partners

AL LICHTMAN
CORPORATION
576 Fifth Avenue New York City

AL LICHTMAN
President

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Treasurer

IT LAUGHS IN THE FACE OF ADVERSITY!

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
DISTRIBUTED BY SELECT

From Variety—June 2, 1922

WEATHER DOESN'T STOP PITTSBURGH'S TRADE

Grand Did $21,000 Last Week —Others Around $9,000

Pittsburgh, May 31.

The hot spell here failed to cause any considerable damage at the box offices of the largest picture houses last week. Good reports have been recorded in all instances.

The Grand had an extra feature in the person of Felician Telot, violinist, who gave a solo at each showing. Song-plugging in all the music shops helped "Fascination," on display in various forms.

Estimates last week:

Grand—"Reported Missing" (Selznick). (Seats 2,500; scale, 35-55c.). Owen Moore. "Sawing Lady in Half; Expose" also factor in steady draw. Few counter attractions, other than rival picture houses, was another reason for good returns despite torrid days. Picture given good publicity, and lavish praise by critics. About $21,000.

Olympic—"Is Matrimony a Failure?" (Paramount). (Seats 1,100; scale 25-40c.). T. Roy Barnes and Lila Lee. Business started gloomily but picked up as week went along, with smash at end. About $9,100.

Liberty—"Fascination" (Tiffany). (Seats 1,200; scale, 25-55c.). Mae Murray. About $9,500.

LEWIS J. SELZNICK'S

"REPORTED MISSING"

STARRING

Owen Moore

Directed by Henry Lehrman

THIS YEAR—
LAST YEAR—
THE YEAR BEFORE—
AND THE YEAR BEFORE THAT

Motion Picture News

carried more advertising, more business news for the reader, than any other trade paper.

The exhibitor subscriber, after all, is the ultimate judge of the worth of a trade paper.

Bulk circulation figures read prettily but—

THEY DON'T MEAN ANYTHING!

An A.B.C. audit of Motion Picture News showing an exhibitor circulation of 8374 —the largest trade circulation ever confirmed by the Audit Bureau of Circulations—means that

The News Alone Covers the Field

The Picture That Made London Turn "Movie Mad"

Unqualified Praise From England's Greatest Critics

"One of the greatest sensations in the way of emotional entertainment that London has ever known is 'Orphans of the Storm' *** Raises film making almost to the scale of Wagnerian dynamics *** There is the spiritual insight of Shakespeare in it. One knew that sooner or later Griffith would drive critics to seek parallels for his genius in other paths of arts."—London Express.

" 'Orphans of the Storm' stamps Griffith as a producer of genius *** admirably and perfectly done *** every child in London should be taken to see it."—London Times.

"With 'Orphans of the Storm' Griffith has set a standard for other producers to emulate."—London Telegraph.

"Contrived on a monumental scale, this picture again demonstrates Griffith is unquestionably the greatest film producer in the world."–London News.

" A masterpiece *** a perfect film *** the acting of Lillian Gish is inspired."—London News.

Thunderous Thrills! Tenderest Love! Trembling Romance! Something Perfect!

Now Booking Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith

Hiram Abrams, President

Better Reviews than its Competitors

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein



The Sun: "It is good to see an old favorite like Salisbury again, especially when treated with originality."

The Evening Telegram: "'The Great Alone' is likeable. It's good sequence and beautiful scenery leave a favorable and lasting impression."

Evening World: "'The Great Alone' reminds us of the great old Robert Edeson play, 'Strongheart.'"

Evening Mail: "'The Great Alone' is virile drama, with plenty of action ranging from football to primitive love and hand-to-hand fights."

Globe: "'The Great Alone' gives a realistic picture of the far north. Characters well acclimated as to dress and manners; outdoor scenes as cold, and storms as raging as could be reproduced."

Telegraph. "Mr. Salisbury is big and strong and handsome and can act. 'The Great Alone' is not without its thrills."

Herald: "Monroe Salisbury plays the half-breed with considerable virility and force."

Weekly Film Review: "One of the best stories that has come out of the snow country. It is big and strong and elemental. There's neither glamour nor romance save where it belongs, and because it is so free from the trite and superficial, people are going to like it."

Exhibitors Trade Review: "One of the best of its kind; it is out of the ordinary class of Far North pictures. 'The Great Alone' has a tenseness and a generally satisfying element that predominate."

Moving Picture World: "A story of strong dramatic values. Plenty of punch and action. Big fight scenes excellently handled. Monroe Salisbury gives his role the virility and force it demands."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

An S.E.V. TAYLOR Production

The Mohican's Daughter



From the Story of "Jees-Uck"
Produced by P. T. B. Inc.

by JACK LONDON
Directed by S. E. V. Taylor

More than 6,000 American theatres played Tourneur's "The Last of the Mohicans," and we have never heard of ten of this great total that did not make money on their engagement. Hundreds have asked us for another Mohicans picture.

Here is another story of the Mohicans; splendidly cast; well-made and from a world-known story by Jack London, one of America's ablest and most popular authors. "The Mohican's Daughter" is a romantic melodrama; a love story; a full-of-action picture.

Directed by S. E. V. Taylor, long a Griffith author-director; by the man who was production adviser on "Scarlet Days" and "The Idol Dancer" and in association with Griffith scenario writer of "Broken Blossoms."

Featuring a cast of successful players, including Nancy Deaver, Saxon Kling, Paul Panzer, Hazel Washburn, Nick Thompson and Myrtle Morse. Book this production now and watch it bring into your theatre the same great audiences that came to see "The Last of the Mohicans."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

RETRIBUTION

THE STORY OF LUCRETIA BORGIA

Six Reels of the Most Magnificent Photo Play Ever Produced

(NOW PLAYING THIRD WEEK, PARK THEATRE, N. Y.)



For Information

RIALTO PRODUCTIONS, INC.

LOU ROGERS, PRES.

Executive Offices

126 to 130 West Forty-Sixth Street, New York City

Cable Address: LOU ROGERS

BRYANT 9900-9901-9902

—RETRIBUTION—

NEWSPAPER and TRADE REVIEWS

MOTION PICTURE NEWS—
Remarkable photography. Some of the shots are as nearly perfect as ever screened. As a production it is stupendous.

Grena Bennett—NEW YORK AMERICAN—
"Retribution" is a play of remarkable appeal from both a pictorial and dramatic standpoint.

EVENING TELEGRAM—
"Retribution" is a real thriller. The cast includes more than 10,000 persons and is highly pleasing as a melodrama.

Karl K. Kitchen, Sunday Edition — NEW YORK WORLD—
"Retribution" is the finest and most artistic photoplay I have seen in years.

FILM DAILY—
The production is different from the usual run of pictures and will be welcomed by those interested in historic drama. "Retribution" has a very able cast of actors. The sets are splendid and a world of detail helps build up a Florentine atmosphere.

NEW YORK HERALD—
"Retribution" contains some grand acting and scenery. Gorgeous and almost overpowering sets of the Borgias keep the spectators intensely interested.

NEW YORK TIMES—
"Retribution" is an unusually interesting picture. In the gorgeous settings, properties, costumes, manners and customs it shows, it seems to bring the flavor of the Rome of the celebrated Borgias to the screen.

IL PROGRESSO—
The photoplay of the story of Lucretia Borgia is the greatest picture production ever produced.

Gertrude Chase—MORNING TELEGRAPH—
Spirit of times well depicted in film filled with splendor of renaissance settings.

EVENING JOURNAL—
"Retribution" tells story of Borgias. Magnificent scenes in absorbing drama of their villainies.

LA PRENSA—
"Retribution," the story of Lucretia Borgia, is the greatest picture that has ever come to America. The acting is superb and in the production 10,000 people are used to feature one of the most famous women in Italian history.

EXHIBITORS' TRADE REVIEW—
"Retribution" is a stately tale of the Borgias. It is dramatic in the extreme and spectacular as well. It is a stately tragedy; it is dignified, impressive.—G. B.

BOLLETTINO—
"Retribution," the story of Lucretia Borgia, shown at the Park Theatre, has created more favorable comment than any other picture ever shown in New York City. The direction, lighting, beautiful Italian renaissance settings. Excellent direction, makes the audience gasp with wonder and surprise in its dramatic appeal.

COURRIER—
"Retribution" the story of Lucretia Borgia, shown at the Park Theatre, is one of the most stupendous productions ever witnessed on the American screen. Estimated cost of this picture is $750,000.00 and the money has been well spent in giving birth to such a magnificent production.

CLEVELAND PLAIN DEALER—
"Retribution" is one of the greatest film achievements. This photoplay dealing with Lucretia Borgia is far away the best. This new picture is one of the most artistic photoplays ever presented in New York. No photoplay that Broadway has seen in years has been better acted. New York has had quite a number of this style of pictures but they are all distinctly inferior to "Retribution."

MOVING PICTURE WORLD—
Exterior shots of "Retribution" embrace photography of astoundingly beautiful scenery. Incidents in which Signor Papa, as the jester, appears hold the attention because of the most excellent performance contributed by that actor.

RIALTO PRODUCTIONS, INC.

FOR INFORMATION

LOU ROGERS, Pres.

Broadway Crowds Thrill to

Big New York Strand and Chicago Theatre Audiences Enthusiastic Over Unusual Photoplay of Dixie-land!

Louis B. Mayer presents

The John M. Stahl Production



A Surge of Action, A Glimpse in Humanity's Mirror, The Story of a Woman's Love for Man—Her Strength in His Weakness.

Don't Overlook This Picture a

There'll be a Franchise everywhere

Thrills in "One Clear Call"

New York and Chicago Critics praise picture for splendid acting, fine direction and wonderful entertainment value

RANKS WITH BEST; CROWDS ENTHUSIASTIC

"If the success of a motion picture can be measured by audience response, 'One Clear Call' ranks with the best. It could not have been received more enthusiastically. It reflects the romance and tender emotions of the Southland."—*New York Evening Telegram.*

UNUSUAL DRAMA; EXCEPTIONAL CAST

"Drama cast in a new mold and in a rather unusual manner. An array of talent in the cast that leads to the belief that the motion picture world was combed to secure it. Many dramatic episodes. For the real drama found in the film there should be all praise, as the story is extremely well portrayed. Henry B. Walthall is superb. Milton Sills is most effective and the rest of the cast is capable."—*New York Evening Mail.*

VIVID AND THRILLING STORY OF HUMAN FOLK

"A story of human folks and the struggle of what people desire and what they know to be right. It possesses an extremely interesting plot, elaborated with vivid incident and thrills. The leading character is made most human and impressive by Milton Sills. Claire Windsor's beauty and talent add greatly to the all-round merit of the picture. Entertainment and not a preachment."—*New York Evening Journal.*

SITUATIONS THAT TIGHTEN THE THROAT

"Situations that tighten the throat. Fine acting by Milton Sills, Henry Walthall and Claire Windsor."—*New York World.*

NOTEWORTHY PRODUCTION EXCELLENT ENTERTAINMENT

"It can demand the attention of any fan. Henry Walthall's acting is splendid and Milton Sills' performance equally gratifying. A noteworthy production—excellent entertainment. A well selected cast and a story that is out of the ordinary. Thrilling moments and unusually well directed."—*New York Morning Telegraph.*

ONE OF THE MOST INTERESTING IN LONG TIME

"Full of heart interest. One of the most interesting in a long time. The thread of interest is strong. Milton Sills gives an extremely convincing performance. There are spectacular effects and intensified suspense."—*New York American.*

REMARKABLY GOOD ACTING AND DIRECTION

"Excellent direction and remarkably good acting and material for a dramatic story."—*New York Times.*

A PICTURE YOU MUST NOT MISS SEEING

"If you're able to stand considerable wear and tear on your emotions, 'One Clear Call' is a picture to not miss seeing. The acting is all so fine. Yes, afraid I'll have to send you to see 'One Clear Call' whether you grudge a tear or not. Just be assured that if you enjoy fine work it is there for your seeing at the Chicago, Mr. Walthall is immense and Mr. Sills, Miss Rich and Miss Windsor are especially called to your attention. The picture is well produced."—*Chicago Daily Tribune.*

MOST REALISTIC AND ABSORBING FILM SEEN

"'One Clear Call' has a plot! We hope this statement sounds significant—weighty, because that's the way we mean it. A plot alone puts it in a class by itself, but they didn't stop there—they cast it perfectly. Henry Walthall is excellent. We think he is the Charlie Chaplin of the drama. He knows what he is doing. He never overacts—flattens out. His craftsmanship is wonderful. Claire Windsor is good, too—good to look at—capable, and Irene Rich as the sister does some of the finest playing we have seen this year. There are several complicating threads—we'll not tell you about them—*we want you to see 'One Clear Call.' You'll say it is the most realistic, absorbing film you've seen."—Chicago Examiner.*

LOUIS B MAYER PRODUCTIONS INC

Taken from the Book by Frances Nimmo Greene; Scenarioized by Bess Meredith and Directed by John M. Stahl.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

One of the Big Summer Attractions

There'll be a Franchise everywhere

"Fastest and Most Interesting Picture in a Long Time," says Zit's



Watch it Clean Up at First Run Houses

Indianapolis	Circle
Dallas	Hope
Columbus	Colonial
Des Moines	Strand
Oklahoma City	Empress
Seattle	Coliseum
Louisville	Mary Anderson
New Orleans	Strand
Cincinnati	Capitol
Cincinnati	Walnut
Detroit	Adams

And that's what all the reviewers said after this picture smashed all theatre records for the week during its run at the Capitol Theatre, New York.

Zit's

Laughs Galore in Capitol Feature

Mack Sennett is with us again, this time at the Capitol, with a new multiple-reel feature entitled "The Crossroads of New York." It is a blend of melodrama and burlesque, intended to show that life, as depicted by plays of New York, is not always correct. At the same time it tries to convey to the audience that tragedy and comedy are next-door neighbors in the homes of the big city.

The hero is a country boy who finds himself a lady-killer, but quite without intent or design. His money may have something to do with it, or it may not, but he is the big noise with a number of different women. Everything that can be made the subject of a film goes into the making of this picture. So fast and furious is the action that it is over before the audience can realize that it has really gotten under way.

Thrilling deeds, pure slapstick, love interest, ridiculous situations and moments of real drama follow each other in lightning rapidity, making this picture one of the fastest and most interesting that has been presented hereabouts for a long time. In cast are Ethel Gray Terry, Kathryn McGuire, [illegible], O'Hara, Noah Beery, Robert Cain, Herbert Standing, William Bevan, Ben Dealy, Dot Farley, Eddie Gribbon, James Finlayson, Charlie Murray, Raymond Griffith and Mildred June. F. Richard Jones directed the picture.

The film program is [illegible] by "Silvery Sa[illegible] reel: [illegible]

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

Mack Sennett

presents 6 reels of thrilling comedy melodrama. Directed by F. Richard Jones. Distributed by Associated First National Pictures, Inc.

THE CROSSROADS OF NEW YORK

Motion Picture News

Mutuality

IF producers and distributors should change their jobs and become exhibitors—if exhibitors should go into the producing and distributing business—if directors had to go out on the road and sell the picture they made—if stars had to finance production—and so on all along the line—

If, in short, we were all to change jobs for a while, what a happy industrial family this would be!

The light of understanding, of sympathetic understanding, would shine in the dark places and out would go the bugaboos of distrust and downright factionalism.

And the golden rule would prevail. And business would swiftly improve.

Of course that's Utopian. We can't hope for it—at once.

But at least we are working toward it.

* * *

There's a new word in the business—*Cooperation.*

You hear it on all sides. Exhibitor organizations are voicing it. And they mean it—seriously.

Mutuality of business interests. Recognition of the fact—clear as daylight in every business under the sun—that the branches of it, manufacturer, jobber, retailer, are *interdependent!*

And it *is* a serious thing.

Fighting *within* this business is civil war—illogical, deplorable, costly, retrogressive. It may be human but it's ignorant—or selfish—and bad.

Fighting within, we can't possibly advance economically: which simply means that we will hurt business all around, and delay the alleviation of those abuses which obviously exist and which hurt.

Mr. Hays, for his group of producers and distributors, is now conferring with the several organized exhibitor groups.

And wonderful progress is being made.

They are tackling the issues of advance deposits, standard contract forms, local arbitration, etc.; and out of the discussion has come an issue that seems to overshadow all others. It is well expressed by the phrase: *play dates must be pay dates.* In other words, play or pay, one or the other, or both.

Every producer, distributor and exhibitor knows at once how basic and vital that common problem is. We shall have more to say about it later on.

We doubt if it can be settled definitely. We doubt if any of these issues can be settled definitely—now. It seems to us that these conferences will have to go on and on. Let us hope so.

Just the same, we regard this work as the most important being now done by this industry.

For out of these conferences one great and definite good is bound to come. It has already started. And that is—*understanding.*

Understanding of the other fellow's job—its difficulties. Understanding of the fact that abuses proceed from each side—and about equally. Understanding of the fact that interests are common, that prosperity is common, that losses are common—that one side's problem is the other's problem—*that the answer is intelligent, judicial cooperation.*

Leeway will have to be given by each side in each of these matters—and even then there can be no *definite* settlement.

All the troubles in the business proceed from large and basic economic faults. Every young and big industry has them. In time they correct themselves. And it's unhealthy to short-cut their cure.

So probably we don't want quick and definite cures—even if we could have them.

But we do know this, for it's being proven right now, that with a man like Will Hays in the chair, a square-shooter if there ever was one, the representatives of the branches of this industry can get across the table, like men, and learn a lot about each other and do a tremendous lot of good for each other and for this industry.

That's progress, gentlemen!

VOL. XXVI JULY 1, 1922 NO. 1

Film Storage Warehouse for Long Island City

Thoroughly Modern $200,000 Building Will Be Equipped for Handling and Forwarding Film

A FILM storage warehouse which, its sponsors declare, will be the most complete and best equipped in the world, is to be erected this summer in Long Island City by the Film Storage and Forwarding Corporation, a company recently organized by well-known motion picture men of New York.

The building, which will be of two floors and basement, constructed of brick and steel, will occupy a plot of ground 102x145 feet. The cost is estimated at $200,000. Construction work is about to begin and will be rushed to insure completion by September 1st.

The plant will be of a thoroughly modern type, equipped with the most approved fire prevention materials and devices. The plans and specifications have been examined, approved and passed by the authorities of the New York Fire Department, the Bureau of Fire Prevention, and the New York Board of Fire Underwriters. It is declared that promise has been given of a fire insurance rate on the contents of the warehouse, when the plant is opened for business, at least 50 per cent. below the prevailing rates on risks of a similar character.

The storage warehouse will have a capacity of 12,000 cans of film and 6,000,000 feet of raw stock. The greater part of the interior is to be divided into forty-



Hugo H. Kempf and Arthur S. Kane

one vaults for positives and negatives, two raw stock vaults, three projection rooms and two cutting rooms. A forwarding department is being organized to handle domestic and foreign shipments, both incoming and outgoing, and an up-to-date delivery service will be maintained. These are to be made important features of the business and every facility will be introduced to insure expeditious handling.

Arrangements have already been completed to rent a section of the building to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago. This will be fitted out as a laboratory for specializing in first print work.

The Film Storage and Forwarding Corporation is organized with a capital stock of $150,000. Its officers are: Hugo H. Kempf, president; Arthur S. Kane, vice-president; John C. Ragland, treasurer, and Robert F. Noonan, secretary, these officers serving also as the board of directors.

Hugo H. Kempf was formerly with the Robertson-Cole interests as treasurer of the Robertson-Cole Distributing Corporation, Robertson-Cole Studios, Inc., and Robertson-Cole Realty Corporation, and secretary of the Robertson-Cole Pictures Corporation. He resigned these positions in March last to devote his entire time to the new enterprise.

Arthur S. Kane is president of Associated Exhibitors, Inc., and Arthur S. Kane Pictures Corporation.

John C. Ragland is secretary of Associated Exhibitors, Inc., and has been vice-president and general manager of Arthur S. Kane Pictures Corporation since its organization.

Robert F. Noonan for years has been a close student of motion picture insurance in all its phases.

The construction of the new plant has been entrusted to Wharton Green, a well-known builder and contractor, who has specialized in buildings covering the needs of the film industry.

The Film Storage and Forwarding Corporation's warehouses will be the only plant of the kind in the East, and its erection in Greater New York promises to mean much to the industry.

Gordon Receives Token for Splendid Service

Fellow-Workers Present First National Executive with Handsome Gift

AS a token of appreciation of his faithful and meritorious service with Associated First National Pictures, Inc., N. H. Gordon of Boston, this week received from his fellow members of the cooperative organization, a specially designed and jewel studded watch. Gordon's work with First National and his practical counsel have played an important part in developing the affairs of the organization and his services as an executive committeeman during the last two years have proved of inestimable value to the company. Because of urgent outside business interests he has decided to resign as a member of the executive committee.

By reason of his intense enthusiasm for the principles of cooperative effort which are a large part of First National's organization policy, Gordon gave a great deal of his time and thought to its development. As one of the most active members of the Executive Committee, and because of his close proximity to New York, he was called upon many times to perform special tasks of an important character which required him to be absent from his family and New England theatre interests for weeks, and on some occasions, months at a time.

Consequently, at the annual meeting of original franchise holders at West Baden, Indiana, in April, the reasons which made it difficult for him to consent to the unanimous request of his fellow-franchise holders to continue as a member of the Executive Committee were fully understood. However, the members' insistence resulted, in his agreement to remain a member of the Board of Directors and as one of the Voting Trustees—two executive bodies of the organization which meet less frequently than the Executive Committee.

Mr. Gordon was one of the first advocates for an extension of the First National franchise plan to include other than the original members, and to the formulation of the franchise agreement he gave several months of study and work. Following this, he made a tour of the United States and Canada, explaining the plan in detail to each of the other original franchise holders, and it was in recognition of his services and unreserved contribution of time and effort that he was one of the first members named to the Executive Committee of Associated First National Pictures when it was formed more than two years ago.

Al Lichtman Starts on Tour of Country

Al Lichtman is on an extended tour of the country with the Coast as his ultimate objective, where he will confer with his partner, B. P. Schulberg, who is in charge of all production activities for the Al Lichtman Corporation and Preferred Pictures.

By the time Lichtman arrives on the Coast the first production scheduled for release through the new company will be nearing completion and he will have an opportunity to see some of its most effective scenes. As has been announced this production has been titled "Rich Men's Wives" and its cast includes some of the best known figures on the screen.

PICTURES AND PEOPLE

VAUGHAN C. MARSHALL, one of the most prominent theatre owners in Australia and formerly President of the Victoria Exhibitors Association, has left New York where he has been looking over theatres and studios for the West Coast. From there he returns to Australia. Mr. Marshall has sold out his Australian theatres, the newest of which seats 3,000. He says that he will probably be back in the business again. He is enthusiastic over American theatres and methods of presentation, especially the Capitol theatre under the management of S. L. Rothapfel.

* * *

A course of "Motion Pictures and Education" will be given at the Summer session of the University of Tennessee, Knoxville, Tennessee, beginning June 15th.

* * *

Louis Burston has arrived in New York from Los Angeles with a print of his recently finished production, the present title of which is, "Forget Me Not."

* * *

WILLIAM WRIGHT, a veteran of the business, says that we have always had serious summer slumps and that if the theatres can not be closed during the hot season we should, at least, as an industry prepare in advance for the inevitable slump. A way back in 1910 he made rounds of the New York theatres during the summer time in the interest of Kalem. Most of these theatres reported that they were only open by the "Grace of God and Percy Waters." Percy Waters' New York exchange, at that time, always made a rental reduction for the summer.

* * *

The Social Service Commission of the Federal Council of Churches has just issued the first part of a series of reports on motion pictures. The report is prepared by Dean Charles N. Lathrop of the Episcopal Church. It is a very remarkable document.

Motion Picture News has always contended that the churches at large were not opposed to motion pictures nor in favor of official censorship but that it was only the small and vociferous minority which was antagonistic to this industry. Dean Lathrop's report in discussing any possible control of motion pictures recommends "exercising caution and restraint unless such action be arbitrary, superficial and unjust." Speaking of censorship, he says: "Individual judgment of motion pictures varies so greatly on account of personal tastes and environment that it is difficult to get even a small group to agree on the probable influence of a picture, to say nothing of making the action of either voluntary or official committees satisfactory to the public at large."

There is much more in the report that is both definite and interesting.

* * *

The German Independent and Socialist papers, according to an article in the New York Times, are exeited over the monarchist propaganda going forth on motion pictures. "Frederick the Great" is eited as a glorification of Prussian militarism. The suceess of this pieture has caused the advance announeement of a film ealled, "The Vietorious Armies of Germany and Austria and the Armies of Our Enemies."

The charge is also freely made that the German Photo Company, E. B., is backed by the leading capitalists and agrieulturists of Germany and has some 600 films at its disposal for propaganda purposes.

* * *

W. R. Rothacker, who has been in New York for several days, returned reeently to Chicago. He sails for England on July 8th for an extended stay. He will probably put into effect his plans for a London laboratory.

* * *

Louis Auerbach has returned from the West Coast, where he has been conferring with Colonel W. S. Selig regarding future productions.

* * *

Tom Terriss leaves shortly to make pictures in Europe and the Far East. Edgar Lewis, now in London, will soon make his production headquarters somewhere on the continent.

* * *

The Parisian imagination—always vivid, even without the aid of vin rouge or other gentle stimulant—has outdone itself in the instanee of the announcement that Georges Carpentier was to work in a pieture for J. Stuart Blaekton. It seems—and the Blaekton press representative solemnly assures us that this is so—that Carpentier was seen praeticing some athletic stunts a la Fairbanks. Whereupon an imaginative journalist headlines a story thusly: "Carpentier Co-Starring with Doug. Fairbanks." Blaekton solemnly denies the rumor.

* * *

The press book has been made the target of another strong attack by Howard E. Jameyson, late advertising manager of the Liberty and Dorie theatres, Kansas City. Says he:

"If personality instilled into a produetion makes it a greater drawing card, why then would not it aid the press book to receive such personal attention . . . rather than be of stereotyped get-up. Turn to a page of the average press book and a few 'stock' suggestions are found . . . some of them the writer knew to be impraetieal, but he had so mueh space to fill. Imagine the differenee eould an exhibitor but sit down and piek up a press book, written by a CRITIC of the screen, nor a mere word carpenter, depieting the aetual merits of a produetion."

Considerable food for thought there!

* * *

Charles Eyton, general manager of the Lasky studio, is expected back in Hollywood about the twentieth of the month from a lengthy vacation spent in China. Kathlyn Williams, who in private life is Mrs. Eyton and who accompanied her husband on the trip, will start work immediately on her return in William de Mille's production, "Clarence."

* * *

Wm. M. Vogel, well known film exporter, returned from Europe last week on the Berengaria, after a trip eovering London, Paris, Brussels, Berlin and Vienna.

* * *

Dr. Shallenberger is far from his film haunts—patiently chasing the elusive brook trout to their lair up New York state way.

* * *

IF there is one picture deserving all the encomiums which are sure to be heaped upon it—that picture is "The Storm." Successful as a play due to its tremendously vital climax embellished with mechanical effects, it is certain to be even more successful as screen entertainment. The limitations of the stage have never been shown to such poor advantage. Imagine the sweep of the great outdoors! Imagine the crashing climaxes visualized in the big, open spaces! Remember that snow and fire can take in vast reaches. And the screen is the place for such dramatic elements.

"The Storm" is a tribute to Reginald Barker's directorial capabilities. It is also a tribute to Carl Laemmle's showmanship in recognizing picture possibilities in the play. He should feel immensely grateful over the reception which the

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Promotions Announced by Universal Film Co.

Following the appointment of Art A. Schmidt as general sales manager of the Universal last week, several other promotions and changes in the exchange system and the home office were announced.

To fill the vacancy caused by the promotion of Mr. Schmidt, George L. Levine, formerly manager of the Universal exchange at Milwaukee, has been promoted to manager of the Short Product Department. Mr. Levine's place in Milwaukee will be taken by Ross J. Baldwin, formerly short product manager in Milwaukee. Mr. Baldwin has been with the firm a number of years and is highly deserving of his promotion. He will be succeeded in his former position by Charles J. Casanave.

Another promotion is that of LeRoy W. Alexander, short product manager of the Chicago exchange, to be exchange manager of the Kansas City territory. "Curly" Calvert has been taken from that exchange to do special work in a number of Central and Mid-Western exchanges.

At the same time, announcement was made in Chicago of the appointment of auditor of the exchange, Platzman, to be European auditor of the company.

MacHenry Coming Back to Former Home

Chicago's "Film Row" is to lose one of its best known advertising men June 24 when J. S. MacHenry, known to his legion of friends as "Mac," bids farewell to the Exhibitors' Herald and sets sail for his former home in New York, where he will spend a month visiting his parents and developing to an even finer point that other specialty of his, "goff."

MacHenry has been connected with the Herald ever since its third issue in July, 1915, with the exception of one year, from May, 1918, to April, 1919, when he was serving Uncle Sam as a "Sarge" with the 54th Artillery, 18th Division.

After his recreation and rest, MacHenry expects to affiliate with one of the big producing companies, although the capacity in which he will assist is not divulged.

Walker May Revise Sub-Franchise Agreement

SENATOR WALKER, according to hearsay, has been invited by Associated First National to advise on the possible revision of the present sub-franchise agreement with exhibitors. It is said that the changed economic conditions are responsible for the invitation.

Walker has made an intensive study of the agreement and is said to have discussed it with First National in the past. He is also familiar with all conditions throughout the country, which is probably responsible for his being called in for these conferences which have to do with the alterations in the sub-franchise.

An Appreciation of Will Hays

By Carl Laemmle.

EVER since I was a kid in knee breeches I've made veritable idols of men in public life—statesmen, presidents, governors and others in high positions.

With all the enthusiasm of youth I have endowed them with almost superhuman qualities. In my mind they were all kings, in that "they could do no wrong."

And then I grew older and began to meet some of them!

One by one the idols fell. Their feet were of clay. Instead of being superhuman, I found many of them to be subhuman. Some of them dwindled into self-seeking politicians of a mighty small caliber. They were doggoned small potatoes. Publicity had lied about them and had given them fine qualities they really did not possess. My rose-colored spectacles were smashed!

Then I met Will Hays!

I liked him from the first but it was only after meeting him again and again, and discussing all sorts of different matters that I realized what fine stuff is in him. No matter what came up for discussion, no matter how knotty the problem, I found that he tackled everything from one angle, namely, "Whatever is worth doing is do-able."

He is a dynamo of mental and physical energy. Not only does he believe that everything worth doing CAN be done, but he believes in DOING IT NOW. How many men like that do you meet in the course of ten years? Count them on the fingers of your two hands and you'll probably have eight fingers and two thumbs left over.

Hays is a go-getter. He is a national go-getter. He thinks in a big, broad way and he acts in a quick, sure way.

He lives in Principle—and it's the kind of Principle that carries a great big capital P. A man who bases everything he does on Principle has simply got to succeed and all hell can't stop him. His Principle forces him to be on the level. It compels him to be sincere.

Will Hays is just plain folks. He goes and he gets. Armed with a heart full of Principle and a head full of horse-sense, he goes and he gets.

He doesn't neet this praise from me or from anyone else. But I'M writing it because, like Mrs. Malaprop, I believe in "giving people more taffy while they live and less epitaphy after they're dead."

Will Hays, of Sullivan, Indiana, gol darn it, I'm glad you're alive!

Vitagraph President Off for European Tour

Albert E. Smith, president of the Vitagraph Company of America, sails Tuesday on the Aquitania for an extended tour of England and France. He is accompanied by Mrs. Smith (Jean Paige).

Smith will spend some time with the London headquarters of the company, and it is his intention to make a tour of the branches throughout England. Incident to this tour he will make a close study of English atmosphere and locales for a number of forthcoming English productions.

Following their stay in England, Mr. and Mrs. Smith will spend some time in Paris, where Vitagraph has a large branch and important interests.

Reform Bureau Head Has Speech Cancelled

Even the Sunday Schools and Bible Classes will not stand for the methods of Dr. Wilbur Crafts, superintendent of the International Reform Bureau. Because of his abuse of United States Senator James A. Reed of Missouri, who is seeking re-nomination at the Democratic primary election August 1, the teacher of the Men's Bible Class of the Third Baptist church, St. Louis, on Saturday evening, June 17, cancelled the address Dr. Crafts was scheduled to make Sunday morning, June 18.

The engagement for Dr. Crafts was made some time ago by Dr. David Rener of the Lord's Day Alliance. It was one of several talks he is booked to make in St. Louis. He claims to have come to St. Louis primarily to attend the convention of the Anti-Blue Law League of America, which was scheduled to meet here this week. However, the gathering may be postponed. Dr. Crafts said he intended to endeavor to show the league that there are "no blue laws."

Australians Good at Exploitation

Motion picture exploitation, as practiced by the foremost American exhibitors, is winning great favor with the leading showmen in Australia according to John W. Hicks, Jr., who arrived in New York last week to confer with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, regarding Paramount distribution plans for the coming year.

"Exploitation methods which have stood the test in this country have been used so successfully in some of the larger cities of Australia that many of the progressive exhibitors are adopting the latest exploitation methods as a means of building new prestige and prosperity for their theatres," said Mr. Hicks. "Some of the prominent exhibitors have shown unusual ingenuity in exploiting Paramount pictures and in some cases American showmen could adapt Australian exploitation ideas with profit to themselves."

Coast Picture Houses Show Increase

STATISTICS received by Western offices of Associated First National Pictures, Inc., show that 262 new motion picture theatres have been opened in the Pacific and Rocky Mountain States since May, 1921.

Last year there were 1692 motion picture theatres in the eleven states. Now there are 1954 and more to come. Arizona leads with 47 new houses, Wyoming is next with 38 and California third with 34 new theatres. Three of these, with a seating capacity for 8,300 people, are in San Francisco.

Most of the new houses are in the downtown districts, but they do not seem to have affected residential district theatres.

Senator Walker Given Ovation at T.O.C.C. Testimonial Dinner

Plaza Banquet Hall Is Crowded to Capacity as Senator Is Lauded

SENATOR JAMES J. WALKER was given an ovation at the testimonial dinner tendered him by the Theatre Owners Chamber of Commerce at the Plaza Hotel, New York City, last Monday night. Just 820 guests were seated about the banquet board when the Senator made his entrance, and they loudly acclaimed him for many minutes. It was one of the finest tributes paid to an extremely popular man at any meeting ever held in the industry.

Unfortunately the banquet hall was filled to its capacity. Manager Fogg of the Plaza accommodated every guest possible, but Louis Blumenthal, treasurer of the dinner committee, said he had received requests for over three hundred additional reservations which he could not fill. Included about the board were those most prominent in the picture industry, and as well were prominent officials of New York State and New York City, come to pay their respects to Senator Walker.

In his address of welcome Bernard Edelhertz, chairman of the board of directors, hit the keynote of the assemblage when he said:

"We are indeed proud of being afforded this opportunity, especially in the midst of this splendid gathering, to express our deep respect, our devotion and our love for our Jimmy, as we affectionately prefer to call him."

It was 8:25 o'clock when Senator Walker walked into the Plaza dining room, accompanied by ex-Governor "Al" Smith and members of the T. O. C. C., and it was ten minutes later when the cheering subsided.

Edelhertz, whose address of welcome follows, introduced ex-Governor Smith, who acted as toastmaster.

"On behalf of the Theater Owners Chamber of Commerce, I extend to you all a most hearty and cordial welcome.

"It is altogether proper and fitting that the Theater Owners Chamber of Commerce of the city of New York shall be sponsor for this tribute to the most distinguished and sole honorary member—Senator James J. Walker.

"We are indeed proud of being afforded this opportunity, especially in the midst of this splendid gathering, to express our deep respect, our devotion and our love for our Jimmy, as we affectionately prefer to call him.

"Our Jimmie has been a potent and vital force in the activities of organized motion picture theater owners in this city, state and nation ever since he became identified with this branch of the motion picture industry.

"And we are particularly proud of him because the force that he has exerted on behalf of organized exhibitors has been along sane and constructive lines and always based on principles of fairness and justice to all the branches of the motion picture industry. A very recent chapter in the history of organized exhibitors in this country has conclusively shown where Senator Walker stands when it comes to choosing between constructive achievement on behalf of exhibitors and destructive tactics which defeat the very purpose for which exhibitors are organized.

"I am glad to be able to say that the membership of this organization is unanimously behind Senator Walker in his policy of constructive achievement. We are proud to have the distinction of having him as our counsel and our spokesman and are in full accord with his policy which tends to accomplish things for exhibitors in a spirit of cooperation and not in a spirit of destruction by means of threats and intimidation.

"The Theater Owners Chamber of Commerce realizes its responsibilities as an organized body of motion picture theater owners. We are fully conscious of the fact that the significance and influence of any organized body is commensurate with the extent of its realization of the responsibility to employ its organized force in a fair, equitable and reasonable manner.

"We know that no organized body can survive or long endure unless it employs its organized force in a manner that is conducive to the welfare and well-being of the entire industry in which it is interested.

"And we know that at times it is easy to win the plaudits and applause of the unthinking by resorting to unscrupulous methods in the use of organization forces. We know that it is easy to win the support of some by making reckless and irresponsible promises which can never be redeemed—but we deprecate and condemn such methods and are unalterably opposed to their use in any shape or manner whatever.

"Of course, we intend to fight for what we believe is fair and just. There are certain ills from which the exhibitors are suffering today, and it is our purpose to make every reasonable effort to cure these ills.

"And right here I want to say for the benefit of those who have sought to pervert the meaning of an innocent remark recently made by Senator Walker that we do not intend to cure these ills by taking our prescriptions without carefully inquiring what these prescriptions contain. I believe that the members of our organization ought to know whether a prescription is genuine or not. Besides, we can safely trust the Senator to scrutinize our prescriptions and tell us if they are the real thing before he will advise us to swallow them.

"But with all that we intend to fight honorably. In the language of the fraternity, some of whom I understand are ably represented here tonight, we don't intend to hit below the belt, because we know that that is not the way to win a fight."

Ex-Governor Smith, who presided over the ceremonies following, paid a splendid tribute to Senator Walker in reciting his career as he knew it from the time they were boys together in the same East Side district, to their duties together in Albany, and right down to the present.

Will H. Hays was the first speaker called upon by the former Governor. After discussing different phases of the picture industry he turned to Senator Walker and said: "I appreciate you as a man. I regard you as my friend. I bring to you the highest possible regards. All I can repeat is a rhyme of my childhood:

"'If you love me like I love you
No knife can cut our love in two.'"

De Wolf Hopper followed Hays, and his remarks were thoroughly humorous and appreciated. Tommy Gray read one of his monologues, and was followed by Congressman Frederick Landis of Indiana, author of "The Copper Head."

When Toastmaster Smith called upon Senator Walker the ovation of the earlier evening was repeated, but perhaps more vociferously. The Senator's remarks were for those both in and out of the industry.

He said, in part:

"I gave the business what was in this poor, ingrown carcass. I am going to get some place for the good of the industry if not for the good of Walker.

"Some time ago I made a homely analogy. I said I would be willing to sit at the feet of Will Hays and take my mental prescriptions from him while I took my physical prescriptions elsewhere. I was criticized and that caused a rupture. I was called a professional politician. That was supposed to be derogatory but I consider it the highest econium to be given a man. I repeat—and the motion picture men will understand—Hays has got to get a bigger pair of shoes for all the fellows who are willing to sit at his feet.

"I want them (the public) to know," said Walker, "that there are men of the highest type of integrity in this business

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Nothing Wrong with Industry, Says Lichtman

"WHAT'S the matter with the motion picture?"

On all sides, in and out of the industry, we hear the question.

Because he is inaugurating a new producing and distributing company just at a time when the calamity howlers are howling their howlingest, this question was propounded to Al Lichtman, who, with Ben Schulberg and J. G. Bachmann, has launched the Al Lichtman Corporation.

"Nothing at all is wrong with the motion picture as an institution," Al opines with refreshing optimism. "Something IS radically wrong with certain proportion of individual pictures which are being foisted on the market, but the industry, as a whole, is sound, commercially as well as artistically.

"The only real trouble as I visualize it, is that there seems to be a tendency to operate on the basis that you can sell all Ford cars in a country which demands emphatically its Packards, Cadillacs, Pierce-Arrows and other high quality cars. While I am willing to concede that there may be a call for a small percentage of Ford-pictures, I also insist that, in the main, our supporting public demands Packard - pictures, Cadillac - pictures, Pierce - Arrow pictures and others of similar high quality. And we must supply that demand if we are to survive.

"What some producers and distributors seem to have overlooked is the fact that the motion picture audience of to-day isn't exactly the same as the audience of a few years ago. In the earlier days the motion picture recruited its followers from a distinctly limited class and clientele; to-day every walk of life is represented in the motion picture theatre. The general public is unquestionably sold on the picture as entertainment, and sold strongly, and this great public will attend and attend regularly, if we do not insult its intelligence by offering to it pictures which are mediocre, bromidic, insincere, un-convincing and, worst of all, productions which in their general treatment follow along lines of monotonous sameness, each one a dreary replica of hundreds of others.

"The greatest battle this industry ever faced was to convince the very public which is supporting us today that we could create any but the most inferior type of pictures. All pictures were scorned as cheap and trashy and it was deemed a terrible comedown for any star from the legitimate stage to appear in a motion picture. We overcame that seemingly insuperable obstacle, and did so through the medium of really worth-while production. We are not going to dissipate the prestige we have attained by the circulation of the sort of pictures which were once said to represent the best we could do. I say we are not going to do so because there are enough thoughtful, analytical producers and distributors to adequately supply the demand for the class of production which will measure up to the public's requirements.

"I believe that the wholesale production and exhibition of poor pictures is gradually diminishing, but it has left its indelible mark in passing, and I base this belief on first-hand information. For some time past I have been conducting a quiet investigation of general conditions and part of this investigation included the questioning of many people who formerly had loyally supported the motion picture theatre but recently had almost entirely withdrawn that support. Asked why they no longer attended pictures regularly their answer was, invariably: 'We are tired of going to pictures night after night, only to see the same old things done over and over again, with scarcely any variation in theme or treatment. Because we cannot tell from the advertising what the real quality of each picture is (ever see a picture advertised as poor?), we have quit going altogether'."

Send It Back

THE Babson-Columbia University-MOTION PICTURE NEWS questionnaire is now in the exhibitor's hands.

We ask urgently that every exhibitor send it back, filled out, at once.

The response is already excellent. But the full success of the survey depends upon the largest possible volume of replies.

This questionnaire will establish:

The gross income and taxation of this industry, which will at last furnish a definite argument against over-taxation.

The average admission price and how it has recently declined.

The average feature rental price and how it has advanced (our producer questionnaire will show average production costs).

Theatre operation cost and how divided.

Program, music, advertising statistics.

Business as compared with other years.

And many other points that all exhibitors want to know.

Send back the questionnaire—today.

Statement of Closing Creates Uproar

LITERAL uproar, precipitated by a statement attributed to one of their officers to the effect that every motion picture theatre in Baltimore, Md., planned to shut its doors July 1 and remain closed for at least two months and perhaps longer, has involved exhibitors of Baltimore, in turmoil and threatens, it is said, to bring about a bitter fight in the Exhibitors League of Maryland.

The statement was attributed to J. L. Rome, manager of the Rialto, Apollo, Broadway, Sunset and Capitol Theatres and vice-president by grace of an election six weeks ago of the Exhibitors' League.

Rome was quoted as saying that many of the smaller houses were anxious to close July 1 for an indefinite period.

As a matter of fact, the suggestion has been made that theatres of the city agree to close for the week of July 3, since that day, as well as Independence Day, will be a legal holiday in Maryland.

Blue Sunday Law Meets Death in Tampa

The Blue Sunday promised Tampa, Florida, by Sheriff Spencer proved a "flivver." The people did not want it, and they are not to have it. It all happened this way. Several Citizens of Tampa made a trip to Tallahassee with a petition requesting the Governor to remove the Sheriff for alleged non-enforcement of the laws. The Governor did not find the charges sufficient, and so the Sheriff remained on the job.

To get back at this Committee, it is claimed, the Sheriff dug up the old dead Blue Laws and issued a proclamation that he would enforce them without fear or favor. Sunday, June 4th, was to be the last Sunday for the theatre, beaches and soft drink stands.

The fateful Sunday, June 11th, arrived and found all of the theatres, beaches and most of the larger refreshment places doing business as usual.

During the day the theatres were visited by Deputies, who asked, and were willingly given, the names of the Managers. Monday morning found the Managers awaiting the expected warrants, but they waited in vain. Finally the big story broke, and great joy came to all, for the Judge had refused to allow his Court to be made a catspaw for personal grudges, and had refused to issue the warrants.

Screen and Newspaper Same, Is Missouri Plan

THE Missouri Constitutional Convention, in session at Jefferson City, the state capital, took the initial step Thursday towards the making of important history for motion picture exhibitors, when a proposal, which would place the screen on the same plane as the newspaper, as far as censorship is concerned, was introduced.

The proposal, introduced by A. A. Speer, would broadly widen the scope of the "freedom of the press" section of the present Missouri constitution, providing every person shall be free to say, write or publish, either by written or printed word, or by Pictures in Motion, or otherwise, on any subject whatsoever, being responsible for all abuse of that liberty.

The proposal, which, in the opinion of leading Missouri politicians, will be adopted by the convention which is framing a new constitution for Missouri, is the culmination of a long standing fight on the part of the reformers to secure the passage of a censorship in the "Show Me" state.

Leaders of Federated Organizations Extend Aid to Hays

Fifty Representatives of Big Bodies Aim to Assist Film Uplift

AN open forum, with the raising of motion picture production standards as the subject, resulted from the meeting between Will Hays and over fifty heads of nationally federated organizations at the Waldorf-Astoria Hotel, Thursday, June 22.

In a short address in which he outlined the purposes and hopes of the Motion Picture Producers and Distributors of America, Mr. Hays opened the session. In stressing the place of the motion picture in the life of the world today he drew prolonged applause with the statement, "The motion picture furnishes amusement for 20,000,000 people every day. A country must have amusement, or that country will go 'Red.'"

On the question of censorship he stated: "Political censorship is but an incident. Of course the country is against it. When the reason for it is removed it will quickly pass. We aim to remove the reason. Great progress has already been made. It is ridiculous to say the public demands the salacious in entertainment. The big financial successes of the past eighteen months have been clean, wholesome pictures. They will continue to be successful. I know the public, and the public is for that kind of entertainment."

Prior to the meeting the following statement was made by Mr. Hays: "A frank talk with these important leaders of action and thought will be immensely valuable to those of us who hope to see the motion picture develop still further as a factor in the Nation's recreation, amusement and education. I am sure it will be valuable, too, in bringing to the delegates of these associations problems of the picture industry. As a result of this and other similar meetings the motion picture may become more and more responsive to those progressive civic, social and artistic objectives represented by these organizations meeting today."

The remarkable turnout of heads of big federated organizations assured practical help in the way of concrete suggestions and advice, from the outset of the gathering. In turning the meeting over to those present Mr. Hays said:

"We want practical help. We want practical suggestions. Weigh what you have to say. Spare us not at all."

In the course of his address the suggestion was made that a committee from the organizations represented might be formed to render continued aid to the producers and distributors.

H. S. Braucher, secretary of the Community Service, Inc., was the first to arise, with a suggestion that some one person in the Hays organization be designated as a receiving center for suggestions, and that this fact be publicized in order that the public might in future have a given point to which to address its ideas.

A censorship of the scenario, rather than the finished product, was the idea advanced by J. E. West, secretary of the Boy Scouts of America.

A score of others present, including Mrs. Herbert Hoover, spoke during the morning session.

Following luncheon, the meeting was resumed, and at the time of going to press was still in progress.

Among those present were:

Rex Beach, playwright; David S. Beyer, vice-president, National Safety Council; Miss Borrow, secretary, Colonial Dames of America; Leroy E. Bowman, secretary, the National Community Center Association; H. S. Braucher, secretary, Community Service, Inc.; Mrs. Philip A. Brennan; Mrs. Richard M. Chapman, president, Federation of Women's Clubs of N. Y. C.; Rev. F. E. Clark, president, United Society of Christian Endeavor; Laurence Vail Coleman, director, Safety Institute of America; Ernest L. Crandall, Visual Instruction Association of America; Miss H. Ida Curry, Child Welfare League of America; Chas. B. Davenport, Carnegie Institution of Washington; Miss Helen Davis, associated executive, National Board Y. W. C. A.; Walter T. Diack, general secretary, Young Men's Christian Association; Dr. G. Clyde Fisher, associate curator, American Museum of Natural History; Henry Fleischman, mgr. director, the Educational Alliance; Hugh Frayne, American Federation of Labor; Clyde Furst, secretary, Carnegie Foundation of the Advancement of Teachers; J. H. Hall, educational director, Associated Advertising Clubs of the World; Lee F. Hanmer, Russell Sage Foundation; Mrs. Oliver Harriman, president, Camp Fire Girls; Dr. Harris, World's Sunday School Association; E. L. Harvey, secretary, National Security League; Rev. Joel Hayden, Conference Union Theological Seminary; Mrs. Milton P. Higgins, president, National Congress of Mothers and Parent-Teachers Associations; Mrs. Herbert Hoover, president, Girl Scouts; Mrs. Harlean James, secretary, American Civic Association; Judson King, executive secretary, National Popular Government League; Dr. H. E. Kleinschmidt, Medical Dept. of the American Social Hygiene Association; Rev. Wm. Lampe, World's Sunday School Association; Ffed Landis, playwright.

Colin H. Livingstone, president, Boy Scouts of America; Rev. Chas. S. MacFarland, Federal Council of Churches of Christ in America; Rev. Chas. A. McMahon, National Catholic Welfare Council; Rev. John A. Marquis, Federal Council of the Churches of Christ in America; Earl A. Meyer, director, the American Legion Film Service; Rev. Kenneth D. Miller, Conference Union Theological Seminary; Mrs. George M. Minor, president general, Daughters of the American Revolution; Prof. Parker T. Moon, secretary, Academy of Political Science; Miss Virginia M. Murray, general secretary, Travelers' Aid Society of N. Y.; Jesse H. Neal, sec.-treas. Associated Advertising Clubs of the World; Dr. Anne Nicholson, National Council of Catholic Women; W. W. Norton, treasurer, American Association of Social Workers; Clarence A. Perry, Russell Sage Foundation; Albert S. Peters, director Film Service Div., American City Bureau; Dr. Daniel A. Poling, United Society of Christian Endeavor; Dr. Frederic B. Robinson, American Council on Education; Rowland Rogers, Visual Instruction Association of America; Mrs. R. F. Schwartz, secretary Young Women's Hebrew Association; Lester F. Scott, secretary, Camp Fire Girls; Mrs. N. Stone Scott; Dr. Albert Shaw, vice-president, the Academy of Political Science; R. C. Sheldon, secretary, International Big Brother and Sister Federation; George H. Sherwood, executive secretary, American Museum of Natural History; F. F. Simmonds, Eastern District secretary, Chamber of Commerce of the U. S.; Alburn E. Skinner, secretary, Chautauqua Institution; Mrs. Louis Slade, Second Regional director, National League of Women Voters; Mrs. R. E. Speer, president, Young Women's Christian Association; F. B. Steele, secretary, Sons of American Revolution; Miss N. F. Stoughton, assistant secretary, the Rockefeller Foundation; Paul Tanner, Actors' Equity Association; S. M. Tucker, president, New York Drama League, Inc.

Mrs. Coffin Van Rensselaer, executive secretary, National Civic Federation—the Women's Department; Miss Ethel Warner, executive secretary, Academy of Political Science; Miss Mabel T. R. Washburn, secretary, National Historical Society; James E. West, secretary Boy Scouts of America; Mrs. Wm. Whittaker, secretary, Federation of Women's Clubs of N. Y. C.; Miss Helena V. Williams, National Tuberculosis Association; Mr. Wise; Dr. John W. Withers; Miss Agnes S. Winn, assistant secretary, National Education Association; Clinton Rogers Woodruff, American Civic Association.

In addition to this group, there were representatives from the Theatre Owners' Chamber of Commerce, the Motion Picture Theatre Owners of America, and members of the Board of Directors of the Motion Picture Producers & Distributors of America, Inc.

Fruit Born of Meeting

FOLLOWING an address by Rex Beach toward the close of the meeting between Will Hays and the representatives of federated associations, a resolution was presented empowering Mr. Hays to select a committee of three, which would in turn choose a full committee of 15 members, with a purpose of continuing in close association with the work of the Motion Picture Producers and Distributors, and rendering such aid as is in their power at all times.

The committee of three appointed by Mr. Hays comprises: Lee Hammer of the Russell Sage Foundation, chairman; Mrs. Oliver Harriman of the Camp Fire Girls Association; and James E. West, chief scout executive of the Boy Scouts of America, who proposed the resolution.

Associated Exhibitors to Pay Dividend

FOLLOWING a meeting of the board of directors of Associated Exhibitors, June 20th, it was announced that a dividend of 2 per cent. on the preferred stock, for the second quarter of the calendar year 1922, had been declared. The quarter ends June 30th, and the dividend is payable in the first week in July.

This is the second quarterly dividend which has been declared since Arthur S. Kane took active charge of Associated Exhibitors, March 6th of this year. The dividend for the first quarter was declared April 18th and paid April 20th.

Sir Charles Higham Guest at A.M.P.A. Luncheon

SIR CHARLES HIGHAM was the guest of honor at a luncheon held by the A. M. P. A. at the Hotel Biltmore, New York City, on Thursday of this week. C. L. Yearsley of First National, presided, and D. W. Griffith introduced the distinguished speaker. Sir Charles Higham made a very remarkable address, which will be printed in full in next week's issue of Motion Picture News. In the course of his speech, Sir Charles made an emphatic appeal for clean pictures and laid the responsibility for clean films directly at the door of the advertising men.

The luncheon was preceded by an interesting exhibition of posters and other advertising accessories, which by contrast with those issued in earlier days of the industry demonstrated not only the improved methods of the present day but also the policy of the A. M. P. A. for clean advertising.

Pictures and People

(Continued from page 33)

picture has received from the New York press—a reception certain to be duplicated everywhere. You would think there could be nothing new under the sun insofar as visualizing stories of the Canadian Northwest.

True, it is an expression of life lived in the raw—with the conflicting forces in man in constant strife with those of the elements of nature. A simple, love story of two men and a girl far from civilization. The winter's snow prevents an escape. And with the awakening of spring love has conquered all. The woodsman's love is holy, while his city rival is guided solely by lust. The storm in these men's hearts rages and keeps in harmony with the storm of snow outside the cabin.

It is all human and genuine. The physical action does not seem a separate issue of the story. The fire raging through the forest, mounting in gigantic flames is a marvelous vista. But it does not make the picture as it did the play. Somehow the story seems to stand without it—yet it gives it vitality and color.

For eight reels this drama fascinates you. Marvelous you might say considering its age-old theme and characterization. A well constructed story soaring easily and surely to its climaxes is one reason. Another is the superb interpretation by players who are adaptable to the respective roles, but who are also equipped with talent. No better choice than House Peters could have been made. This very, able actor contributes a large share toward the picture's success. Always in restraint, always natural, always sincere—he gives the impression that you are watching a human being and not an actor. It is one of the most magnificent performances that ever graced the screen.

* * *

Mike Connolly, casting director of International Film Service Company, Inc., is proudly displaying to his friends two letters of appreciation for his work in connection with the May drive for the benefit of the Association of the Improvement for the Condition of the Poor. One letter is from Cornelius N. Bliss which enclosed a copy of a special resolution that has been spread on the minutes of the Association and which reads in part: "The Board wishes in particular to express its thanks to Mr. Mike Connolly for his generous assistance to the May carnival." The other letter is from Mr. Will H. Hays.

* * *

J. Irving Green, director of publicity and advertising for Associated Exhibitors, entered the state of matrimony on Thursday of this week. Mrs. Green was formerly Millicent Hoagland of Stamford, N. Y. The ceremony took place at the home of the bride. Mr. Green has been in the picture game for over seven years and is well known in the film circles of the Metropolis. "Irv" states rush of business at the A. E. office requires his presence at the home-office desk just now but that he and his bride will enjoy a brief honeymoon trip later in the summer.

* * *

A NOVELTY from the top of the world. A picture from the vast, frozen wastes of the Arctic circle showing not only the monotonous reaches of snow and ice, but the habits and mode of living of the Eskimos—that is "Nanook of the North." Here are a strange people. You wonder where they came from and how they managed to take up their abode so far from civilization. You wonder again over their ancestry. Are they Mongolians who became separated from their tribes during the glacier period? One thing is certain they are a race without a flag—without a country. They are nomads who are left unmolested to eke out their livelihood—to fulfill their destiny because it is not the white man's privilege to interfere (conqueror and destroyer that he is) where climatic conditions are overwhelmingly severe. The white man has conquered heat, but he cannot conquer frost. A Peary or a Nansen may explore and chart the land. Then he returns to civilization.

A strange people—these Eskimos. Nature is merciless in her cruelties within the Arctic circle. Yet one branch of the human family can conquer snow and ice. Think of it—the scheme of life so severe that the strongest instinct, that of self-preservation, is ever manifested. Starvation ever stalks in the path of these nomads. They must find salmon in summer, seal and walrus meat in winter to sustain themselves. And battling for existence has made them mighty hunters. It is a conflict that never ceases. The elements are arrayed against them. You marvel over their fitness to survive. The bitter atmosphere is with them always. This fight with nature has made them happy philosophers in their simple way. Their struggle is too keen to take up the white man's search for expression. And they wouldn't understand it. They are primitive animals guided solely by instinct.

"Nanook of the North" shows them in their conflict for existence. Their playground—their hunting ground takes in a vast territory. Yet they are a mere handful in the human family. The picture presents them at play, at their various tasks of the day, and it is rich in graphic detail. A complete study—a rare education, it also offers stark drama. By comparison the average picture of the frozen North melts into oblivion. The hardships of screen puppets? Merely a bed of roses.

Hays Continues Conferences with Exhibitors

"Friendly and Most Constructive; Nothing Yet Concluded," Reports Hays' Office

THE conferences between Will H. Hays, president of the Motion Picture Producers and Distributors, and representatives of national, state and city organizations of motion picture theatre owners were continued this week. On Tuesday, Mr. Hays met Charles O'Reilly and a committee from the Motion Picture Theatre Owners of New York State. On Wednesday morning and afternoon, Mr. Hays held meetings with Sidney S. Cohen and a committee of the Motion Picture Theatre Owners of America. Representatives of the Theatre Owners Chamber of Commerce also waited on Mr. Hays on Wednesday. Senator James J. Walker attended at both the state and city conferences.

The Hays headquarters report the conferences to have been entirely friendly and most constructive. According to a statement from the offices of the New York State exhibitors' body, a new set of negotiations was opened at its conferences regarding equitable contracts and film rentals.

The Board of Directors of the M. P. T. O. of New York State, Inc., held a two-day session the first of the week at which matters of importance were under discussion. Among other things was the formation of a new arbitration agreement with the F. I. L. M. Clubs of New York, Buffalo and Albany, with which the old contract is about to expire.

The opening session of the board held Monday in the board offices in the Times Building was devoted to a change in the number of directors from 22 to 23.

Howard A. Smith of Buffalo resigned and was replaced by H. C. Hayman of Niagara Falls.

William Denton of Saratoga Springs was named the twenty-third member of the board.

Paramount Stock School Inaugurated; Rigid Rules on Conduct

Courses to Develop Players in Screen Art; Experts Handle the Work

THE Paramount Stock Company School was formally opened in Hollywood on Tuesday, June 20th. This school is founded for the purpose of developing screen players in purely motion picture technique and affording them a thorough knowledge of all phases of motion picture production. On the same date Adolph Zukor, president of the Famous Players-Lasky Corporation, officially announced the inauguration of the new school from his office at the Paramount headquarters in New York City. According to Mr. Zukor's outline of the scope and work of the school, the new educational enterprise will have a two-fold function: First, the school will offer motion picture players instruction in a series of specially organized courses under the supervision of recognized authorities on the various subjects included in the curricula. Secondly, the school will serve as an established bureau or institute of technical information to which players can refer when in quest of knowledge appertaining to any department of motion picture production.

Prominent in the plans for the Paramount Stock Company and School is a set of rules intended to apply to the conduct of all members of the Paramount Stock Company both inside and outside the studio. One clause of this code reads as follows:

"The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company."

In the course of a brief talk to representatives of the trade press and fan magazines at the Paramount home office on Tuesday afternoon, Mr. Zukor made it very plain that the school was not to be an "open" organization to which aspiring candidates for screen honors from all walks of life would be admitted. He explained that through a process of selection, the details of which would be perfected by the committee in charge of the school, candidates for admission to the school would be chosen from players actually at work in the studios or on "locations." The basic idea, he declared, is to observe the work of the individual players on the set and to choose only those whose aptitude for dramatic work warrants more careful development in the regularly organized courses of the school. Another point emphasized by Mr. Zukor was that attendance on the part of players was to be entirely voluntary.

According to the prospectus issued by Famous Players-Lasky, the technical courses fall into two main classes—those concerned with physical training and those having to do with stage training. In the latter division are provided such subjects as cinematography and lighting, make-up, architecture, interior decoration and direction. An additional Department of Creative Effort will include such subjects as the theory and practice of the photodrama, the scenario, and motion picture history. Mr. Zukor explained it was the desire of the Famous Players-Lasky officials to afford Paramount players an opportunity of increasing their knowledge of all phases of motion picture production so that even those already established as leaders for their dramatic ability could, if they desired, augment their knowledge of allied subjects—such as the technique of the camera, interior decoration, and architecture with which they might not be thoroughly acquainted.

The social side of the school was also dwelt upon briefly by Mr. Zukor. He expressed the hope that in this respect the school would prove to be the meeting place of all the Paramount players and that the mutual exchange of suggestions would serve to improve the screen work of those still lacking development. He declared that often complaints are received that while the dramatic content of a photoplay and the work of the star and the principal players are all that are to be desired, yet the entertainment value of a production is destroyed or nearly so because of the poor performance of some of the minor characters. Mr. Zukor said he anticipated that the inauguration of the Paramount school would improve the work of the minor characters so as to obviate this source of criticism and that in time the uncapable players would be eliminated and their places taken by more deserving talent.

A formal statement issued from the Paramount headquarters in connection with the Paramount Stock Company and School follows:

"One of the most radical departures ever attempted in an effort to improve the quality of motion pictures was announced yesterday by Adolph Zukor, president of the Famous Players-Lasky Corporation. It is the formation of the Paramount Stock Company and School at the Lasky Studio, Hollywood, with classes for the instruction of players in every branch of their art and with complete rules governing the players' conduct inside and outside the studio.

"The object of the school is to establish a perpetual reservoir of talent from which can be drawn the stars of tomorrow, and the results are expected to be the development of a corps of screen players such as has never been assembled before by a picture producing organization and the raising of the standard of productions to new levels.

"In many respects the school will be one of the most remarkable ever attempted. Famous directors will act as instructors and the pupils will have among their number men and women known throughout the world as the leaders of their profession.

"Thus the stars under the Paramount banner include Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Pola Negri, Wanda Hawley and Mary Miles Minter, most of whom work in the Lasky studio.

"Others in the Paramount Stock Company are such well known screen players as Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Leatrice Joy, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, Julia Faye, Guy Oliver, Lucien Littlefield, Robert Cain, George Fawcett, Bert Lytell and William Boyd.

"In speaking of the aims of the school, Jesse L. Lasky, first vice-president of Famous Players, in charge of production, says:

"'The Paramount Stock Company is the first effort in the history of motion pictures to develop motion picture actors in purely motion picture technique. It also is the first time motion picture players have had an opportunity to broaden their technical education so that their training may embrace a knowledge of all phases of picture production.

"'Unlike the student body of most schools, the members of the Paramount Stock Company are persons who already have established reputations in their life work of acting for the screen. Therefore, the purpose of this school is not to instruct in the fundamentals of screen art, except as such instruction may correct minor faults, but to broaden the working knowledge of the members of the Stock Company to the end that they may increase their versatility and have a wider outlook on their art.'

(*Continued on page 40*)

Paramount Stock School

(Continued from preceding page)

"Complete rules and regulations, courses of study, officers and instructors have been provided for the conduct of this stock company. There is a Board of Control which includes Mr. Zukor, Mr. Lasky, S. R. Kent and Cecil B. DeMille. The Board of Administration is made up of Mr. Lasky, president; Cecil B. DeMille, director; Robert T. Kane, Victor H. Clarke and Frank E. Woods. There is also a Players' Board of Control, of which the members are Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

"The subjects and the men who will handle them as the faculty of instruction are: Photodrama—theory and practice, William deMille; Pictorial Values, Penrhyn Stanlaws; Motion Picture History, George Melford; Dancing, Carriage and Fencing, Theodore Kosloff; Physical Culture, Norman Selby (Kid McCoy); Costume Theory, Paul Iribe; Architecture and Interior Decoration, Max Parker; Cinematography and Lighting, Alvin Wyckoff; Acting, George Fitzmaurice; Scenario, Frank E. Woods; Direction, Cecil B. DeMille; Make-up, George Fawcett and Theodore Roberts; Photo-comedy, James Cruze.

"When the project of the stock company school was explained to some of the stars and directors early in the spring by Mr. Lasky they suggested that they be allowed to participate in the control of the work, as is done in some of the larger universities. As soon as the news got around the members of the company drew up a set of rules and appointed the Board of Control which is to assist in their enforcement. They are strict but are considered necessary by the artists for their own protection. As they were finally agreed upon in conference with Mr. Lasky they read:

"'1. To protect the good name of their profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore infringement of these rules not only works harm to yourself as an actor and an individual, but it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that members, by precept and example, strive to have other members of the company observe them.

"'2. The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health as their most precious asset and avoid any conduct or circumstances that will put their health in peril. Proper exercise, sufficient sleep, fresh air, proper diet—all these are essential to good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for the arduous work of the studio.

"'3. Any member of the Paramount Stock Company who fails to maintain seventy-five per cent standing in classes, attendance and general deportment is liable to expulsion from the company.

"'4. Although the stock in trade of the members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Bursts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by sanity and common courtesy.

"'5. No member of the company will be allowed to make a public appearance at a theatre or public entertainment without permission of the director of the Stock Company.

"'6. Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

"'7. Members of the Stock Company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading role. Therefore, never slight your work, no matter how inconsequential your role may seem.

"'8. Be careful in the choice of your associates outside the studio. Remember: "A man is known by the company he keeps." A woman is known by the company she avoids.

"'9. Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics, art.

"'10. The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. You must accept these responsibilities. The motion picture has made you an intimate friend of countless people, whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company.'

"That these rules will be something more than a formality is evidenced by the fact that Mr. Lasky is to receive weekly confidential reports on the work of each member of the company from the director, Cecil B. DeMille. These reports will carry details as to what classes each student has entered, the student's work in each and also his work in productions, his general deportment inside and outside the studio, with a statement as to the average rating for the week."

Walker Tendered Ovation

(Continued from page 35)

and not only those whose names appear in the sensational headlines. Because of these sensational stories, there is an inclination to turn from motion pictures. It was my intention to merely thank you for the present but I was overcome by an irresistible desire to explain these things so that you might carry away with you a better understanding."

"Topics of the Night" were shown preceding the speaking, as was "Our Heavy Hero, or the Life and Bottles of James J. Walker," a funny reel edited and prepared by Tommy Grey .

The officers of the Theatre Owners Chamber of Commerce, under whose auspices the dinner was tendered, are:

William A. Landau, president; Charles Steiner, vice-president; J. Alton Bradbury, second vice-president; S. A. Moross, secretary; Hyman Rachmil, treasurer; Al Harstn, sergeant-at-arms; Bernard Edelhertz, chairman board of directors.

The honorary dinner committee was composed of William Brandt, chairman; Hon. Will Hays, E. F. Albee, John Ringling, Lee Shubert, Charles E. Gehring, Hon. F. X. McQuade, Louis Blumenthal, treasurer; William Fox, Dr. Hugo Reisenfeld, Samuel Rothapfel, Sam Harris, Eugene De Lisser, Robert Grier Cooke and Hon. Max Levine.

Among other prominent guests were:

Hon. Benj. Antin, Major Anthony Biddle, Hon. Morris Block, Nathan Burkan, Gene Buck, Hon. George Bleakley, Hon. John J. Boyland, E. J. Bowes, A. H. T. Banzhaf, Jack Britton, George Gordon Battle, Captain J. L. Bertie, James Beecroft, R. C. Bullwinkle, Hon. Richard Cullen, Thomas J. Connors, Hon. C. F. Collins, Hon. Charles W. Culkin, Hon. Bernard Downing, W. C. Durant, Charles H. Ebbets, A. E. Erlanger, Hon. Samson Friedlander, Hon. James J. Frawley, Hon. Frank Goodwin, Hon. Joseph M. Hannon, Walter R. Herrick, Sidney Harris, James J. Hogan, Hughie Jennings, Dr. J. H. Kelton, Col. George V. Kitchen, John M. Kantor, Charles C. Lockwood, Aaron J. Levy, Chief Joseph B. Martin, John T. McGraw, Senator Harry Pollock, C. C. Pettijohn, Tex Rickard, Col. Jacob Rupert,, Lewis J. Selznick, Major H. C. S. Thompson, Judge Walsh and Adolph Zukor.

Universal Will Take Over "Loop" House in Chicago

Another important "Loop" theatre deal in Chicago was announced this week by Mr. Aaron Jones, of Jones, Linick & Schaefer, who confirms reports that Universal will take over the Randolph theatre on August 1st, having leased the house for five years from Jones, Linick & Schaefer. The Randolph is one of the most popular moving picture houses in the downtown district.

"Star Series" Plan of Production Abandoned by Selznick

Cast to be Subordinate to Story and Production Value; Fewer Pictures

THE "star series" policy of production has been abandoned by the Selznick Pictures Corporation. In the future, no particular player will be featured in the Selznick production over and above the story and production value, declares a statement from the Selznick headquarters. The story and production will come first, and such players will be selected from the field at large as are considered best suited for the purpose, it is announced. The new policy is to be applied to the productions on the 1922-1923 schedule. A plan of limited production has also been adopted, the announcement stating that the Selznick organization contemplates fewer productions than ever before in the history of the enterprise. The growing practice of the motion-picture patron to go outside his own particular neighborhood and "shop" for pictures is cited as the reason for the change in production policy on the part of the Selznick organization.

"It is not that I love Caesar less but that I love Rome more about expresses my position in this matter of production," declares Lewis J. Selznick. "The present Select organization has been serving exhibitors for about six years. During that time there has been an almost revolutionary change in the general conduct of the motion picture business insofar as it has to do with the contact of the general public with the photoplay. The past few years have been the era of bigger and more expensive motion picture programs. The construction of palatial theatres and the installation of shows that compare favorably in cost with those offered in any other branch of the amusement business has become the rule. This development has tended to centralize the exhibiting business. The smaller theatres in the outlying, or neighborhood, communities where 'good' pictures and nothing else once sufficed to make them profitable are less numerous than they were. People have contracted the habit of traveling farther for their motion picture entertainment than was formerly their custom. It has followed quite naturally, then, that motion picture men—producers, distributors, and exhibitors, have been brought to see the desirability of giving the public something which can be announced in a manner calculated to make them 'travel.' The big strength of the unsupported star idea lay in the developing of the popularity of a star and his plays among people who might be expected to attend the same theatre day after day or week after week and adding constantly to this following, in numbers, day after day and week after week, taking advantage of cumulative advertising. Since it has become the tendency of audiences to shift from one section to another it is easy to see that the draft of the star name, unsupported by story and production appeal, has been materially weakened.

"Of more importance insofar as the Select interests are concerned, however, is the development of the producing units who may be counted upon to contribute largely to the product which it distributes, notably the Selznick Pictures Corporation.

"Selznick Pictures Corporation have had a definite objective ever since the first day of their existence. My son Myron, president of the company and actively in charge of its affairs, has been steadily planning a series of productions so big and important that from their very nature, they could not be restricted by the limitations of the star idea as it is generally understood. It has always been his desire to choose for production the type of stories he believes the motion picture public wants and then make them in the manner they should be made. It is no damaging confession to say that this is not always possible when the human limitations of motion picture stars identified with any individual company are considered, and when that company is partial, if not bound, to a small group of stars which it may have under contract.

"And so, in planning for the season of 1922-23, we find conditions ideal for cutting away from our earlier policy—a policy we still consider a splendid one, but nevertheless, a policy which both the Select Company and the industry at large have outgrown. We are going to make a limited number of productions—fewer than we have made in any previous year of our existence, but we're going to make them of the nature that folks will 'travel' far to see. We're going to abandon the 'star idea'—but only as it has come to be known to the trade. And by this we mean that we're going to give the story and production their full chance, ourselves holding them as of first importance and choosing such casts from the field at large as we think best suited for them.

"Nothing which I have said can possibly be taken to mean that it is not our intention to take full and complete advantage of the popularity which certain artists on the screen have created for themselves through their splendid work. It has always been our conviction that the real 'star' of the industry—and the only ones who may be expected to live long enough to make them worth while from the producer and distributor's standpoint—have a just claim upon the public's affections in that they have 'delivered the goods.' We're going to choose this particular type of artist for all of our pictures in the future—and we're going to star them—not because our business arrangements with them make it materially worth while for either their future or ours, but because their performances or their draft at the exhibitor's box office warrants it, and because they approach perfection in the parts for which we have selected them. As a proof of this I might say, that in planning for next year, we have already definitely set on eight of the productions to be made and for four of these productions leading players, including at least ten who are stars of the first magnitude, have been engaged. Each production we make will have 'stars'—not a star—for the exhibitor to bill—but it will have a real story and production reason for the appearance of the star members of the cast.

"Elaine Hammerstein and Owen Moore, whose productions we have been proud to offer for the past two or three years, will continue to appear exclusively in Selznick Pictures, the firm's general policy governing the manner in which they will be used from time to time."

The company's detailed announcement pertaining to the season of 1922-23 is expected to be released soon.

Edward Laemmle Presented Cup for Serial Work

ONE of the most interesting ceremonies of the summer took place last week in Carl Laemmle's office when he personally presented to his nephew, Edward Laemmle, a gigantic silver cup in recognition of his services to the company. Carl Laemmle recently was the recipient of a cup presented by E. L. Crandall of the Board of Education of the City of New York as the pioneer producer of educational serials. Inasmuch as Edward Laemmle was the director of this pioneer serial, "Winners of the West," and the director of "In the Days of Buffalo Bill," a serial which, when released in the fall, will be a revelation of what can be done along those lines, Mr. Laemmle thought it only fitting that this service, too, should be fittingly recognized by the company and its president.

In the presence of the heads of the departments, who were invited informally into Mr. Laemmle's office to witness the presentation, the Universal president expressed briefly his appreciation of what the young director had done, especially in the field of the historical serial. The presentation followed Mr. Laemmle's address.

Harmony Reigns at New Jersey Convention

Hudson Maxim Makes a Notable Address; Sydney Cohen Predicts Closer Producer-Exhibitor Bond

FROM the very first session, in which harmony was the watchword, the convention of the Motion Picture Theatre Owners of New Jersey at the Hotel Alamat, Lake Hopatcong, June 20-23, was in stark contrast to the usual gathering.

At the opening business session on Wednesday the Cohen-Berman-Walker-O'Reilly fight was referred to only in an incidental way. Resolutions adopted included an endorsement of the Official Movie Chat of the M. P. T. O. A. and a condemnation of the music tax, contained in a general condemnatory resolution of censorship.

A matter of importance seriously considered was that of divorcing the New Jersey M. P. T. O. A. from Eastern Pennsylvania and the consolidation of the whole into one unit.

Sydney Cohen, national president, was warmly received and given a vote of confidence. President Woodhull submitted his annual report, and Treasurer Gold, in his report indicated a substantial balance in the treasury.

At the banquet Wednesday evening Michael O'Toole of Scranton, Pa., Chairman of the Public Survey Committee of the M. P. T. O. A. was toastmaster. Among the speakers were Hudson Maxim, famous scientist; Sidney S. Cohen; State President Woodhull; Rev. Henry Rose; Mayor Fred B. Breigenback of Newark; Hugo Ballin; and A. M. Fabian of Paterson.

In his address Mr. Cohen hinted at a better working basis as an expected outcome of the conferences which his organization and the Motion Picture Producers and Distributors were holding.

Mr. Maxim's address was a noteworthy one. He said:

"Sight is the master sense and motion pictures make the appeal of the actual. A tale that is told to the ears has to be interpreted by the other senses. The mind can place audible symbols into visual mental images. What we see with the eye needs no interpretation and no translation. The motion picture is as duly a news gatherer and news giver as the newspaper. The motion picture today is in a large respect an illustrated newspaper and it is a most important institution of learning. Public opinion is the greatest conventionality of the modern world and whereas public opinion is a plastic thing and can be molded it is of consequence largely a manufactured article. The motion picture is one of the greatest creators of public opinion and it will not do to have this powerful instrument for good dominated by a board of fanatical censorship.

"The two first nations to adopt this strict blue law censorship of motion pictures were naturally the two that had the strictest censorship of the press, namely, Berlin, Germany, and Russia. And now German and Russian imperialism has gone to its place where the temperature would melt tungsten. Censorship bills, blue as indigo, are periodically introduced throughout the country to curb and hinder the free expression of thought and opinion through the motion picture and even in the stereopticon lectures. We must not let the blue law fanatics put the motion picture in a straight-jacket.

"Most American citizens are imbued with the idea that they are capable of self-government, capable of minding their own affairs, capable of deciding for themselves what they want and what is good for them. Placing the motion picture under the domination of a board of censors, committees of moral reformers and social uplifters, always fanatical, would be retrogression of personal freedom."

On Thursday the following resolutions were adopted, adding to the by-laws of National Committeemen and nine Board of Directors.

To endorse action of delegates at Washington.

To extend the public service work.

A resolution requesting the trade papers to devote their editorial space to constructive advice, instead of mixing in national quarrels, was also adopted.

A vote of thanks was extended to Chairman Harry Nelson of the Entertainment Committee and to Marcus Loew, as well as to the visiting guests, Mayor Breigenback, Newark; and Mayor Smith, Wildwood, N. J.

Election of Officers

R. F. Woodhull, President, Dover, N. J.; W. P. Hunt, First Vice President, Wildwood, N. J.; Peter A. Adams, Second Vice President, Paterson, N. J.; Louis Bollinger, Treasurer, West Hoboken; Sidney Samuelson, Secretary, E. J. Hennessey, National Committeeman, Newton, N. J.

Board of Directors: John T. Collins, Rutherford, N. J.; Charles Heldinger, Paterson, N. J.; W. C. Hunt, Wildwood, N. J.; E. J. Hennessey, Sidney Samuelson, Newton, N. J.; David J. Keiserstein, Jersey City; H. T. Jones, Newark; A. D. Austin, Wildwood; A. M. Fabian, Paterson.

Paramount School Big Step in Progress of Industry

THE opening of the Paramount Stock Company School in Hollywood on Tuesday of this week marks another important step forward in the progress of the industry. Up to the present practically all the educational efforts of the industry have been directed to the outside. As a move towards the organized instruction of its own membership in the technique of screen art this Paramount School is the most important enterprise of its kind ever undertaken in the history of the industry. The School is expressly and exclusively for players actually engaged in work on the studio sets. The basic purpose is to develop latent talent manifesting itself in actual work in the studio or on "location." The School will not only function as an educational institution with organized courses of instruction, but as a bureau or institute of information—a sort of Actors' Free Library—whither players in quest of special technical knowledge may find their intellectual and artistic wants supplied. The enterprise in its two-fold function of Players' School and Players' Library deserves the heartiest endorsement of the Industry in general. Not Paramount alone but the Industry as a whole will be the better for the innovation. (Full details presented on Page 39.)—E. F. S.

William H. Swanson of Salt Lake City Dead

William H. Swanson, a prominent exhibitor and First National franchise holder, died of pneumonia on Monday of this week at Salt Lake City. Word of his death reached New York in a wire to J. D. Williams of First National.

In the early days, Mr. Swanson was a stockholder of Universal Film. Before entering the motion picture business he had been a prominent circus man. Later, he formed a partnership with Harry Nolan of Denver, and the firm of Nolan-Swanson was the original franchise-holder for the Rocky Mountain district in the First National organization. The partnership was dissolved, and Mr. Swanson took over the American Theatre in Salt Lake City and several other houses in that territory. He was also largely interested in the beet-sugar industry of that section.

First National Prize Winners on Coast

The "$1-A-Week" exhibitors who won the showmanship contest conducted by First National during its Anniversary Week are having the time of their lives on the coast as the guests of First National. There are eight of these exhibitors, from all sections of the country. They are spending a week in Los Angeles and during that time motion picture people in all walks of the industry are entertaining them.

They arrived Monday and were met at the station by a big delegation of motion picture people, headed by representatives of First National.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Man From Home—
Fine, high-grade feature comedy, which pleased our patrons, and brought in good business. (Middle West.)

A good summer picture which drew well. (Middle West.)

North of the Rio Grande—
With the hottest weather of the year, drew good crowds throughout the week. Proved a popular picture. (Middle West.)

Mediocre picture and business only fair. (Middle West.)

Splendid picture with lots of action well acted by Jack Holt and Bebe Daniels. A sure winner. Played to big business. (Middle West.)

The Crimson Challenge—
Bad picture and bad business. (East.)

Western picture never does overly much business here as it doesn't appeal to my patrons. Those who saw it liked it. Average business. (East.)

Across the Continent—
One of Wally Reid's best which is aided materially by the presence of Theodore Roberts in the cast. Gets the most blase interested. Business good but nothing exceptional in any way. (Middle West.)

The Ordeal—
Agnes Ayres is popular here and this one drew well against strong opposition and warm weather. (Middle West.)

Good picture in every way. Average box office value. (Middle West.)

Under the Lash—
Fairly good picture. The audience likes Gloria Swanson, but she was misplaced in this picture. Business normal. (East.)

Exit the Vamp—
Poor business. People didn't care much for this picture. (East.)

Is Matrimony a Failure?—
Fairly good show that did average business for one week. (Middle West.)

The Woman Who Walked Alone—
Fair entertainment and box office value. (Middle West.)

One of Dorothy Dalton's best. Good box office attraction. (Middle West.)

The Heart Specialist—
A very good picture. (Middle West.)



The Superba, Los Angeles, offered their patrons "The Black Bag" this way

The Good Provider—
They liked this one. Excellent receipts. (Middle West.)

Back Pay—
Didn't go over at all. Audience didn't care much for it. (East.)

FIRST NATIONAL

Smilin' Through—
Patrons liked this one. One of the best drawing cards of year. (Middle West.)

Good picture, but business was a little off. Opposition was too strong. (East.)

Sonny—
Very good picture. Barthelmess in a role as congenial and as fitting as "Tol'able David." Business as good as can be expected at this time of year. (Middle West.)

Fairly good. Average business. (Middle West.)

The Deuce of Spades—
The average Ray picture. Drew fairly well. (Middle West.)

Crossroads of New York—
Fair picture and fair box office attraction. (Middle West.)

Question of Honor—
Anita Stewart retains her popularity and won new friends with this picture. Satisfactory returns. (Middle West.)

The Infidel—
Generally liked. Some thought one of best pictures of Katherine MacDonald. Hot weather cut business. (Middle West.)

The Rosary—
No drawing power here. People evidently fed up on the title. Very good picture, however. (Middle West.)

One Clear Call—
Only an average feature, but did fair business. (Middle West.)

Blind Hearts—
A good drawing card which played to good crowds despite unusually hot weather. (Middle West.)

Fairly entertaining picture which did not do much business because of warm weather and a big carnival. (East.)

Trouble—
One of the best box office attractions of the season. Played to packed houses for a week. (Middle West.)

The Primitive Lover—
Even Constance Talmadge's popu'arity failed to attract even an average business during a week of warm weather and many outdoor attractions. Picture liked by those who saw it. (East.)

Polly of the Follies—
Fair picture and business very good. (Middle West.)

SELZNICK

Reported Missing—
A good drawing card which played to good crowds despite unusually hot weather. (Middle West.)

Admirers of Owen Moore, who is popular with out crowds, liked this. Business was good. (Middle West.)

Excited either much praise or severest criticism. Audiences very much divided. Very few said they liked it but a lot of them laughed uproariously at it. Business fair. (Middle West.)

In spite of poor theatre weather this one pulled them in for almost capacity.



Unique ad for the French film, "Missing Husbands," when the attraction was at the Stillman, Cleveland.

Patrons enthusiastic over it. So was press. (East.)

Channing of the Northwest—
Nothing exceptional as a far north story but business proved quite satisfactory and fans seemed to take to picture. (Middle West.)

Why Announce Your Marriage?—
Comedy which took raily well. Didn't do big business on anything. (Middle West.)

FOX

Shackles of Gold—
William Farnum has a certain following here which always assures at least a medium attendance. This one, however, did a lively week's business. (Middle West.)

Pardon My Nerve—
Regulation western picture which our patrons like and it went over. (East.)

A Stage Romance—
Light stuff and light houses during the engagement. (Middle West.)

Queen of Sheba—
Fair business on return engagement. (West.)

Arabian Love—
They did not swarm to it because there was sheik in it. Business fair. Picture entertaining but not unusual. (Middle West.)

Strange Idols—
Fair business. Fair picture. (Middle West.)

UNIVERSAL

The Black Bag—
Mystery, thrills and actions supplied in homeopathic doses. Built for those who like excitement. A fair week. (Middle West.)

Picture not as good as expected. Business poor. (West.)

The Trap—
An excellent picture, but only a fair box office attraction. (Middle West.)

UNITED ARTISTS

The Three Musketeers—
On second showing did fine business. This is kind of picture that can be seen second time and enjoyed as much as the first time. A lot of people eager to see it without being coaxed. (Middle West.)

Repeat picture, and did not come up to expectations. (Middle West.)

Orphans of the Storm—
Very big picture. At an increase in prices we did the biggest business this year. (East.)

The Ruling Passion—
Repeat picture and excellent business. (East.)

METRO

Fascination—
Mae Murray is becoming a favorite with our patrons. Took well in "Peacock Alley" and also in this one. (East.)

Kisses—
Picture and business both bad. (East.)

PATHE

Sailor Made Man—
Run this picture opposite to "Orphans of the Storm" and did fairly good. Picture itself pleased our patrons. (East.)

Lonesome Corners—
Northwood story but seemed to please the audience. Business was good. (East.)

VITAGRAPH

The Sheik's Wife—
Did as well as expected considering adverse weather conditions. Pleased generally. (Middle West.)

R-C PICTURES

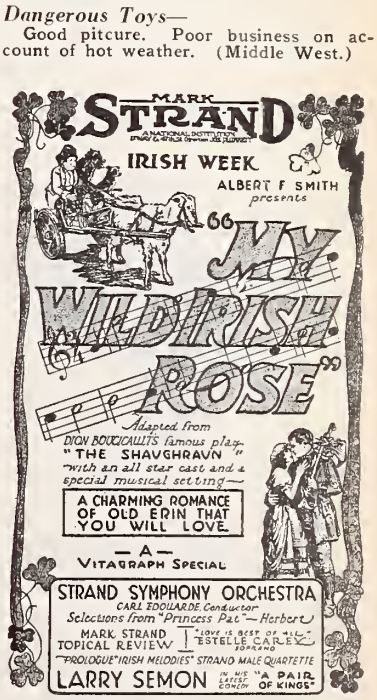
Beyond the Rainbow—
Business held up fairly well for the week on this excellent feature. (East.)

The Sheik of Araby—
Fair picture which attracted fair business. (Middle West.)

STATE RIGHTS

Your Best Friend—
Average picture. Drew well in connection with star's personal appearance. (Middle West.)

Dangerous Toys—
Good pitcure. Poor business on account of hot weather. (Middle West.)



Ad for the first run of "My Wild Irish Rose" at the Mark Strand, New York

PROGRAMS FOR THE WEEK OF JUNE 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Overture to William Tell"—Rossini.
Divertisements—(a) "Scarf Dance"—Thalia Zanou, Doris Niles, Eugene Repelski. (b) "Schon Rosmarin"—Kreisler, Mlle. Gambarelli. (c) Duet (vocal) "Auf Wiedersehn" from "The Blue Paradise."
Current Events—Capitol News.
Vocal—Madame Augusta Lenska, operatic selections.
Feature—The Storm—Universal.
Recessional—Organ solo—"Pilgrims Chorus," from Tannhauser.

Rivoli Theatre—
Overture—"Masaniello"—Daniel François Esprit Auber.
Novelty—Picturesque New York—Urban Kineto Review.
Musical—"Berceuse" from "Jocelyn"—Benjamin Louis Paul Goddard. Played by Oswald Mazzucchi, Cello Virtuoso.
Current Events—Rivoli Pictorial.
Vocal—"The Sweetest Story Ever Told," R. M. Stultz, sung by Miriam Lax, soprano, Adrian de Silva, tenor.
Feature—The Top of New York—May McAvoy.
Special—"Second Hungarian Rhapsody," Franz Liszt, Mme. Victorina Krigher, prima ballerin of Moscow Grand Opera.
Comedy—Poor Boy—Lloyd Hamilton.

Rialto Theatre—
Overture—"I Pagliacci"—Ruggiero Leoncavallo.
Scenic—That's Nature for You—Post.
Vocal—"The Melody of Love"—Franz Lehar. Emma Noe, soprano.
Current Events—Rialto Magazine.
Specialty—Javanese Dance—Martha Graham.



The Strand, Omaha, used this copy in offering "The Woman He Married"



Pittsburgh, look at the pictures at the different houses covered in one ad.

Feature—South of Suva—Mary Miles Minter.
Vocal—Aria from "Zaza."
Comedy—Haunted Spooks—Harold Lloyd.

Criterion Theatre—
The Stroke of Midnight—Paramount, continued.

Cameo Theatre—
Overture—Schubert Serenade.
Current Events—Cameo News.
Musical—Cello solo, "Nocturne-Tchaikovsky," by Vladmir Volsky.
Feature—Sherlock Holmes—John Barrymore.
Recessional—Organ solo.

Central Theatre—
The Delicious Little Devil—Mae Murray and Rodolph Valentino, continued.

Park Theatre—
Retribution—Continued.

Mark Strand Theatre—
Overture—Selection from "La Forza Del Destino," Verdi, with Kitty McLaughlin, soprano.
Current Events—Mark Strand Topical Review.
Musical—"Carmen Fantasie," Bizet-Hubay, played by Madeleine MacGuinan, violinist.
Feature—One Clear Call.
Comedy—Be My Wife, re-issue.
Recessional—Organ Solo.

Mark Strand Theatre, Brooklyn—
Overture—"La Forza Del Destino," Verdi.
Vocal—"Serenade," Toselli, sung by Frederick Jagel, tenor. "I Love You So," from "The Merry Widow," Lehar, sung by Mary Fabian, soprano.
Current Events—Mark Strand Topical Review.
Musical—Duet, "Miserere," from "Il Trovatore," Verdi, also sung by Mr. Jagel and Miss Fabian.
Feature—Yellow Men and Gold.
Comedy—The Goat, Buster Keaton.
Recessional—Sea Sketches.

LOS ANGELES

Superba Theatre—
Current Events—International News.
Vocal—"The Sneak," tenor.
Comedy—Speed 'Em Up.
Novelty Film—Seeing Red, western, Tom Santschi.
Feature—Out of the Silent North.

Clune's—
Current Events—Kinograms.
Scenic—An Arctic Hike, Burlinghame.
Comedy—Why Pick on Me, Lloyd, re-issue.
Vocal—"Angel Child," tenor.
Feature—Queen of the Turf, R-C.

California Theatre—
Overture—Symphony Concert, Old Time Songs—"Morning, Noon and Night," "I Love You."
Current Events—International News, Fox Weekly, Topics of the Day.
Novelty—Captain Lewis's Trio Through Chinatown.
Feature—Golden Dreams.

Symphony—
Grandma's Boy, continued, sixth week.

Miller's Theatre—
Current Events—International News, Fox Weekly, also Screen Snapshots.
Novelty—Fable Millionaires and World.
Feature—Crossroads of New York.

Tally's Theatre—
Current Events—Kinograms.
Comedy—Between the Acts, Larry Semon, Vitagraph.
Organ—"Il Trovatore."
Feature—No Defense.

Hill Street—
Current Events—Kinograms, Kineto Review.
Comedy—Toonerville Comedy, The Skipper's Policy.
Feature—The Cradle Buster.
Five acts vaudeville.

Loew's State—
Current Events—International News.
Feature—The Crimson Challenge.
Five acts vaudeville.

Kinema Theatre—
Overture—"The Village Orchestra."
Current Events—Topics of the Day; International News.
Cartoon—Felix Makes Good.
Musical—Organ, "The Chinese Lullaby," "Don't Leave Me Mammy."
Comedy—Spooks, Jack White.
Feature—The Barnstormer.

Grauman's Theatre—
Overture—Le Roe Ledit.
Current Events—Pathe News.
Musical—"By the Sapphire Sea," Organ.
Novelty—Pathe Review; Urban Movie Chat.
Added Attraction—Six Brown Brothers, Saxophone Artists.
Bathing Girl Fageant—Thirty girls.
Feature—South of Suva, Mary Miles Minter.

Mission—
Overture—Medley.
Current Events—Fox News.
Musical—"At Dawning," and violin selections.
Vocal—Solo, "Where There's A Will, There's A Way."
Feature—A Fool There Was.

SAN FRANCISCO

California Theatre—
Overture—"Raymond."
Current Events—California Topical Review.
Scenic—Hetchy Construction.
Feature—A Virgin's Sacrifice.
Comedy—Cops.

Imperial Theatre—
Overture—Selections from "Serenade."
Current Events—Imperial News.
Vocal—Specialty Trio—"You Won't Be Sorry."
Feature—Shame.
Comedy—Take Your Time.
Organ Solo—"I Am Sentimental Dreamer."

Tivoli Theatre—
Feature—Sonny.
Comedy—Head Over Heels.

Frolic Theatre—
Overture—"Drandler."
Current Events—International News.
Comedy—Should Watchmen Sleep.
Novelty—Round Four of Leather Pushers.
Feature—The Trap—Universal.



The Allen, Cleveland, uses suitable copy for a double feature program, "Sisters" and "Nanook of the North"

Granada Theatre—
Overture—From "Traviata."
Current Events—Pathe News.
Special — Specialty act Egyptian Nights.
Feature—Over the Border.
Comedy—Phoenix Cartoon.
Added Attraction—Grace Barnes' Puppets.

DALLAS

Palace Theatre—
Special—Garden of Allah—Staged by Don Albert.
Comedy—A Pair of Kings—Larry Semon.
Musical—Organ solo—"Toccata."
Feature—The Woman Who Walked Alone—Dorothy Dalton.

Hope Theatre—
Overture—"Orpheus."
Current Events—Pathe News.
Feature—One Clear Call.
Comedy—My Wife's Relations.

SEATTLE

Blue Mouse Theatre—
Overture—"Sheba."
Current Events—Fox News.
Scenic—Pathe Review.
Feature — Return engagement of Queen of Sheba.
Next Week—The Barnstormer.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—Light Showers.
Vocal—Billy Lloyd singing "Three O'Clock in the Morning."
Feature—Sonny—Richard Barthelmess.
Next Week—Watch Your Step and Cops.

Winter Garden Theatre—
Overture—"The Sheik."
Current Events — International News.
Novelty—Black Silver Fox.
Comedy—Non Skid Kid.
Feature—Sheik of Araby.
Next Week—The Bait.

Coliseum Theatre—
Overture.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—Days of Old.
Musical — Illustrated Song, "Old Fashioned Girl."
Feature—Crossroads of New York.
Next Week—The Woman He Married.

Columbia Theatre—
Overture—"Maritana."
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Some Class.
Feature—The Black Bag—Universal.
Next Week — Out of the Silent North—American Releasing.

Strand Theatre—
Overture—"Espana Waltz."
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Cold Feet.
Musical—Harry Reed and Stanley Humble playing and singing "Stumbling."
Feature—The Woman Who Walked Alone—Dorothy Dalton.
Next Week—Find the Woman.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Novelty—Wilbert Embs and Helen Alton in The Season's Daintiest Diversion.
Comedy—A Trip to Mars, Mary Sweet.
Vocal—Lillian Crossman and Frank Ridge in selections from "The Chocolate Soldier."
Feature—"The Man From Home."

New Grand Central, West End Lyric and Skydome—
Current Events—News and views.
Novelty—An Aesop Fable.
Musical—Bendix male quartette.
Comedy—Poor Boy, Lloyd Hamilton.
Feature—"Sonny" Richard Barthelmess.

Capitol Theatre—
Current Events—News and Views.
Novelty—An Aesop Fable, Pathe.
Comedy—Cops, Buster Keaton.
Feature—"The Sheik's Wife."

Cinderella Theatre—
Current Events—News.
Feature—"'Way Down East."

Columbia Theatre—
Feature—"Yellow Men and Gold."

Arsenal Theatre—
Current Events—News and Views.
Novelty—An Aesop Fable.
Current Events—Topics of the Day
Feature—"Fascination," Mae Murray.

CHICAGO

Chicago Theatre—
Overture—"William Tell."
Current Events — Topics of the Day; News Weekly.
Specialty—Eugene Dubois, concert master, playing violin solo.
Organ Solo—"California" — Jesse Crawford, organist.
Scenic.
Vocal—Roy Dieterich singing "The Lonesome Boy."
Feature—The Primitive Lover—Constance Talmadge.
Comedy—My Wife's Relations—Buster Keaton.
Next Week—While Satan Sleeps.

Tivoli Theatre—
Overture—"The Only Girl."
Scenic—The Unselfish Shell.
Specialty—Holt and Rosedale singing "Mississippi Cradle."
Organ Solo—"Angel Child."



The America, Denver, used this copy for "The Primitive Lover," featuring the east

Specialty—The Enchanted Forest.
Feature—Sonny—Richard Barthelmess.
Next Week—Across the Continent—Wallace Reid.

Roosevelt Theatre—
Overture—Familiar Selections.
Current Events—Weekly.
Specialty — Benjamin Landsman singing the prologue from "Pagliacci."
Scenic.
Feature—Golden Dreams.
Comedy—Leather Pushers—Round 6.
Next Week—Always the Woman—Betty Compson.

Woodlawn Theatre—
Organ Solo—"To A Wild Irish Rose."
Current Events—Pathe Review; Woodlawn News and Views.
Novelty—The Leather Pushers—Round 5.
Overture—"Barber of Seville."
Feature—North of the Rio Grande—Jack Holt and Bebe Daniels.
Next Week — Betty Compson in "Over the Border."

Pantheon Theatre—
Overture—"Slavonic Rhapsody."
Current Events—Pantheon Topics and Travel; Topics of the Dav.
Novelty—Martin Johnson's Travelogue.
Specialty—Piano solo "Rigoletto."
Comedy—One Fine Day.
Specialty—Willard Andelin, basso, singing "When the Clock Strikes Three."
Feature—North of the Rio Grande.
Next Week—Across the Continent—Wallace Reid.

Randolph Theatre—
Feature—Over the Border.
Organ selections.
Comedy—Bucking Broadway.
Next Week—For the Defense—Ethel Clayton.

Ziegfeld Theatre—
Selznick News.
Comedy — Easy Street — Charlie Chaplin.
Feature — The Safety Curtain — Norma Talmadge.
Next Week—Stolen Moments—Rudolph Valentino.

CINCINNATI

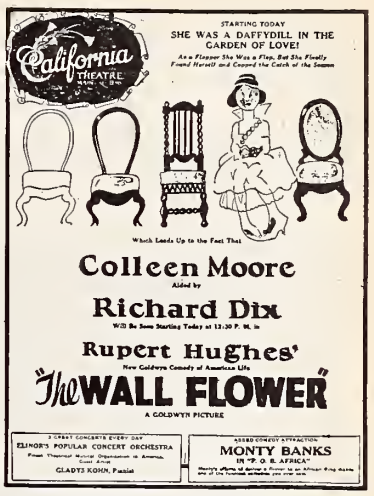
Walnut—
Current Events—Pathe News, Topics of the Day.
Comedy—Cold Feet—Christie.
Feature—Over the Border.
Next Week—The Rosary.

Strand—
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Comedy—His Wife's Relations—Keaton.
Feature—The Infidel.
Next Week—The Man Unconquerable.

Capitol—
Current Events—Capitol News.
Novelty—The Devil's Foot—Sherlock Holmes.
Feature—Reported Missing.
Next Week—The Leading Citizen.

Lyric—
Current Events—Fox News.
Novelty—Urban Movie Chat.
Feature—Conceit.
Added attraction—Illusion, Sawing a Woman in Half, exposed.

Keith's—
Current Events—Keith's Pictorial Review.



Sure fire copy for "The Wall Flower," which appeared in a Los Angeles paper, advertising attraction at the California

Cartoon—Aesop's Fables—Pathe.
Comedy—Torchy's Ghost—Educational.
Feature—For the Defense.
Next Week—The Glorious Fool.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ Selections.
Comedy—Step This Way, Mermaid comedy.
Special Number — Lloyd Garrett, tenor.
Feature — The Bachelor Daddy, Thomas Meighan.
Next Week — Fascination, Mae Murray.

Liberty Theatre—
Overture — Selection, "Il Trovatore."
Current Events—Pathe News.
Musical—Organ Selections.
Comedy—Cops, Buster Keaton.
Feature—Arabian Love, John Gilbert.
Next Week—The Real Adventure, Florence Vidor.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy — Hokus Pokus, Christie comedy.
Feature — The Ruling Passion, George Arliss.
Next Week—Sonny, Richard Barthelmess.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ Selections.
Feature—Way Down East, Richard Barthelmess (return engagement).
Next Week — Chasing the Moon, Tom Mix.

BUFFALO

Shea's Hippodrome—
Overture—"Stradella."
Current Events—Hippodrome Review.
Vocal—Selections by Richard Miller, tenor.
Feature—Yellow Men and Gold—Richard Dix and Helene Chadwick.

Comedy—Toonerville Blues.
Special—Nippon—Prizma.
Next Week—The Silent Call.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—Bought and Paid For—Agnes Ayres.
Comedy—A Pair of Sixes.
Novelty—Mutt & Jeff.
Next Week—Love's Boomerang—Ann Forest.

Lafayette Square—
Overture—Selections by C. Sharpe Minor on organ.
Current Events—Fox News.
Feature—A Virgin Paradise—Pearl White.
Comedy—Snub Pollard.
Special — Courier Movies — Local events.

Mark-Strand—
Overture — Midsummer Night's Dream.
Current Events—Kinograms.
Feature—The Sleep Walker—Constance Binney.
Comedy—Step On It—Hallroom Boys.
Special—Screen Snap Shots.

Keith's—
Feature—The World's Champion—Wallace Reid.

Shea's North Park—
Feature—Yellow Men and Gold—Richard Dix.
Comedy—Toonerville Blues.
Next Week—The Silent Call.

PHILADELPHIA

Stanley—
Current Events—Pathe.
Comedy—The June Bride—Sennett.
Piano feature—Robert Armbruster with the Duo-Art Pianola Piano.
Vocal feature—Millo Picco, baritone.
Feature—The Woman Who Walked Alone.
Next Week—Sonny.

Aldine—
Current Events—Universal.
Scenic—Hy Mayer's Travelaugh.
Novelty—Starland Review.
Feature—His Wife's Husband.
Next Week—Don't Doubt Your Wife.

Arcadia—
Current Events—Pathe.
Feature—For the Defense.
Next Week—Prophet's Paradise.

Karlton—
Feature—Smilin' Through.
Next Week — The Man From Home.

Regent—
Feature—Bobbed Hair.
Next Week—Little Miss Smiles.

Victoria—
Current Events—Pathe.
Feature—The Night Rose.
Next Week—Up and Going.

Capitol—
News—Kinograms.
Scenic—Derby Day.
Feature—Vermilion Pencil.

INDIANAPOLIS

Circle Theatre—
Novelty Overture—"Clock Store."
Current Events—Kinograms.
Novelty—Topics of the Day.
Comedy—Cold Feet,—Christie.
Stage Specialty—An Artist's Dream—Sedwick Frazier, tenor and Florence Kinnaird, soprano.



Spectacular advertising, Grauman's, Los Angeles Theatre, offering "For the Defense"

Musical—Piano solo—Walter Flandorf.
Feature—The Infidel.
Next Week—Crossroads of New York.

Colonial Theatre—
Current Events—Pathe News.
Comedy—A Modern Knight.
Novelty Aesop Fable—The Farmer and His Cat.
Feature—Dangerous Toys.
Next Week—Arabian Love.

ATLANTA

Howard Theatre—
Overture—"The Chocolate Soldier" featuring the song "My Hero"—Howard Orchestra.
Current Events—Pathe News.
Instrumental—"The Carnival of Venice" with Perry Bremer, cornet soloist.
Special—Locally made pictures of the opening of The Atlanta Journal's Radio station, now the largest in the South.
Feature—Across the Continent—Wallace Reid.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Kinograms.
Comedy—A Rag Doll—Educational.
Feature—Sisters, with Seena Owen, Gladys Leslie and Matt Moore.

Rialto Theatre—
Overture—Special musical score by Rialto's new and augmented orchestra.
Current Events — International News.
Special — Grantland Rice's Sport Pictorial.
Feature — Wild Honey — Priscilla Dean.

Strand Theatre—
Overture—Selections.
Comedy—Holy Smoke—Mermaid.
Feature—May Tully's "The Old Oaken Bucket."

PITTSBURG

Olympic Theatre—
Current Events—Pathe News.
Feature—Over the Border.
Comedy—A Hero at Zero.
Novelty—Pathe Review.
Next Week—Woman Who Walked Alone.

Liberty Theatre—
Current Events — International News.
Feature—Crossroads of New York.
Comedy—Skipper Has His Fling.
Next Week—One Clear Call.

Regent Theatre—
Current Events—Kinograms.
Feature—Is Matrimony a Failure?
Comedy—Danger.
Next Week—The Leading Citizen.

State Theatre—
Current Events—Kinograms.
Feature—Nanook of the North.
Added Feature—Free Air.
Next Week—Not announced.

Blackstone Theatre—
Current Events — International News.
Feature—The Crimson Challenge.
Comedy—Danger.
Next Week—The Leading Citizen.

Savoy Theatre—
Current Events—Fox News.
Feature—When Romance Rides.
Comedy—Torchy Takes a Chance.
Next Week—Perjury.

Cameraphone Theatre—
Current Events—Selznick News.
Features—The Bigamist and Beauty's Worth.
Next Week—Not announced.

Grand Theatre—
Feature—Crossroads of New York.
Comedy—Speed 'Em Up.
Specialty — The Man with the Twisted Lip.
Next Week—One Clear Call.

Aldine Theatre—
Current Events—Selznick News.
Feature—A Wide Open Town.
Next Week—Not announced.

BALTIMORE

Rivoli Theatre—
Overture—Iula's Symphony Orchestra.
Current Events—Pathe News.
Comedy — My Wife's Relations, Buster Keaton.
Specialty — Fisher's Boarding House.
Feature — Evidence, Elaine Hammerstein.

Parkway Theatre—
Overture—Parkway Orchestra.
Specialty—Ada Carolyn, coloratura soloist.
Current Events—Parkway Review, selected.
Comedy—A Rag Doll Romance.
Feature—Silas Marner.

New Theatre—
Overture—New Theatre Orchestra.
Current Events — Selected from Weeklies.
Novelty—Urban Movie Chats.
Comedy—Live Wires.
Feature—Back Pay.

Century Theatre—
Overture—"Songs of Yesterday," Century Orchestra.
Comedy—Educational production.
Current Events — Century News Pictorial, selected.
Specialty—Vocal selections, Justin Lawrie and Fernando Guarneri.
Feature — The Man from Home, James Kirkwood, Anna Q. Nilsson.

Loew's State Theatre—
Current Events—Pathe News.
Novelty—Oliver Wendell Holmes—Great Authors' Series.
Novelty—Screen Snapshots.
Comedy—Good Morning Judge.
Feature—The Rosary.
Next Week—The Barricade.

Ohio Theatre—
Current Events — International News.
Comedy—Oh Daddy.
Feature—The Heart Specialist.
Next Week—Grand Larceny.

WASHINGTON

Metropolitan—
Overture—Freischutz.
Current News—Pathe—Topics of the Day.
Comedy—Oh Daddy.
Feature — Fools First — First National.
Next Week—The Primitive Lover—Constance Talmadge.

Rialto—
Current Events—Fox News.
Comedy — Bucking Broncho — Christie.
Feature—His Wife's Husband.
Next Week—Yellow Men and Gold.

Columbia—
Feature—Foolish Wives, continued.

Palace—
Overture—Miss Dolly Dollars.
Current Events—Pathe News—Topics of the Day.
Comedy—Ocean Swells.
Feature—(First four days) Grand Larceny—Goldwyn. (Last three days) Seeing is Believing—Metro.

DES MOINES

Des Moines Theatre—
Special Music—Organ numbers by George Swain, organist.
News—International.
Comedy—Oh, Daddy, a Mack Sennett.
Feature—Dream Street, with Carol Dempster and Ralph Graves.
Next Week—Grand Larceny, with Elliott Dexter.

Strand Theatre—
News—Educational Kinograms.
Comedy—The Village Sheik, with Al St. John.
Feature—The Bachelor Daddy, with Thomas Meighan.
Next Week — White Shoulders, with Katherine MacDonald.

Palace Theatre—
Special Scenic—Hunting Wild Animals in the Far North, with Alaska Joe, star, appearing in person and giving talk with the showing of the picture.
Feature—Hearts of the Range, with Milburn Morante.
Next Week — Pardon My Nerve, with Buck Jones.

Exhibitors' Service Bureau—Pages 47-56

Conducted by J. S. DICKERSON



Prologue number for "Over the Border" presented recently by Sid Grauman, managing director of Grauman's Million Dollar theatre, Los Angeles

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landan, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco.

[illegible] E. Carpenter, Paramount-Empress theatre, Salt Lake.

[illegible] M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Know What To Expect

¶Picture patrons are "shopping" for their entertainment.

¶To fill your theatres today, you must have an idea of what your audience expects to see and then give them that type of pictures.

¶You know your clientele.

¶THE BOOKING GUIDE will furnish the information you need about releases and tell you where they can be secured.

¶Return your GUIDE Questionnaire and work with this time-saving and money-making help.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

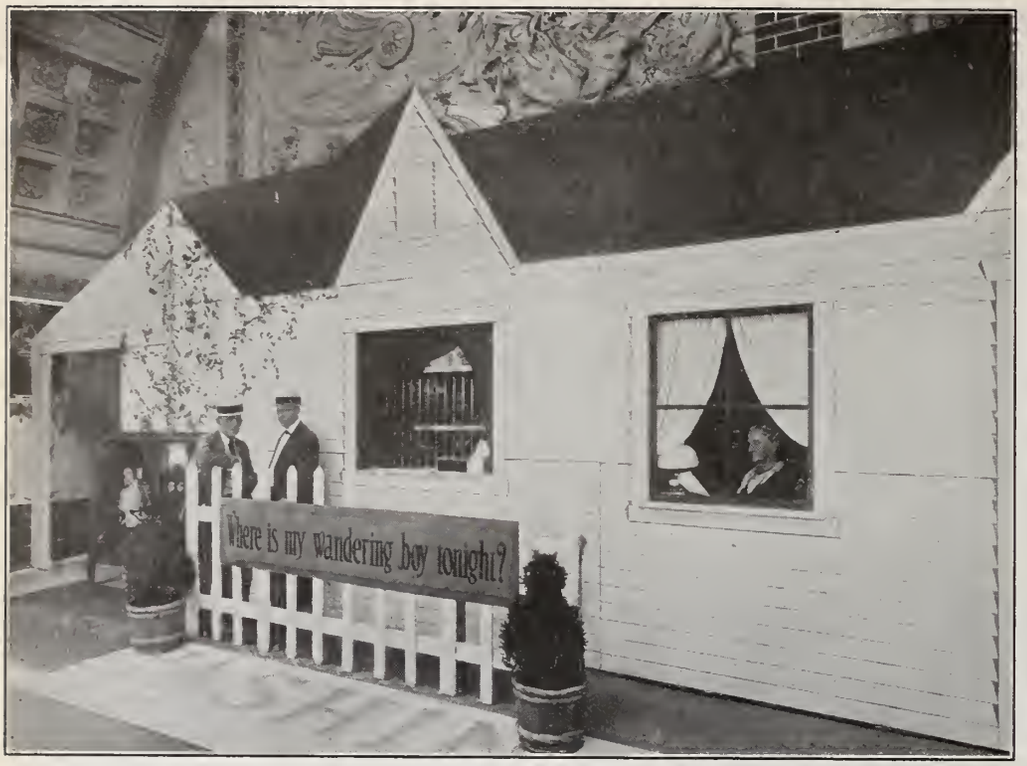
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby front on "Where Is My Wandering Boy?" arranged by Manager Lou Bissinger of the Washington theatre, Dallas, Texas

Red Lined Extra on "Trouble" at San Diego

MANAGERS Stout and Wier of the Rialto theatre in San Diego, Cal., pulled a good publicity stunt in connection with the showing of "Trouble." Making an arrangement with the Evening Sun, they had an entire front page printed up with the word "EXTRA" in large type across the top, followed by "Jackie Coogan in Trouble," and then followed, in news story style, the narrative of Jackie's experience which is the basis of the picture. The page carried Jackie's likeness, with the statement that "Police Seek Missing Boy." A thousand copies of the paper were distributed, gratis, on the blocks on which the Rialto is located, to passersby, and the stunt went over big.

Frost Makes Salesmen Out of Tampa Newsboys

It didn't require an International Correspondence Course for Robert Frost of the Victory theatre, Tampa, Fla., to make salesmen out of the 75 carriers of the Tampa *Times*. All he did was promise them passes to see "Penrod" provided they brought in two new subscriptions to the paper. The boys got the passes, the paper got the circulation and the Victory got the publicity not only from the paper's gratuitous notices through the tie up but also from the boys' word of mouth advertising because each boy was required to explain that he was getting the new subscriptions to win a ticket for "Penrod."

Valentino "Kisses" Proves Magnet for Dubuque Theatre

Getting the crowds to matinee performances has always been a problem for Dubuque theatre managers. Consequently, when Manager Frank Burlingame booked "Beyond the Rocks" for the week of May 7, he made use of a teaser stunt to draw the ladies to his matinees.

On his Sunday ads, he inserted a notice that every lady attending the matinee performances would receive a Valentino kiss. Then, he cooperated with the newspapers to run a notice that a person, said to be Mr. Valentino's double, would be at the Strand every afternoon of the week, prepared to demonstrate the famous Valentino kiss. The whole thing, of course, proved to be the distribution of candy kisses, made by a local confectioner and wrapped in "Valentino Kiss" labels.

This little stunt drew the crowds and added another feather to Manager Burlingame's cap for originality.

Takes Advantage of One Big Event to Advertise Another

Since some of the patrons of the Liberty theatre, Greenwood, S. C. attend only the bigger features, Manager Byers profited by this knowledge in connection with his exploitation of "The Four Horsemen" by having a special slide prepared which he ran during the engagement of "Fool's Paradise."

"The Four Horsemen" was played up as the picture of the year. Oil paintings were displayed in the windows of the best stores of the town, in hotel and office buildings. And local book store gave the use of window for one entire week.

The first day of showing marked the High School Commencement, and heralds were given out to those in attendance as they were leaving the school. In this way 1,000 people were reached.

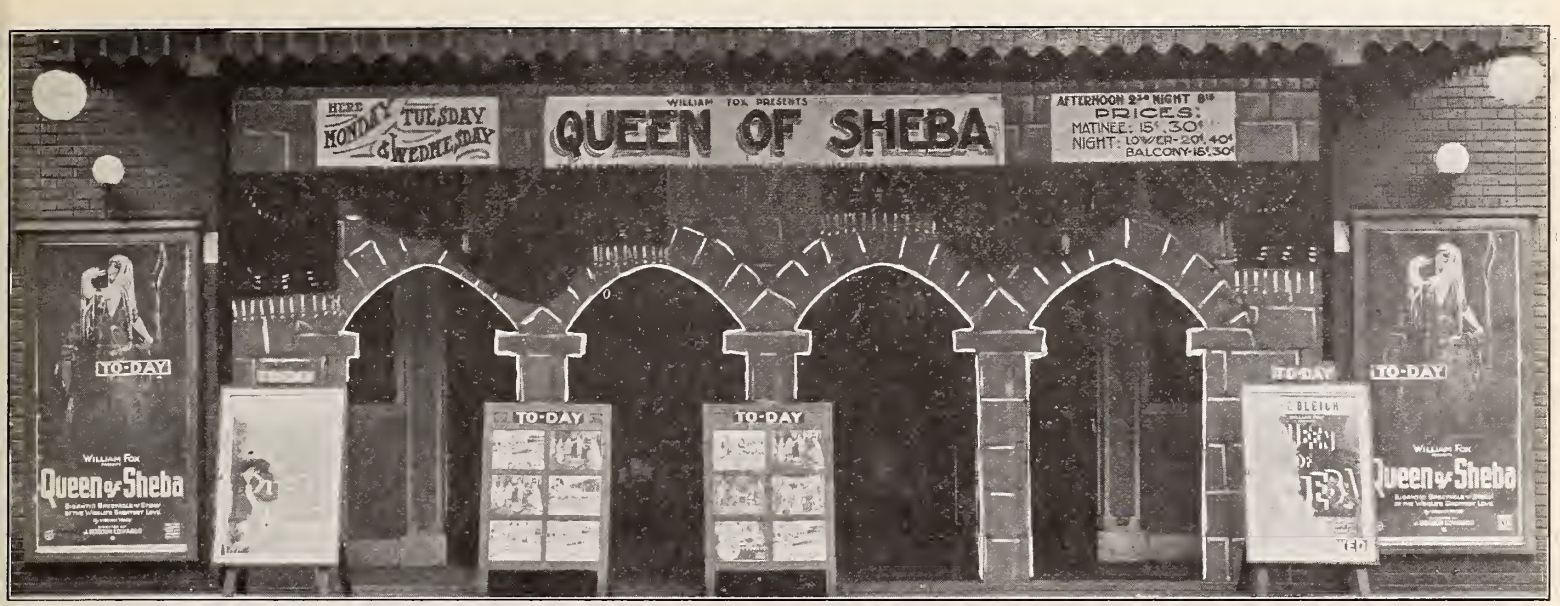
"Good Provider" Letter Sent to Ministers and School Teachers

Howard E. Jameyson, publicity director for the Sam Harding string of theatres at Kansas City, made a play for the patronge and good will of the ministers and school teachers of the city when he played "The Good Provider."

A letter in which the "demand" for pictures with a questionable theme was deplored and which set "The Good Provider" down as one of the kind of pictures not to be placed in this classification was mailed to a large list of people not ordinarily reached by motion picture publicity. The results obtained were commensurate with the cost of the letter and the labor involved.



Lobby display on "Orphans of the Storm" during the run of this picture at the Peoples theatre, Portland, Ore.



Atmospheric lobby front on "The Queen of Sheba" built by the Bleich theatre, Owensboro, Ky., and used recently.

Tan Bark Stood Them Out for "Smilin' Through"

Tan bark at three dollars a ton and one ton of that, stood the crowds out when "Smilin' Through" showed at the New Park Theatre, Worcester, Mass., and Manager Max Finn who, with the co-operation of a First National exploitation man, conceived and executed the idea, is licking his chops today at the big idea.

Tan bark was spread on the sidewalk in front of the house. On it was a standard with the sign:

"SILENCE. All sounds on this street has been deadened by tan bark because we need absolute silence for the proper exhibition of Norma Talmadge in 'Smilin' Through,' a First National Attraction.

The tan bark remained in front of the theatre less than an hour. Within that time more than four thousand people had trampled over it and scattered it in every direction with their hoofs; but it had served its purpose.

At the same time Manager Finn got the fans who didn't see the front of the house with a miniature doll window display in a prominent department store tying up with Derby Day. The small dolls drew numerous prospective owners and a few were given away to arouse interest. Other attractive window displays aided the tan bark ballyhoo in "pulling them in" and as far as records show this is the first time this stunt has ever been used in connection with a motion picture.



Here is the ballyhoo which W. Griffith Mitchell, managing director of the Family theatre, Port Huron, Mich., used to exploit "The World's Champion"

Big Clock Face as "Midnight" Advertising

ONE of the exploitation suggestions which Lem Stewart, director of exploitation for Southern Enterprises, sent out to the various managers who were to play "Midnight" was that of a lobby display consisting of a large clock face with the hands pointing to midnight and at each numeral on the dial a common noun, used to convey the human emotions, such as "thrills, love, suspense," etc.

Manager Robert Clemons of the Tivoli theatre, Beaumont, carried out the suggestions building a "clock" that could be seen from a considerable distance. The expense involved was only a few dollars and the results accruing were entirely satisfactory.



Lobby front on "The Rosary," the work of the Riviera theatre, Knoxville, Tenn.

Memories of Yuletide Slogan Furnishes "Smilin' Through" Copy

Because he recalled the effectiveness of the department stores' shopping advertising of "So many days until Christmas." August Ilg, manager of the Wonderland, Lorain, Ohio, revived these memories in his advance teaser advertising on "Smilin' Through." Until the day of the opening he said not a word about the nature or the magnitude of the production. Instead he simply advertised: "Three More Days and Then Norma Talmadge in "Smilin' Through.'" When he got ready for his big splash the public was all keyed up to listen to it.

Exhibitor Used Local Endorsement for Newspaper Ad. Copy

An examplification of the finest kind of newspaper advertising was shown by Manager H. C. Fourton of the Gandy theatre, Norfolk, Va., when he played "Forever" recently.

Harry Brey Bleising, a well-known local business man, saw the picture the first day of its run. Mr. Fourton waylaid his patron as he came out of the theatre and asked him what he thought of the entertainment. Mr. Bleising had no words strong enough to express his appreciation. So Mr. Fourton asked him to put his opinion in writing.

This Mr. Bleising did in a strong letter of endorsement which Mr. Fourton published as a newspaper ad. The town people responded to this local appeal.



Charles E. Sassen, manager of the Queen theatre, Galveston, Texas, used this attractive cut-out in billing "Beyond the Rocks"



John B. Carroll's (Imperial theatre, Asheville, Tenn.) lobby display for "The Good Provider"

Payette Achieves Prologue Miracle

Crandall Manager Presents "Smilin' Through" Number on Stage Eighteen Inches in Depth

JOHN J. PAYETTE, assistant general manager of Harry M. Crandall's chain of a dozen motion picture theatres in Washington, D. C., and vicinity, almost achieved a miracle when he staged a splendid operatic prologue in conjunction with "Smilin' Through."

The Metropolitan is equipped with no stage. At each side of the screen are proscenium sidetabs of sufficient size to accommodate decorative drops only. The actual depth of floor space in these proscenium side-stages is 18 inches from footlight trench to back wall. Yet in this limited space Mr. Fayette who also serves as supervising director of the bills at the Metropolitan presented a prologue that was highly artistic, genuinely interpretative of the pictured scenes that followed and a distinctly valuable embellishment of an exceptional program.

On the side-tab at stage right, was erected an Upson board wall with trailing vines with the garden gate so conspicuous a feature of the dramatic story of "Smilin'Through," centered. Back of this was hung a drop in delicate cerulean with realistic cloud effects. On the opposite side was erected, also of Upson board, a reproduction of the scene in the picture wherein Norma Talmadge, as Moonyeen, peered through the trellised windows at her guardian in the garden.

With the opening of the curtains, Fred East, Washington's foremost baritone, entered through gate in the character of the guardian.

The orchestral introduction carried the opening of the scene and Mr. East then sang two verses and chorus of the song, "Smilin' Through," after which he sat in a reverie on a bench by the gate while the lights came up on the cottage scene across the proscenium where Miss Josephine Houston, repeated the song in the costume of Moonyeen standing just inside the windows.

By a deft use of lighting effects installed especially for this vocal prelude, the absence of stage depth and perspective was adroitly overcome.

The Metropolitan's "Smilin' Through" prologue affords a unique example of what may be accomplished with scant facilities for spectacular effect when intelligent thought and resourcefulness are brought into play. The Crandall organization, one of the best in the country, is full of both.

Summer Suggestion in "Smilin' Through" Lobby

FOR summertime ills the Empress theatre, Oklahoma City, Okla., has prescribed a remedy in its cool, attractive garden lobby on "Smilin' Through." The stone gates of the English type that marked the garden entrance were at variance from those created in the east, inasmuch as they were located directly at the entrance to the theatre instead of inside the lobby. They beckoned an invitation of comfort and coolness that a large attendance of Oklahoma City fans accepted.

Attractive window tie-ups constituted the balance of a restricted but carefully executed exploitation campaign.

Well Rounded Campaign Backed by Chamber of Commerce

IT was contagious.

Not even the motorman could resist it. They plastered his car with "Smilin' Through" banners and he caught the habit and chauffeured his man power limousine over the tracks of Bridgeport, Conn., smiling through every street.

The extensive campaign given the attraction for its run at the Dawes theatre was due in large measure to the hearty co-operation of the Bridgeport Chamber of Commerce, aided by the Rotary and Lions' Club, and illustrates once more the practical benefit to the exhibitor of cultivating the goodwill of such civic organizations.

The suggestion was made to boost Bridgeport with a business building campaign. The Chamber of Commerce endorsed the idea and secured the use of a car, without charge to the exhibitor, and who put the signs on it: "Boost Bridgeport. Buy from Local Merchants. Keep Working, not Waiting and Go Smilin' Through 1922."

The Booster idea was also inculcated into the stores, which contributed window tie-ups lavishly. The most effective and artistic was that arranged by Flamm's Millinery Shop featuring the antics of miniature Norma Talmadge dolls. These dolls were given away to patrons of the store and theatre and scored a hit.

Atmosphere De Luxe For "The Fox" Victory Showing

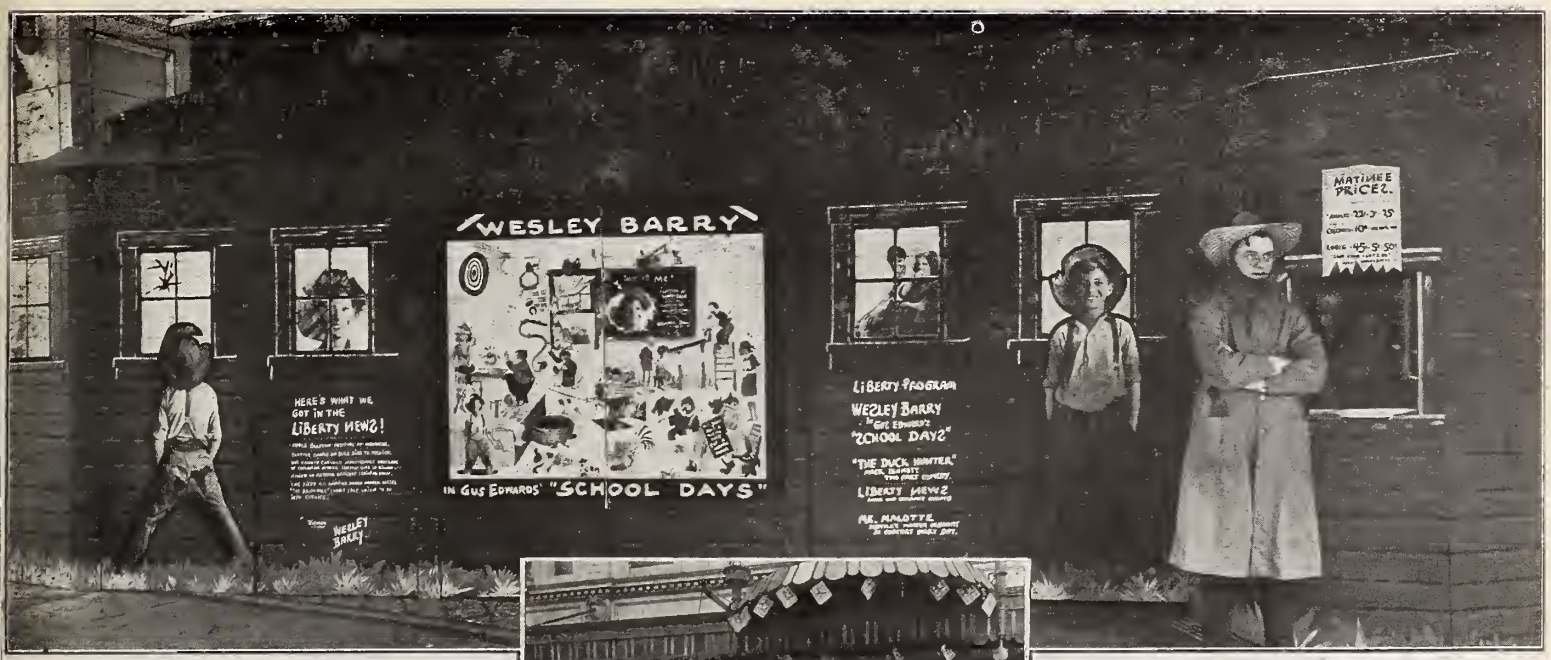
E. J. Barnette, manager of the Victory theatre, Waco, Texas., went to no small trouble in providing an atmospheric lobby front on "The Fox."

A six sheet cut-out of Harry Carey and a large fox with a group of United States Cavalry men stood on top of the box office. Directly in the center of the lobby was a large box filled with white sand scattered here and there, a few pieces of cactus and some blades of grass, all of which went together to represent a desert scene. On both sides of this scene were cut-out ads of a fox. Directly in the back ground was another cut-out of Harry Carey. Around the lobby were hung garments belonging to cowboys, including large sombreros, ropes, spurs and the largest pistols that could be found.

This lobby proved a "knock-out" for a Western picture.



"Smilin' Through" lobby front designed by Manager T. H. Boland of the Empress theatre, Oklahoma City, Okla.



Above—Lobby front on "School Days" used by the Liberty theatre, Seattle



Left—Group of youngsters who attended a special matinee of "School Days" at the Liberty

Leavitt Uses Pay Envelopes on "Pay Day"

THOUSANDS of prospective patrons were reached by Manager Martin A. Leavitt of the Arc Theatre, Lafayette, Ind., with pay day envelopes when he played "Pay Day." Enclosed was a check from "First National" giving a tie up with the bank which advertised the picture. The check was good for "one million dollars worth of laughs."

Avenue of Shield Signs Points the Way to "Smilin' Through"

Through an avenue of shield signs, on every other lamp post of the prominent streets in Cleveland, Ohio, the pedestrian walked and the motorist rode "Smilin' Through" to "Smilin' Through" at the Stilman theatre. The signs were painted on placards in the shape of shields and hung about 11 feet high on alternate telephone post and lamp posts.

At the same time the delivery wagons of the Cleveland Press were drafted into service. The wagoners covered not only Cleveland but also the suburban territory in their daily routes and established the fame of "Smilin' Through" in the country long before the picture began its run.

Something like 25 window tie-ups were arranged on this picture, mostly with Columbia dealers.

The most artistic and unusual window display was carried out from a design suggested by a Sunday newspaper roto section. A background of appealing wall paper was used on which to paste stills from the production. This was extended from a height, dropping down to the front of the window. Originally conceived and artistically executed it furnished a distinction in the usual run of window displays.

Anger Checks Up on the Live Ones

L. J. ANGER, of the Capitol theatre, Milford, Conn., used an ingenious stunt to find out how many of his towns folk would respond to advertising, and which incidentally boosted business for "The Bachelor Daddy," 33 per cent.

He took the town directory and got a complete list of all the residents of the town. He sent each one a letter boosting his programs and enclosed a pass good for two admissions any time to the theatre. The stub of the pass contained a serial number which corresponded to the number opposite the patron's name on the list.

When the passes were presented at the door, the ticket taker saved the stub which enabled the management to check the list and see who were the live ones and who were not. The live ones formed the beginning of a promising mailing list.

The Capitol experienced a stimulating business for the "Bachelor Daddy." Fred Walters, Paramount Exploiteer, helped Mr. Anger with the stunt.



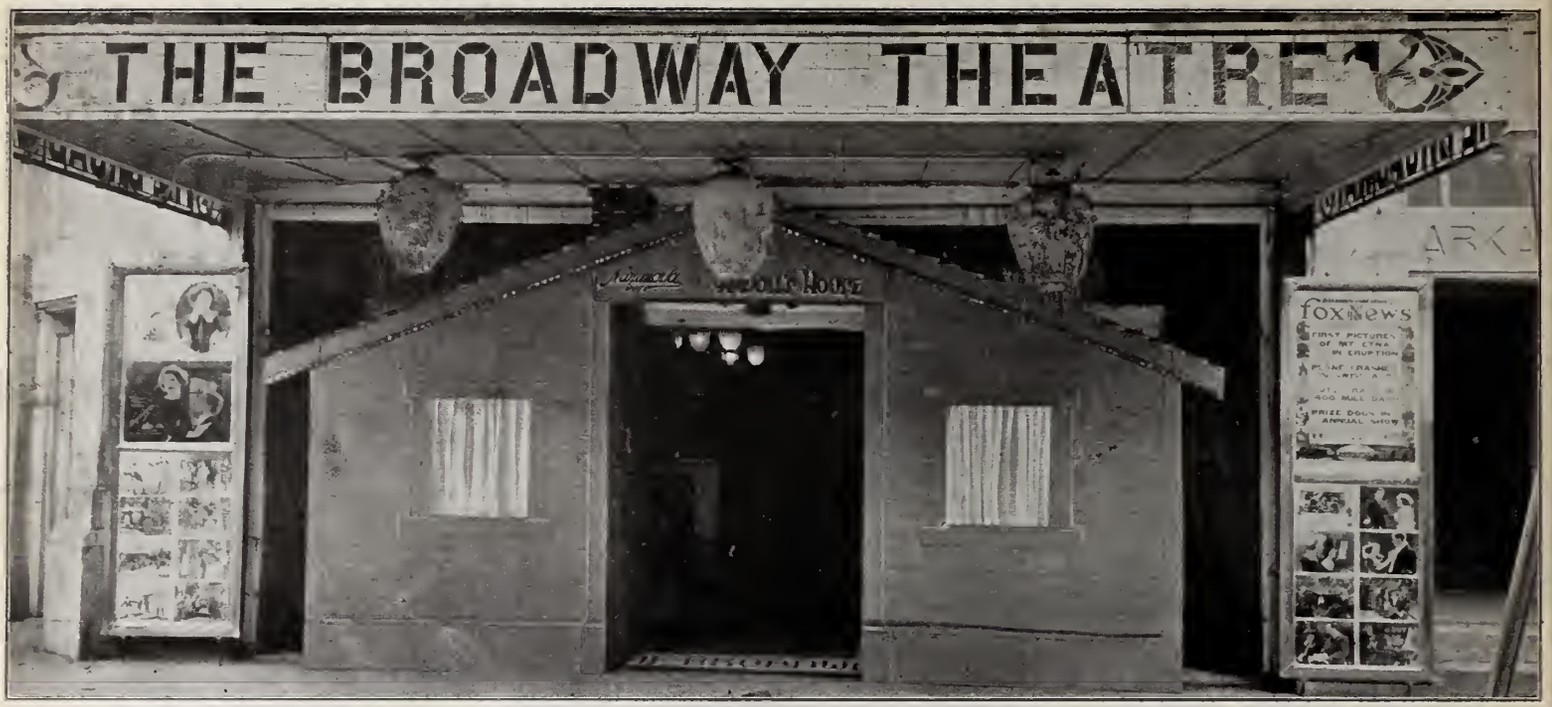
This window on "Molly O" is one of a number secured during the engagement of this picture at the Wizard theatre, York, Pa.

Artistic Lobby Front Constructed by Sparks

A GOOD lobby effect was obtained by Manager Sparks, of the Olympic theatre, Wichita Falls, Texas, on "Peacock Alley." Gauze stretched between pure white pillars, with graceful cut-outs behind, made an alluring picture that could not fail to attract the attention of all. Urns and decorations at the top were in keeping with the beauty of the whole display.



Manager Erle Settle of the Palace theatre, McAlister, Texas, designed this lobby on "Her Husband's Trademark."



Lobby front on "A Doll's House" by the Broadway theatre, Muskogee, Okla., of which R. M. J. Bettis is manager

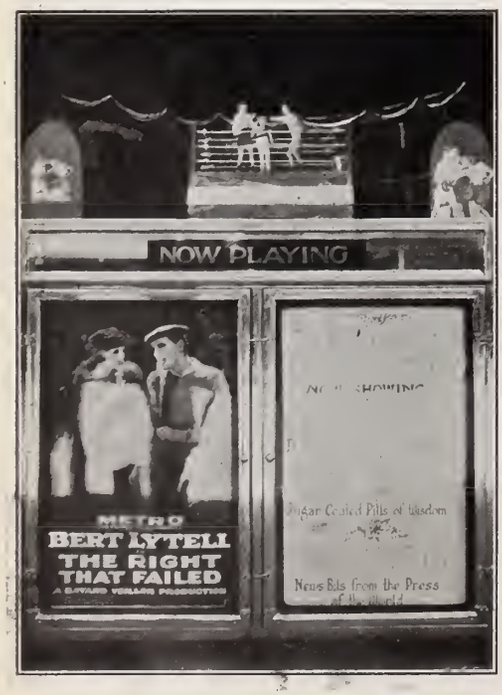
"Mush On" Prologue Presented During Tivoli Showing of "Great Alone"

A couple of tons of ordinary ocean salt! Ditto, silver confetti! Ditto, mica! Four imported pine trees, pathetically dilapidated beneath a sufficient weight of cotton, salt, confetti and mica. One log cabin half snowed under in salt.

Those were the properties for "Mush On!" a prologue arranged by the Tivoli theatre, San Francisco for its recent showing of "The Great Alone."

An aeroplane motor driving a propeller was in the wings providing wind that simulated one of the blizzard scenes of the picture.

The action of the prologue carried out the action of the scene in the picture.



Miniature prize ring as lobby exploitation for "The Right That Failed," used recently by Charles E. Sassen of the Queen theatre, Galveston, Texas

Miniature Arena for "Right That Failed"

ADHERING closely to the theory that miniature lobby or window displays attract whereas life size displays distract, Manager Charles E. Sassen of the Queen theatre, Galveston, Texas, built on his one sheet frame a most attractive boxing ring, with fighters and referee, for 'The Right That Failed."

The display was so arranged that it gave the effect of an actual boxing ring with spectators viewing the fight from the arena.



Lobby decorations for "When Romance Rides," used recently by the Rialto theatre, Augusta, Ga.

Atmospheric Lobby Front Sells "When Romance Rides"

With the assistance of I. L. Shields, house manager, F. J. Miller, managing director of the Rialto Theatre, Augusta, Ga., recently created a very effective lobby display for "When Romance Rides." The box office was enclosed to represent a judge's stand at a race track. This was surrounded by a huge horseshoe. Two other horseshoes of the same size stood at both entrance and exit. One was placarded "Love," another "Comedy" and the third "Action." Everyone entering the theatre and leaving had to pass through these horseshoes. The display was not expensive and did much to create interest in the attraction.

Roberts Uses Both Window and Lobby Displays on "Green Temptation"

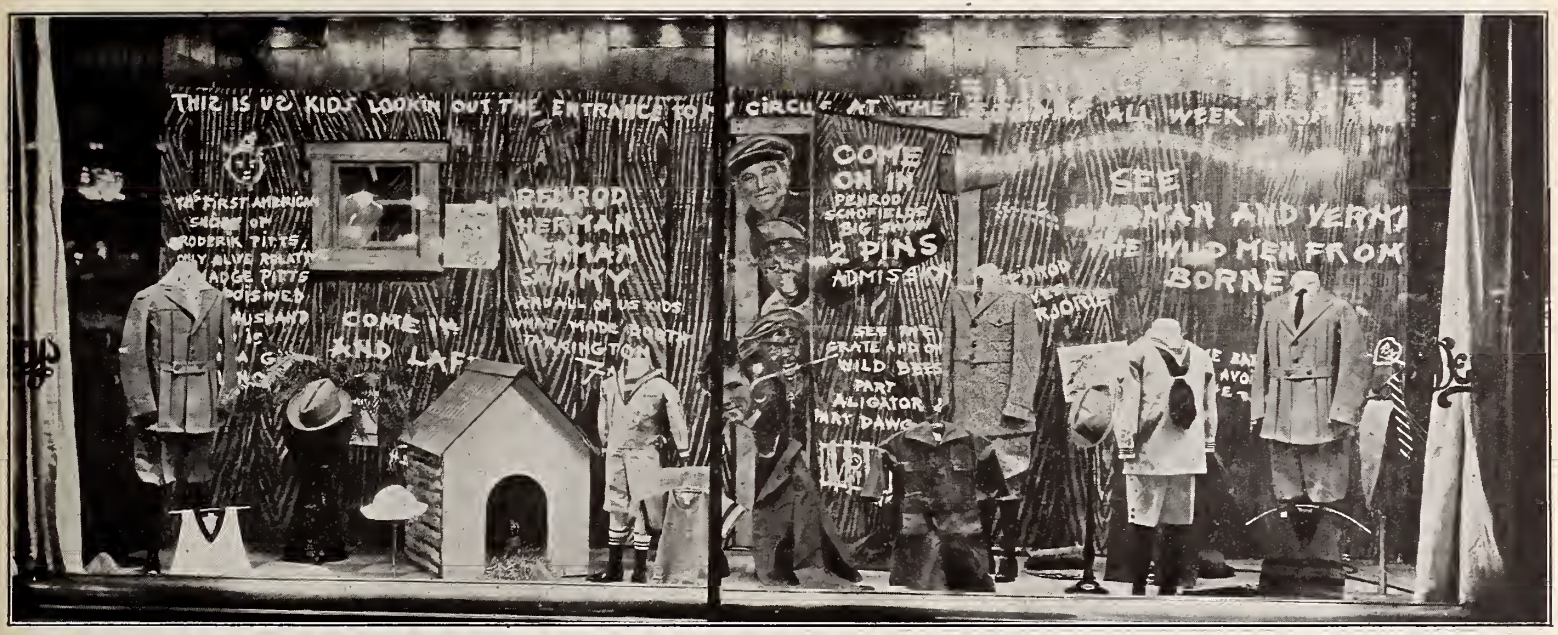
A window and lobby display, both very effective advertising, were among the exploitation mediums used by Manager Alex P. Roberts, manager of the Strand theatre, Salisbury, N. C., for "The Green Temptation." The May "birthstone" is the emerald, so Manager Roberts was able to obtain the cooperation of two leading jewelers in a window display, each featuring the green stone mounted and unmounted, and other green jewelry.

In a hardware store Manager Roberts personally dressed a window using golf, tennis and baseball goods surrounding a card to this effect: "These materials will satisfy the call for "The Green Temptation."

In the lobby he hung a large banner reading—Betty Compson, supported by so and so—mentioning three of the other stars. Directly under this was hung the large beaver board cut-out of a green stone about seven feet in height.



Lobby decorations on "Beyond the Rocks" designed by Ray Beall, manager of the Imperial theatre, Charlotte, N. C.



Novelty window display on "Penrod" arranged for the recent showing of this picture at the Strand theatre, Syracuse

Robertson's Lobby Comedy Hit With Ft. Smith Fans

The title of "Is Matrimony a Failure" was played up so thoroughly in comedy vein by Manager J. B. Robertson of the Palace theatre, Ft. Smith, Ark., that everybody in the city knew that it was a comedy instead of what the name suggests, a domestic problem play.

The lobby of the Palace proved a source of much amusement to local fans. Across the front hung some fifty rolling pins and directly in the center was a cutout taken from the twenty-four sheet, showing Lila Lee with a large question mark around her.

Appropriate signs were also used in the display. Another stunt was to send a private ambulance through a main street at top speed, to stop finally at the Palace.

Hundreds of people crowded around, craning their necks to see what the trouble was all about. Stretcher bearers hustled into the theatre and in a few minutes came out carrying on a stretcher the reposed form of an apparently unconscious man. He was placed in the ambulance. The crowd gathered closely to see what the trouble was. Then two signs were dropped that read, "He laughed himself sick seeing 'Is Matrimony a Failure.'"

Another angle of publicity was obtained through, or rather because of this stunt. Mr. Robertson got in a jam with the local police for violating the traffic laws and was fined $9.50 and costs for exceeding the speed limit.

This furnished excellent material for the newspapers, so the next day there appeared a humorous article telling what this matrimonial picture did for a certain man, and also a certain manager.



Lobby display on "Is Matrimony a Failure?" arranged by John B. Carroll, manager of the Imperial theatre, Asheville, N. C.

Novel Window Panel Tie-up for "Penrod"

THE STRAND THEATRE, Syracuse, N. Y., holds the record for the most novel window tie-up of recent times in its exploitation campaign on "Penrod." Reproducing the idea used in the lithographs the clothing store with which the theatre "played ball" had a background of wall paper that resembled a rough exterior of a barn, with the faces of the amateur performers in the Penrod circus peering out the door. The side of the barn was covered with illiterate scrawling advertising the show—the same kind of juvenile work that featured the kid advertising of the picture.

The oddity of it was a circus in itself to Syracuse shoppers who flocked outside the window to take in this billing. At the same time other window tie-ups featured "Penrod" at the Strand.



This is the way Ollie Brownlee, manager of the Palace theatre, Muskogee, Okla., decorated for his recent showing of "Beyond the Rocks"

Reward for Lost Police Dog Starts Parade for Showing of "Strongheart"

An offer of $50 reward for the discovery and return of a lost Belgian police dog started a parade for "Strongheart" when the picture showed at the Hamilton Theatre, Lancaster, Pa. The offer, of course, was a blind teaser, to be followed up with an announcement of the picture and its canine star. The offer brought out so many youngsters with dogs, however, that the management organized them and had a dog parade that drew crowds to the sidewalks and filled the house for "Strongheart" and "The Silent Call."

Loew's Metropolitan Stages Big Campaign for "Smilin' Through"

The manager and executive of Loew's Metropolitan Theatre, Brooklyn, N. Y., aided by a First National exploitation man, established what may be a new departure in exploitation when they actually conceived an excellent exploitation idea and then road-showed it for the other Loew houses which were to play "Smilin' Through," the feature attraction.

The prime generator in arousing interest was the marriage surrey of the Victorian era. In this instance the exploitation man secured a girl of unusual loveliness and her charm was an added inspiration for passersby to find the excuse for dallying a few minutes before the carriage. Those who did pause were promptly handed invitations from Mr. and Mrs. Clare to attend the wedding of their daughter Moonyeen to Mr. John Carteret.

The exploitation man combined the element of interest with timeliness. For each performance, before the feature picture was run, the surrey drove up to the front of the Metropolitan, and the couple alighted, posed in the lobby a few moments and then entered. Business boosting for Brooklyn also featured the campaign. Easily visible on the roof of a building was the sign: "We Are Telling You to Boost Brooklyn and Go Smilin' Through 1922." Two sailors, engaged from the Brooklyn Navy Yard, with semaphores signalled the message to thousands of interested pedestrians on the street below.



Lobby display on "Smilin' Through" at Loew's Metropolitan theatre, Brooklyn



Lobby front on "Pay Day" arranged by Manager Rea of the Forum theatre, Hillsboro, O

Brick Wall Lobby Is Rea's Latest Decorative Stunt

Cut outs of a well known pair of feet, without any mention of a star's name or a picture served as an effective teaser campaign as used by Manager Rea of the Forum theatre, Hilsboro, Ohio, for "Pay Day." When interest in this had served its purpose he distributed novelty pay envelopes and men on horseback and automobiles would descend to the curb to pick up these quaint envelopes. For the front of his theatre Rea aroused interest by using a jagged, half constructed brick wall with a cut-out of Chaplin. Alongside it he had the sign: "This is a sample of Chaplin's work in 'Pay Day.'"

Invites Visiting Druggists to See "Bought and Paid For"

Manager S. S. Wallace of the Capitol theatre, Oklahoma City, Okla., interrupted a big convention of druggists just to invite them to a special showing of "Bought and Paid For," and got away with it.

While the druggists were attending a reception at a local hotel, a telegram was delivered to the speaker of the evening. This was the only possible means of getting this message of welcome to all the delegates and still make it effective. The speaker opened the telegram and stopped what he was saying long enough to read it aloud to all. It brought applause from the hearers and made good copy for the local newspapers.

Noble Provides Charlie with Umbrella and Lantern

CHARLIE CHAPLIN from a six sheet, equipped with an umbrella and lantern stood before the Liberty theatre, Portland, Ore., to advertise "Pay Day." The acknowledgement for the extra accessories, in accordance with the best theatrical ethics, is made to Paul Noble, manager of the Liberty, who conceived the idea and furnished the cardboard star with the material. The umbrella replaced the one drawn in the six sheet while the lantern took the place of a lunch pail. Electric light wires were connected with it and it was illuminated in flashes, at night time to direct patrons to "Pay Day."

Olympic Gives Newlyweds Wedding Present

PEOPLE foolish enough to apply for marriage licenses at the Court House in Pittsburgh were startled by a sign announcing that all applicants for marriage during the week commencing May 22 were cordially invited to be the guests of the Olympic theatre to see "Is Matrimony a Failure?"

They were invited to come and have a good laugh and probably see some of the things to avoid. Bill Robson, Paramount Exploiteer who concocted the idea, told them to show their licenses to the door man and it would serve as an admission ticket.

Rain Insurance Makes Good News Story

THE proprietors of the Opera House, Centerville, Ohio, got on the front page of the Centerville Observer in a little rain insurance gag that was worth many times the amount of money invested in it.

When they booked the "Sheik" Leslie F. Whelan, Paramount Exploiter, sold them the idea to spend $16 as a premium on $300 worth of insurance, to be paid the theatre in the event is as little as one-tenth of an inch of rain fell during the run of the "Shiek."

Whelan very wisely allowed the story to "break" in the insurance offices and when the reporter from the Centreville Observer made his rounds, he got the dope. The newspaper consequently looked upon it entirely as a news story and gave it a prominent position on page 1.

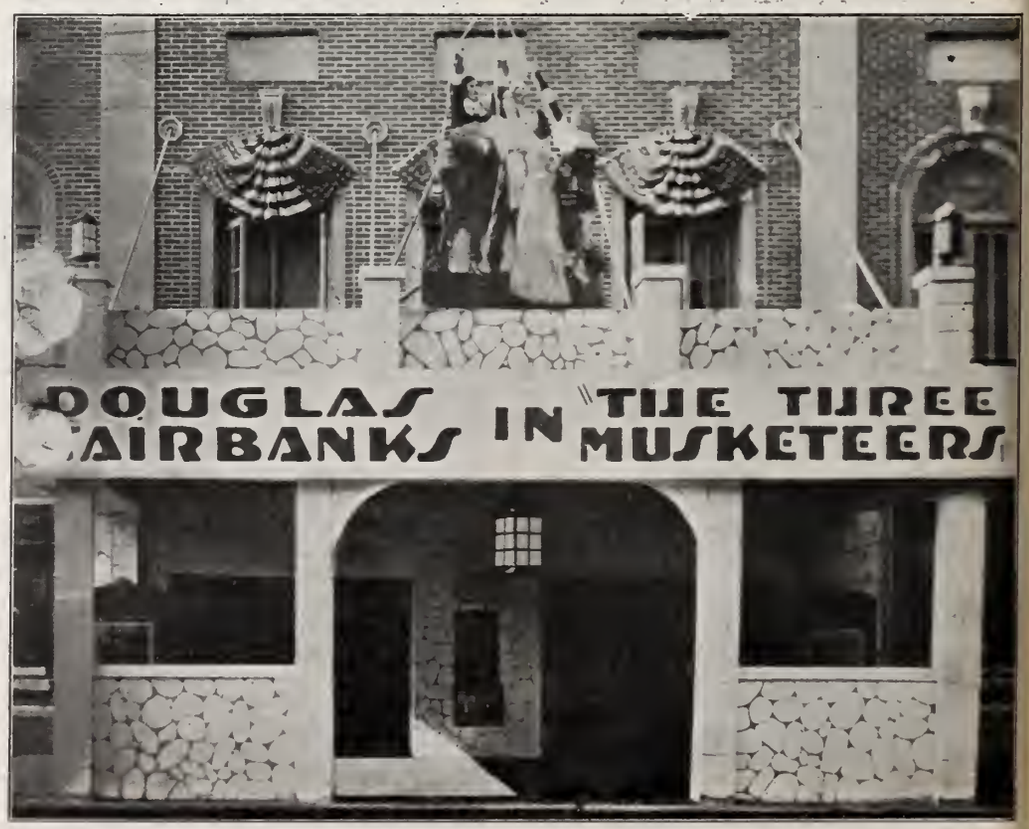
"Cardigan" Exploitation Campaign Makes Use of Telephones

"Don't do anything until you see Cardigan." This and no more came tinkling over the telephone in feminine tones to business men, professional men, housewives, and all other people having telephones for several days prior to the showing of "Cardigan," at the Grand theatre, Green Bay, Wis.

"Cardigan" was shown under the auspices of the American Legion. An advance showing attracted about sixty public officials, businessmen and club women and a dozen or more interviews with those viewing the picture were published in the local paper as advance publicity, in addition to the regular "readers" and display advertising.

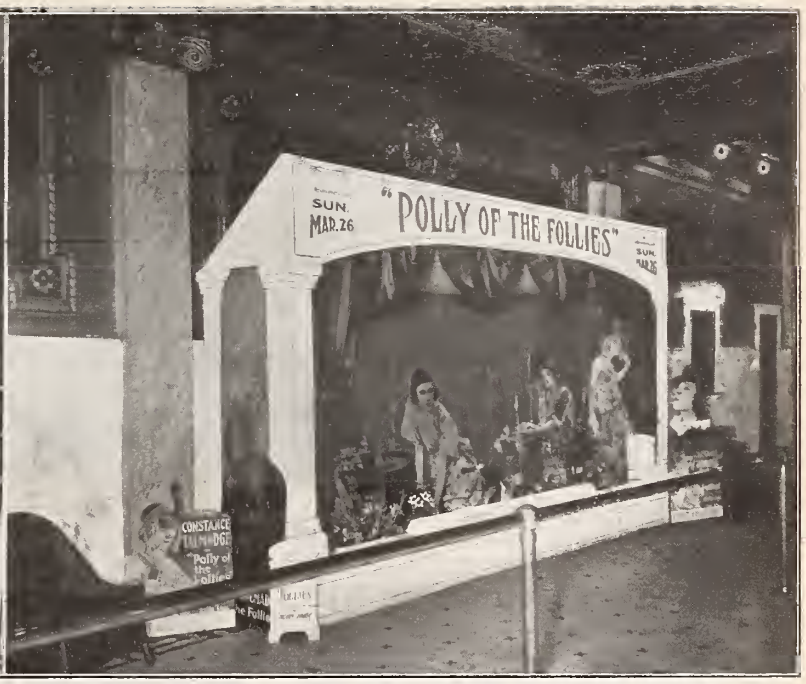
The picture was opened by "First Call" and "Assembly" by a bugler from the American Legion post, and Legion members in uniform acted as ushers.

On each day of the showing a Paul Revere in costume mounted on his charger rode through the streets giving notice of the picture.



"Three Musketeers" lobby front originated by the Imperial theatre, Jacksonville, Fla.





Left—Window display for "Polly of the Follies," by Manager B. Whitnall, of the Empire theatre, Syracuse, N. Y. Right—Lobby decorations arranged by Mr. Whitnall.

Harem Prologue with Jazz Trimmings for "One Arabian Night"

"The Harem of the Sheik" was the title given the prologue, enacted with jazz trimmings, at the presentation of "One Arabian Night" at Loew's State Theatre, Cleveland, Ohio. Sherwood's Jazz band and 25 singers were used as the special company for staging this.

With lavish oriental drapings and sets, the prologue was staged so as to include a sentimental and humorous appeal as well as a spectacular attraction. Initiated by an oriental overture, the prologue followed in four parts: "The Shrieks of the Sheik"; "Melodies of Mutapha Bay"; "Dancing Dervishers" and "Bagdad Beauties." The first number was a travesty, featuring Buddy Doyle, who appeared as a comic sheik with stories and songs. The second part of the prologue featured the jazz band and the last two the dancers and beauty chorus. In all there were 13 numbers in what proved to be the most lavish and best drawing prologue ever staged in Cleveland.



"Foolish Wives" cut-outs as arranged by Manager H. G. Griffin of the Pheil theatre, St. Petersburg, Fla.

"Good Provider" Prologue Presented by Howard Theatre

IN staging a prologue for "The Good Provider," Enrico Leide, the Howard's (Atlanta) musical genius hit upon the idea of working in cooperation with the exploitation department who were featuring the fact that the stars of "The Good Provider" were the same ones as in "Humoresque" and that the same author wrote both stories. The Prologue was called "A Stage Paraphrase of Humoresque' and attracted considerable attention.

The curtain rose on the bare room of a young artist which was entirely darkened except by a small spotlight of colored lights playing on Charles Gesser, the Howard's Violin Soloist, dressed as an artist. As he played "Humoresque" curtain draperies to his sides slowly rose disclosed a beautiful spring scene in the background and a girl came dancing out, as if the artist's imagination was running riot, stimulated by his own playing. As the girl continued dancing, the stage lighted little by little until at the finish of the act the whole of the footlights were on. It was thoroughly artistic and pleasing to the large audiences which it helped to attract to the Howard.

Attractive Lobby For "Four Horsemen" Devised by Manager Beall

For a lobby display on "The Four Horsemen," Manager Ray Beall of the Imperial theatre, made draperies and hung them down each side of the entrance, tying them to the side at the bottom. The draperies were made of alternate stripes of red and yellow cambric which had a very decided Spanish effect.

In the center of the lobby a large oil painting of Valentino was mounted on an easel. Grouped about the sides and in front of each three-sheet frame other oil paintings depicting scenes from the picture were placed.

Suspended from the center of the arch a cut-out of Valentino and Warwick in a dancing posture, helped to make the lobby attractive. This cut-out was made in warm colors which harmonized with the draperies.

"Leather Pushers" Prize Fight Ring Creamer's Latest

For round two of "The Leather Pushers" series John W. Creamer, exploitation manager for the W. P. Cuff Enterprises, Chillicothe, Mo., operating the Strand and Empire theatres, built a miniature boxing ring, complete in every detail. An electric light was suspended over the ring. Cut-out figures from 11 x 14 lobby stills were used as the "leather pushers" of the ring.

Mr. Creamer's display was set up in a local window and kept a crowd gazing in admiration.

Rustic Atmosphere Suggested by Palace's Lobby Front

The lobby of the Palace theatre, Ft. Smith, Ark., during the showing of "The Homespun Vamp" was arranged to carry out the atmosphere suggested by the title of the picture.

There were several pieces of rustic and country-like furniture. A wash tub with wash board stood in one side of the lobby and in the other was an old-fashioned spinning loom. In the center of the lobby was a chicken coop with a lot of little chickens running loose. A clothes line strung along the entire front carried garments freshly washed.



Attractive lobby display for "Beyond the Rocks" arranged recently by Frank J. Miller, manager of the Modjeska theatre, Augusta, Ga.



Two attractive window displays used in exploiting "Peacock Alley." Left—Window in a Wichita, Kansas, department store during the run of the picture at the Wichita theatre. Right—Drug store display arranged for the showing at the Fort Armstrong theatre, Rock Island, Ill.

Memorial Day Tie-up Goes Well at Pinney Theatre

A flower pot given to every mother who had a son in France during the War got more theatrical publicity than Boise, Idaho, has seen in many months.

Manager Mendenhall and Rick Ricketson, Paramount Exploiteer got hold of two boxes of dirt said to have been brought over from France. A local flower store gave the women their choice of a large variety of French flower seeds. A pot of dirt and a package of seeds were given each mother. The exhibitors spattered the entire front page with the stunt.

Rodolph Valentino, alias Johnny Goring, sent a telegram to the exhibitor congratulating Boise on securing "Beyond the Rocks" for the premier presentation in Idaho, Montana and Nevada.

Home town pride, like home brew, is strong in small towns, and this brought another front page story. The Commercial Club Secretary answered Valentino's wire and it meant more publicity.

The total campaign cost the exhibitor less than $25.00.

Mendenhall and Ricketson tied up every drug store, soft drink parlor and confectionery in the town for a "Beyond the Rocks" special. The drink consisted of an ounce of cherry, and an ounce and one-half of grape juice mixed in ten ounce glasses.

As a teaser card campaign, cards printed with "grasshopper" lettering, excited favorable comment. In order to read these cards you had to hold them horizontally with your eyes and look down the lines. Letters then spelled the title of the picture and the names of the two stars.



Lobby decorations for "Camille" designed by Frank C. Strozier, manager of the Odeon theatre, Savannah, Ga.

Here's an Improvement in Throwaways

THE throwaway lived up to the significance of its name in the exploitation stunt of the Lyric Theatre, Cincinnati, during a recent engagement of "Shame."

Five thousand white feathers, six inches in length and attached at the point of the quill to a burdock, were imprinted with the message: "William Fox presents 'SHAME' — LYRIC THEATRE."

The feathers when thrown at woolen and fibrous garments would cling tightly. A hundred boys, each paid with free tickets, were employed to throw away the throwaways. Each was stationed at a busy corner of the city and hurled the little feathery spears at all passers-by. Not only was the stunt original, but the people who were "attacked" on the streets were well pleased with the little souvenirs which they took from their coat sleeves and trouser fronts.



Exploitation for "Foolish Wives" playing recently at the Broadway theatre, Denver

Good Small Town Idea If You Have Raised Prices

The New Grand Theatre, Toronto, wanted to get over the idea that "Forever" was the classiest picture to be shown,, and that when it played on Broadway, New Yorkers paid as much as $1.50 to see it.

No amount of advertising text would have been as effective as the reproduction of the ad that the Criterion Theatre had in the New York Times. This was reproduced with this explanation: "This is an advertisement from the New York Times. Your attention is respectfully called to the prices of admission charged when Elsie Ferguson and Wallace Reid appeared in "Forever" on Broadway for a long run."

First of "Is Matrimony a Failure?" Stage Weddings Reported

The crop of stage weddings naturally anticipated as exploitation for "Is Matrimony a Failure" has materialized and one of the first to be reported is the event pulled off by C. D. Cooley, manager of the Victory theatre, Tampa, Fla.

Mr. Cooley induced a local engaged couple by the promise of a "shower" to celebrate their wedding on the stage of the Victory.

Next he lined up seventeen merchants who were willing to contribute presents to the couple in return for the advertising he gave them. He used half page spreads in the local papers. In the center was a description of the picture, and the story of the wedding, while on each side was the ad of the merchants who contributed presents.

Each merchant was given an opportunity to tell why matrimony was not a failure, by using articles selected from their stores. Then each merchant made up a window display of the articles they were to give to the bride and groom. This was an excellent ad for the picture as the most prominent stores in the city were represented.

The names of the couple to be married were kept a secret, and the interest was so great that when Friday night arrived every one of the sixteen hundred seats in the Victory was filled, at least two hundred were standing, and hundreds were turned away.

The wedding was worked out beautifully, with the stage decorated with masses of flowers. After the ceremony the couple was presented with life insurance policies by Mr. Cooley and the truck load of presents sent to their home.



Lobby decorations on "The Leather Pushers" series which H. J. Gould of the Hippodrome theatre, Fort Worth, Texas, used recently

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

E. D. Saiter now is covering central Illinois territory for Vitagraph. Mr. Saiter is well known on film row, having been connected with Fox Film Corporation and other sales organizations.

Manager Hill, of the Star and Arrow Theatres, has closed the former for extensive decorations and repairs, which will take some weeks to accomplish.

Vacation time being at hand O. E. Florine and Percy Hamill, of Pathe, are about to take their departures. Mr. Hamill will head for New York Saturday, where he will look over the Broadway attractions and visit some of his friends in the industry. Mr. Florine has not disclosed where his vacation will be passed but says he is going to get some real rest.

The New McVicker's Theatre will open on September 3rd, according to an announcement from the office of Jones, Lenick & Schaefer, and will present exclusively big, first run pictures.

The new one thousand seat Chatham Theatre, at 75th and Cottage Grove Avenue, has been opened by Jack and Van Cooney. It is an ornament to this neighborhood and being in a thickly populated district, good business is predicted for the house.

R. E. McIntyre, of Paramount, was in Chicago this week in connection with the erection of the new Famous Players-Lasky exchange at Thirteenth and Wabash. T. A. Kilfoil was another Paramount home office official in the city this week. He was here in connection with the opening of exchanges at Peoria, Columbus and Sioux Falls.

Harry Phillips now is connected with the Universal Chicago exchange and will sell film on the southside for this organization. Harry is up on his toes and already is inquiring about when there will be some prize selling contests which he can enter.

Jack Freeman, owner of the Claremont Theatre, 3320 N. Clark Street, has left on an extensive fishing and camping trip in the Wisconsin lake country. He expects to remain away all summer and has left his theatre in charge of a manager.

W. H. Tracy, popular Vitagraph salesman, has taken up a new line on the side and has qualified as a first class window decorator, his first efforts resulting in the artistic "Wild Irish Rose" display now on view in the big front window of Vitagraph's exchange.

Sam Kogan has closed his new Linden Theatre at 3018 Belmont, and before it is reopened, will have it thoroughly renovated and redecorated.

"The Able Minded Lady," "The Forest King," and "The Girl From Rocky Point," three Pacific Film Company's five reel productions, have been purchased by Maurice Hellman, of Reelcraft exchange, for this territory. Mr. Hellman is acquiring a large number of high class long and short features for late Summer and Fall release.

Walter Altland has joined the American Releasing Corporation's sales staff and Manager Sid Goldman has assigned the Wisconsin territory to his latest recruit.

Albert W. Hale, well known director and scenario writer, is stopping in Chicago for a few days, and is making his headquarters at the Congress Hotel.

J. J. Sampson, sales manager of Universal's short product department, gave a screening and entertainment at the Universal projection room last Friday, at which a large number of exhibitors were present. Musical settings and refreshments added to the pleasure of those who attended. The pictures shown were: "Live Wires," a two reel Century subject, featuring Queenie, the human horse; "Daring Dangers," a two reel western starring Tom Santschi; "Perils of the Yukon," the first episode of a serial; and "Mirror," pictures of President McKinley made twenty-five years ago, which have just been shown at Balaban & Katz houses.



Jack Warner, of Warner Brothers, who arrived last week in the east after two years of production work on the coast.

Al Dezel, of the Master Advertisers, probably the youngest man in Chicago to be a partner in an advertising firm, has taken over the handling of advertising and publicity for the Stratford Theatre in addition to several other houses which he already is handling. Among the successful campaigns recently handled in this territory by Dezel were the Dempsey-Carpentier Fight pictures; the Thomas Ince production, "Lying Lips"; "The Sailor Made Man," featuring Harold Lloyd; and "East Lynne."

Edward Laemmle, who shot the famous Borneo cannibal pictures for Universal, passed through the city last week on his way to New York, from where he was to sail for Europe on the 17th, where he was to be officially engaged on Universal's "Ivanhoe" production, in which Harry Meyers will be featured. It is understood that Mr. Laemmle did not sail, as scheduled, but probably will go over sea within a few days.

Manager Clyde Eckhardt, of Fox, is keeping his staff busy sending out announcements that Fox Week will be held September 10th to 16th, this year, and already is anticipating a banner week for his organization, which has made some wonderful records in the Windy City during the past year.

Jack Barry is now covering city territory for Clyde Elliott, having resigned from Silton Film Distributors' sales staff to accept the new position.

Hiram Abrams and Al Lichtman were among New York film notables visiting the Windy City this week.

Word has reached Chicago, his old home, of the death of William H. Swanson, at his residence in Salt Lake City, Utah, June 20th. His body will be brought to Chicago for burial. "Bill" Swanson, as he was familiarly known throughout the industry, was one of the first Chicago business men to enter the motion picture field and was identified with Colonel Selig in the first fire engine pictures filmed. He was connected with the Film Service Company and one of the organizers of the Rex Film Company, and later Universal. He ultimately sold out his interest in Universal to Powers and became an exhibitor, having theatres in St. Louis and Denver, and finally concentrating his interests in Salt Lake City, where he owned several houses. He at one time owned the Chicago Avenue and Swanson Theatres in Chicago and had friends in every branch of the industry.

Harris P. Wolfberg, formerly district manager of Paramount, with headquarters in Chicago, who resigned to become vice-president and manager of the Lake and Export Coal Company, is again connected with the picture business in the capacity of general manager for Hyman Enterprises, which owns and operates fourteen theatres in West Virginia territory. Mr. Wolfberg now makes his headquarters at Charleston, West Virginia.

For the second time within three months the Shakespeare Theatre was entered by burglars last week. As in the previous case they broke open the telephone box, secured the nickels in it, but got no other loot. The latest robbery apparently was by amateurs as they attempted to break open the safe with a sledge hammer, but only succeeded in ruining the combination mechanism. In entering the office through a skylight, the burglars broke a water pipe which flooded the room, this being the principal item of loss to Brunhild & Young, the owners. Managing Director Lamm states that the police have an excellent clew to the perpetrators, and arrests are expected shortly.

Producers Security Has New Pictures

Last week the Producers Security Corporation announced the release of Dorothy Gish's new feature "The Country Flapper," and now comes the information that this organization has secured the distribution rights of "In the Night," the screen adaptation of "The Intruder," the stage success which ran on Broadway for months. This feature will also be placed in the States Right field, and is one of many big productions the Producers Security promises to put on the Independent market.

The Producers Security Corporation has also acquired the world's rights for Maclyn Arbuckle's big feature, "Mr. Potter of Texas."

Sunset President Closing Several Deals

Anthony J. Xydias, president of Sunset Productions, is in New York for a short business stay, during which he intends to close the sale on foreign rights to the series of eight Jack Hoxie productions. He also expects to close on the New York rights. Already Mr. Xydias has sold eighty per cent of the United States territory.

Three of the series have been completed, and a fourth is now in course of production.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

"The Storm" Given Big Broadway Display

NO Universal picture ever had a better advance advertising play-up on Broadway than "The Storm," the screen adaptation of Langdon McCormick's play, which now is packing the Capitol Theatre during its New York premier showing.

Three large electric signs on Broadway are devoted to the heralding of "The Storm," in addition to the electric sign in front of the Capitol Theatre itself. The largest of the electric signs for "The Storm" is on the corner of 46th Street and Broadway overlooking Times Square at its most eye-catching corner. Diagonally opposite, on 45th Street and Broadway, is another electric sign of almost equal proportions. These two signs absolutely dominate Times Square and for several weeks they have heralded the coming of "The Storm." The third Broadway electric sign is the display and moving sign across the front of the Mecca Building, Universal's home office.

Taking Final Shots on Vignola Subject

Phil Carl, assistant to Robert G. Vignola, director of "When Knighthood Was In Flower" in which Marion Davies is starred, is in Catskill, N. Y., taking the final shots of Cosmopolitan's eleven reel picture. He has with him fourteen cameramen as follows: Joe Morgan, Harold Winstrom, Adam de Buris, Arthur Hirshburg, Fred Koberg, William Wagner, Jim Dismond, Al Gandolph, Billy Tuers, Frank Cooper, Charles Gest, Joe Armstrong, James Pergola, and Harry Marsh.

"The Face in the Fog" Continuity Ready

Jack Boyle and John Lynch have finished work on the continuity of "The Face in the Fog," Boyle's story which Cosmopolitan Productions will make into a feature film immediately. Working with two authors is Alan Crosland, who will direct the picture.

Alma Rubens has been engaged to play the leading female role and Mike Connolly, casting director of Cosmopolitan Productions, will proceed to cast the picture immediately.



Jack Holt in "The Man Unconquerable," Paramount picture.

Acclaim "Nanook of North"

S. L. Rothafel Joins New York Press in Lauding Distinctive Production

"I CONSIDER 'Nanook of the North' the greatest sensation of this season," declared S. L. Rothafel, following the premiere of the big Pathe feature at the Capitol Theatre. "It ranks as one of the four most distinctive pictures I have ever run at the Capitol Theatre. There is more drama in it than the so-called dramatic features and it has a suspense which has spell-binding power. It is truly the marvel photoplay of the North from every standpoint of photography, beauty, laughter and extraordinary human interest. Pathe is to be commended for their remarkable vision in procuring this subject. I am proud to have run 'Nanook of the North' at my theatre."

That the photoplay is indeed a sensation can be gleaned also from the exceptional reviews which followed its opening at the Capitol. The New York Times commented as follows on the "reality" of the views:

"The struggles they have are real struggles. When Nanook, the master hunter, matches himself against a walrus, there is no pretense about the contest. Nanook's life depends upon his killing the walrus, and it is by no means certain that he will kill him. So the spectator watches Nanook, as a man engaged in a real life-and-death struggle. And how much more thrilling the sight is than that of a 'battle' between two well-paid actors firing blank cartridges at each other. Nanook is emphatically a leader, a man who does things, a man who wins, but who, at any moment, may lose. He is a genuine hero then, one who is watched with alert interest and suspense and far-reaching imagination. What 'dramatic' photoplay can show such a one?"

The New York Evening Mail says the following: "Nanook of the North" is one of the most appealing, absorbingly interesting films it has been our pleasure to see in years. The film they have made is a masterpiece, poignant with real drama, the drama of human life, a distinct contribution to the motion picture world. The daily fight for food, the terrors of arctic storms, battles with seals and walrus, the life of the 'huskies,' the marvelous speed and skill with which the strange igloo is built, the life within these odd homes where the temperature must ever be below freezing, all these and more are shown.

"Don't miss this film!"

"Talk about atmosphere in photodrama," writes Joseph Mulvaney in the New York American. "There is more atmosphere to the cubic centimeter around 'Nanook of the North' than ever was compressed into the same space in the previous history of the screen,... for that film is far and away the best thing of the kind that has been done since Shackleton's South Pole pictures, and there are scenes in which even that historical series is surpassed."

"One Clear Call" Opens at New York Strand

"ONE CLEAR CALL," the John M. Stahl production, which is being released by First National, opened at the Strand Theatre, New York, for a week's run on June 18 and played to crowded houses. This picture, based on the book of the same name by Frances Nimmo Greene, tells a remarkable story and has an unusual cast, in which are Milton Sills, Claire Windsor, Henry B. Walthall, Irene Rich and Joseph Dowling.

Commenting on the showing at the Strand, the motion picture critic of the New York American writes:

"Heart interest is what John M. Stahl evidently sought when he produced 'One Clear Call,' and he surely got it. The picture is one of the most interesting of the kind presented in a long while."

Filming "The Christian" Draws London Crowd

For the first time in the history of London a permit has been granted to a motion picture company to shoot scenes in the famous Trafalgar Square and Londoners were astounded at the enterprise of American producers in obtaining official sanction for that purpose.

The picture being taken was Sir Hall Caine's famous story, "The Christian," and the permit was obtained by Goldwyn Pictures Corporation.

Another important addition to the cast of "The Christian" is Cyril Chadwick. He has been engaged to act the role of Lord Robert Ure and has already left New York for the Goldwyn studios at Culver City, Calif., where all the scenes in which he participates will be photographed.

Century Comedy Booked for B'way Showing

"Short Weight," a Century Comedy which tells the trials and tribulations of a grocery clerk who doesn't want to work, will be seen the Rialto Theatre, New York, the week of June 25th. This features Johnny Fox, the new Century boy star, as the unwilling grocer's boy, and he is supported by Brownie, the wonder dog.



Hailed as amazing and a genuine surprise, it absolutely took New York by storm at the Capitol the week of June 11th.

REVILLON FRERES
presents

Nanook of the North

A Story of Life and Love in the Actual Arctic

Produced by ROBERT J. FLAHERTY, F.R.G.S.

Pathépicture

"Beside this film the usual photoplay, the so-called 'dramatic work' of the screen, becomes as thin and blank as the celluloid on which it is printed."

New York Times

Nanook of the North

A whirlwind of applause at every performance at The Capitol: positive enthusiasm from the New York papers!

"Beside this film the usual photoplay ....becomes as thin and blank as the celluloid on which it is printed....It is real....Its people not acting but living ....Nanook is a genuine hero, one who is watched with alert interest and suspense and far-reaching imagination.... There is body as well as dramatic vitality to Nanook's story....It is far more interesting, far more compelling purely as entertainment than any except the rare exceptions among photoplays. No matter how intelligent a spectator may be....he can enjoy 'Nanook of the North.' "—N. Y. TIMES, June 12, 1922.

"There is a powerful thematic feeling running through the picture, ending with inspired appropriateness with scenes of dogs howling in the bleak wilderness as the storm comes on, then dropping off to sleep too tired to do anything but freeze ....*Fascinating.*"—N. Y. HERALD, June 12, 1922.

"Far more interesting than most of the features we have seen lately."—N. Y. TRIBUNE, June 12, 1922.

" 'Nanook of the North' at the Capitol is a surprise picture..... The surprise comes in the amazing beauty and dramatic texture of this simple story....It's *wonderful!*"—N. Y. WORLD, June 12, 1922.

"Talk about atmosphere in photodrama! *There is more atmosphere to the cubic centimeter around 'Nanook of the North' than was ever compressed into the same space in the previous history of the screen!* Far and away the best thing of the kind that has been done....Nanook is a real superman....The picture generates more thrills than a serial, provokes more genuine mirth than a slapstick comedy....*From introduction to finale, 'Nanook of the North' is there!*"—N. Y. AMERICAN, June 12, 1922.

For the first time in the history of the New York Capitol the Monday's receipts exceeded Sunday's!

Pathépicture

Rotary Co-operation on "The Ruling Passion"

The successful manner in which "Eddie"' (E. O.) Weinberg, of Buffalo, N. Y., exploited "The Ruling Passion" when this United Artists release recently was shown at the Buffalo Strand, has excited a good deal of comment in up-State film circles. Buffalo exhibitors have long been anxious to obtain Rotary co-operation and Mr. Weinberg thought the George Arliss picture gave him the long sought opportunity. He tied up the synopsis of "The Ruling Passion" into a boost for the local Rotary organization, and did it in such a way that it reached the heart of every Buffalo Rotarian. It was done by way of a letter that didn't at all read like exploitation, and the response was immediate.

Loew N. Y. Chain Plays "When Devil Drives"

"When the Devil Drives," with Leah Baird, which was released by Associated Exhibitors June 4th, has begun the rounds of the Loew time in Greater New York, N. M. Schenck, booking manager of the Marcus Loew enterprises, having scheduled the attraction. It was the special Sunday feature at Loew's New York, June 18th, attracting large gatherings both to the main theatre and the Roof. In many of the Loew houses the picture is being shown two days.

Big First National Special

Elaborate Production and Unusual Talent for "Omar the Tentmaker"

REPORTS from the United Studios at Los Angeles are that Richard Walton Tully's production of Guy Bates Post in "Omar the Tentmaker" will be one of the most pretentious ever offered on the screen. "Omar the Tentmaker" will be Mr. Tully's second production for First National release, the first being Guy Bates Post in "The Masquerader."

In arranging for the making of "Omar the Tentmaker" Mr. Tully has spared neither time nor expense. Every detail has been carefully worked out for making this colorful Persian drama a masterpiece of entertainment and historic precision. Determined to surround Mr. Post with the best cast obtainable, Producer Tully, assisted by Director James Young and Assistant Director James Ewens, have spent many weeks in selecting what they consider an unusually fine cast.

Nigel de Brulier, whose phenomenal success on the screen as a character actor came with his portrayal of the "Stranger" in "The Four Horsemen of the Apocalypse," will play Nizam, the friend of Omar. Rose Dione, another established character player, of French extraction, will be the Shah's mother. Madame Dion had been selected for the Comedie Francaise, the highest honor possible for any French character, when the war closed this internationall famous institution. Douglas Gerrard, well known director and actor, will create for the screen the role of Hassan, the villain of "Omar the Tentmaker." Evelyn Selbie plays another important character role, that of Zarah, the confidante and protectress of Shireen. Boris Karloff will be the Iman Mowaffak in the forthcoming picturization of "Omar the Tentmaker." This is the role of the wise and aged teacher of the hero who first leads him on the paths of science and philosophy. He cut short his military career to enter theatrical life and he achieved considerable prominence on the English continental stage before coming here to enter pictures. His best remembered film roles were in "The Infidel" and "The Woman Conquers," starring Katherine MacDonald, "The Man from Downing Street," starring Earle Williams, and "Without Benefit of Clergy" directed by James Young and in which also appeared Evelyn Selbie and Virginia Brown Faire, who are both in the Omar cast.

Patsy Ruth Miller, the charming young film player of many Goldwyn and Fox pictures, will be Little Shireen. Will Jim Hatton plays Little Mahruss, the childhood playmate of Little Shireen.

"Grandma's Boy" Is in Sixth Week of Run

Los Angeles exhibitors are taking their hats off to Harold Lloyd's newest Associated Exhibitors feature, "Grandma's Boy," which is now completing its sixth week at the Symphony Theatre.

After three weeks of "stand-them-out" business, exhibitors began to question the ability of "Grandma's Boy" to maintain the attendance pace it was setting, for there is a limit even to the population of Los Angeles and its neighborhood. But the fourth and fifth weeks were as big as any of those preceding, and late reports say that the rush is continuing in the sixth week.

Pathe Issues Warning on Screen Snapshots

Producers of Screen Snapshots and the Pathe organization, which holds distribution rights to the new series of this "fan news magazine" of the screen, this week issued a general warning to the effect that there is only one series of Screen Snapshots and that this is issued through Pathe alone. This warning has been sent broadcast to exhibitors throughout the country. The Pathe home office declares other smaller releasing organizations in various parts of the country are advertising a Snapshots reel and that exhibitors are booking it under the impression it is Screen Snapshots.

Opening July 9th for ONE SOLID MONTH at the Geo. M. Cohan Theatre, B'way at 42nd St., New York City, The World's Premiere of

"IN THE NAME OF THE LAW!"

R-C Picture's greatest super special to date backed by an astounding exploitation campaign never equalled in picture history. Watch and wait for the Biggest Box Office Crash of the season and keep a week open in Sept. Speak to your nearest R-C Exchange NOW!

Distributed by Film Booking Offices of America.



Helen Lynch, one of the latest finds of Marshall Neilan. Miss Lynch appears in "Fools First"

A. E. Announces "Hot Weather" Release

"Up in the Air About Mary," the five reel comedy which Associated Exhibitors is releasing June 25th, carries a particularly strong hot weather appeal, according to statements from that organization, for the picture contains pretty bathing girls, water stunts, the seaside and the country, and a plot filled with comedy and pep.

The story is about a prospective bride who plays hookey from the marriage altar and flees to the country, preferring clover and sunflowers to orange blossoms, and a live-red-blooded farmer lad to the brainless sap whom Mama selected for her to marry. Reuben, by the way, turns out to be a millionaire, who is rusticating merely for the fun of the thing.

In the cast are included Louise Lorraine, Joe Moore, and Robert Anderson.

Madge Kennedy Making Jersey Exteriors

Madge Kennedy and her supporting company are filming exterior scenes this week in the fastnesses of New Jersey. The previous exterior scenes of the new Madge Kennedy production were taken at Oyster Bay, and since that time the Kenma Corporation, which is starring Miss Kennedy has been using two New York studios for interior shots—the Tilford studio on West 44th street and the Biograph studio on East 175th street.

Henry Kolker is directing the first Madge Kennedy production, which is an adaptation of the John Golden stage success, "Dear Me." In writing the scenario, Rufus Steele has made many changes in the story, deepening the dramatic tones of it and laying less emphasis on the comedy end.

The Madge Kennedy productions now being filmed will be ready for release in the early fall. By that time the second production, "Dorothy Vernon of Haledon Hall," will also be ready.

Johnnie Walker Featured

"In Name of the Law" for F. B. O. Release Presents Popular Player

JOHNNIE Walker, one of the featured players in the big police picture, "In The Name of the Law," will be seen in a drama of the Northwest, which the Film Booking Offices, the newly named Robertson-Cole Distributing Corporation, has acquired for release sometime in July. The picture has been titled "My Dad" and features Walker and Ruth Clifford. "My Dad" is a picture which will prove a most appropriate summer offering, in the belief of the Film Booking Offices. It has a Northwest background of the most vivid type and presents some excellent snow scenes.

"My Dad" affords the popular young player who rose to fame in "Over The Hill" a new type of role. No picture in which Walker has hitherto appeared, states R-C, has given him a part calling for such virile action. It may be briefly described as a heart interest story, rich in action and moving against a colorful background.

The love interest is supplied by Walker and Ruth Clifford, one of the most popular leading ladies of the screen who makes a splendid impression as the girl of the trading post who returns from the Southland to find romance and adventure in the snow country.

"My Dad" was directed by Clifford Smith who also adapted the story to the screen. It will be issued by the Film Booking Offices with a complete exploitation campaign.

Walker has just reached the R-C Studios in California where he will start production in the near future on a series of pictures for release through the Film Booking Offices. In this series Walker will assist in the selection of the stories.

"Extras" Galore for Doug

Total of 25,000 Persons Employed in Course of Filming New Subject

WHEN there came a settling down to a statistical contemplation of facts and figures in connection with the record-breaking photoplay production, "Douglas Fairbanks in Robin Hood," which Douglas Fairbanks is now producing, a series of extraordinary surprises was inevitable.

For instance, in the course of the many weeks required for filming this tremendously big romantic screen drama of the Twelfth Century, it was found that a total of about 25,000 different persons will have been given at least one full day's employment each in various supernumerary capacities, and that many of these will have worked for several weeks. On the banner day for "extras," when the great jousting contests were enacted and filmed, 1,800 men and women were used, declares United Artists, and a few days found less than a hundred doing their "bits" before Allan Dwan's battery of cameras.

A few glances through the payroll for this gigantic cinema production, which Mr. Fairbanks now plans to have ready for United Artists release this fall, reveal also further surprises, for among those who were glad to receive pay checks of the "extra" were a D. W. Griffith, a Billhart, a Jack Holt, a Mildred Davis and a Warren Harding. True, none of these was the well-known one, but each possessed a legal right to his or her name. By actual count there is a total of twenty-nine men of the name of Knight who appear as knights in this Fairbanks picture in which knighthood and romance are the dominating features.

Tie-up on Educational Film

"How to Grow Thin" is Subject of Extensive Ad Campaign in Newark

EDUCATIONAL'S one reel special "How to Grow Thin" has been booked for a week at Loew's State Theatre, Newark, and a fine tie-up has been made by Loew's advertising department with the Newark Star-Eagle.

Practically the same program will be carried out in Newark that was worked out so successfully by Loew in Boston and Buffalo, and which made this single reel special one of the best short subject box office attractions ever run at the Loew Theatres in those cities.

Beginning June 20, the Star-Eagle is carrying a big feature article each day on the subject of reducing weight and its relation to good health generally. These articles, which will run for eleven days, will all be printed under the heading "How to Grow Thin."

On the eleventh day the Star-Eagle will carry a double truck of advertising relating to the subject of weight reduction and health. Then the Star-Eagle will announce the acquisition from Educational Film Exchanges, Inc., of the picture, "How to Grow Thin," which shows in an amusing as well as instructive way, how to lose eight pounds a month by a simple home method. The announcement will then be made that the picture is to be shown at Loew's State Theatre beginning July 3.

The Fox Circuit in New York has also booked "How to Grow Thin" for a run of approximately forty-five days.



Shirley Mason in "Lights of the Desert," William Fox picture

Walsh Starts His First Goldwyn Production

R. A. Walsh has begun photographing his first Goldwyn production, "Captain Blackbird," which happens to be the first story written by Carey Wilson, now a member of Goldwyn's editorial department, accepted by Goldwyn. Two other stories by him were purchased soon afterwards and will go into early production — "Women Love Diamonds" and "This Way Out." Walsh started filming "Captain Blackbird" on Monday last.

The cast so far engaged includes Antonio Moreno as Captain Blackbird, George Siegmann and William V. Mong in character parts. Harry Myers, who had been engaged for an important role, has been released at the request of another producing concern that he may go to Europe to head the cast in a picturization of one of Walter Scott's novels.

Peter B. Kyne, the novelist and short story writer, is now at the Goldwyn studios, writing the subtitles for the all-star production of his story, "Brothers Under the Skin," which Director E. Mason Hopper recently completed. In the cast are Helene Chadwick, Claire Windsor, Mae Busch, Pat O'Malley and Norman Kerry.

Big Effects Staged for "Burning Sands"

George Melford's recently completed Paramount production "Burning Sands," which features Wanda Hawley and Milton Sills, is said to furnish a demonstration not only of efficiency but of the great scale on which things are done these days in motion pictures.

One of these was the building of a complete tent city large enough to accommodate 400 people, and its conduct for nearly three weeks without mishap or delay, except that occasioned by cloudy days and a sand-storm. The location of this camp was on the sand dunes near Oxnard, Ventura county, sixty miles from Los Angeles.

The other project was the artificial lighting for night scenes of an area two miles square, said by Lee Green, manager of the Electrical Department of the Famous Players-Lasky studio, to be an unprecedented feat. The set, built at the Lasky Ranch, represented a great Arab encampment on the Libyan desert. Current for the light was furnished by six power wagons, aggregating 4650 amperes, the voltage varying between 110 and 125.

First F. B. O. Release Is Jane Novak Film

To "Colleen of the Pines," a Chester Bennett production, starring Jane Novak, will go the honor of being the first feature picture to be released through the re-named Robertson-Cole Distributing Corporation, which after July 1st will be known as the Film Booking Offices of America. "Colleen of the Pines," the first of a series of six Chester Bennett Productions, will be issued on July 9th.

The picture tells a novel story of the Canadian Northwest. The leading man is Edward Hearn. Chester Bennett directed.

Century Comedies Win Special Recognition

The National Committee for Better Films commended four Century Comedies in May and five during April.

The five comedies selected during April were as follows: "Hello Mars," with Harry Sweet and Johnny Fox; "Henpecked," with Lee Moran and Queenie, the equine star; "Horse Tears," with Queenie, supported by a cast of humans; "The Little Rascal," with Baby Peggy, and "Some Class," with Brownie and a cast of children.

The four comedies selected in May were "Hee Haw," featuring Harry Sweet and Maudie, the Century donkey; "Live Wires," with Brownie and a cast of children; "Short Weight," with Johnny Fox and Brownie, and "Tips," with Baby Peggy.

"Queen of Moulin Rouge" an Early Release

"THE QUEEN OF THE MOULIN ROUGE," the third production from Pyramid Pictures Inc., for distribution through American Releasing Corporation has been cut to length and completely titled and will be ready for release shortly, according to an announcement issued by A. N. Smallwood, general production manager of Pyramid.

Paul M. Potter's famous old play on which the picture is based contained an unusually interesting theme for a picture story, the possibilities of which were well realized by Garfield Thompson and Peter Milne who prepared the scenario.

N. Y. Fox Circuit Books Universal Release

Charles Rosenzweig, manager of the Big U Film Exchange, Universal's New York distribution center, announces the booking, over the Fox Circuit of New York photoplay houses, of Universal's production, "The Delicious Little Devil," starring Mae Murray with Rodolph Valentino.

This picture is now packing the Central Theatre, Broadway and Forty-seventh street, where it is in its second week, with the prospect of another week's run.

Critic Would Go Third Time to View Film

Henry M. Neely, dramatic critic for the Philadelphia Public Ledger, commented as follows on "The Silent Call," a First National picture:

"I've seen 'The Silent Call' twice. I could see it again and enjoy it. I don't know any film I have ever seen which made me more enthusiastic than that one did. And the best part of it is that it isn't the kind of film that is limited to a certain class or a certain age. It's universal in its appeal to our love of dogs and our love of the rare glimpses of nature-beauty which it shows, and it takes us quite outside ourselves. It's like a keen breath of fresh mountain air."

Seyffertitz Playing in "The Jellyfish"

Gustav Seyffertitz, well known screen player and director, is appearing in "The Jellyfish" with Wyndham Standing at Metro's New York City studios. Dorothy Mackaill, who played opposite Standing in "The Isle of Doubt" also appears opposite him in this production, which is being directed by Hamilton Smith for the Syracuse Motion Pictures Company.

Seyffertitz directed several pictures for Vitagraph, played leading roles in Vitagraph specials, "The Vengeance of Durand," "The Sporting Duchess" and others, and his most recent screen appearance was in the John Barrymore film, "Sherlock Holmes," in which he played "Professor Moriarty."

Ann Forrest Cast for "If Winter Comes"

FOX Film Corporation announces the selection of Ann Forrest, the noted screen star, for the role of Nona, Lady Lybar, the heroine in "If Winter Comes," the great Hutchinson novel, the film rights in which William Fox purchased for use as a special production for release during the season of 1922-23.

Miss Forrest sailed on the S. S. Berengaria last Tuesday for England, where she will join Mr. Fox; Harry Millarde of "Over the Hill" fame, who will direct the production; Percy Marmont, the well-known stage and screen actor, who has been chosen for the part of Mark Sabre; and Julius Steger, director-general of production at the Fox New York studios.

Assembling Cast for Goldwyn's "Gimme"

Goldwyn's production department is now busy casting the new Rupert Hughes' picture, "Gimme," which was written jointly by Mr. Hughes and his wife, Adelaide Manola Hughes. Thus far the members of the cast selected include Helene Chadwick (in the leading role), May Wallace, Georgia Woodthorpe, and Kate Lester. The men's roles have not yet been filled.

Beg. July 9th, At the Geo. M. Cohan Theatre, N. Y.
For One Solid Month Occurs the
World Premiere of
R-C's Super
Special

"IN THE NAME OF THE LAW!"

t's the big picture the whole trade is talking
bout—Keep a week open in September and prepare for an
xploitation campaign such as you have never seen or heard of in
he entire history of motion pictures—Speak to your R-C Exchange NOW

Distributed by Film Booking Offices of America.

"Monte Cristo" Adheres to Original Story

THE Fox Film Home-office assign the popularity of their new special production, "Monte Cristo," largely to the remarkable fidelity of the picture version to the original story as written by Axelander Dumas. The picture enjoyed a nine week pre-release run in Boston at the Tremont Temple, and it is now entering its fourth week of an indefinite run at the Mission Theatre, Los Angeles.

Many newspaper reviewers have emphasized the strict adherence of the motion-picture to the Dumas novel. Director Emmett J. Flynn spent nearly a half-million dollars in filming the story, it is declared. There was a great amount of painstaking research work involved which extended over several months. An instance of the care with which the work was filmed is the fact that every book dealing with the Napoleonic periods was read by Director Flynn, Bernard McConville, who wrote the adaptation, or Art Director Richard E. Sibley, to preserve the picture from anachronisms. In addition, the collection of French etchings and prints owned by the "Circle Francaise" of New York and New Orleans were carefully inspected for information as to costuming, atmosphere, and setting.

John Gilbert plays the dignified and vengeful Count.

Complete Radio Station for "The Radio King"

The largest radio broadcasting station on the Pacific Coast is now being built at Universal City to be used in Universal's coming scientific chapter play, "The Radio King."

Delegates from the National Electrical Association Convention who recently visited Universal City declared that the sending station being built for "The Radio King" is the most complete that they have yet seen.



Scene From "The Wall Flower," with Colleen Moore. A Goldwyn Picture

Elaborate "Ben Hur" Plans

Provide for Director of International Fame and American Players

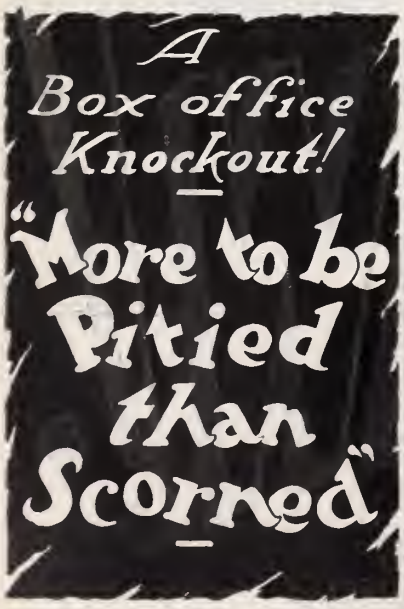
ACTIVE preparations have already been begun by Goldwyn for filming "Ben Hur," by General Lew Wallace, although final negotiations with A. L. Erlanger for the motion picture rights were consumated only last week. Mr. Erlanger, who has controlled the dramatic rights to "Ben Hur" for the past twenty years, some time ago purchased the picture rights from Harper & Bros., publishers of the novel, and from the heirs of the author. He paid close to $1,000,000 for the film rights. The transaction with Goldwyn involves a bigger sum as it has obtained a half-interest in the dramatic rights in addition to the exclusive picture rights.

Interest in the industry at present centres in the nature of the production to be made by Goldwyn of this famous story and the identity of the director. On the latter point nothing can be said beyond the fact that he will be a director of international fame who has made many big productions which have fitted him admirably to handle "Ben Hur."

The picture will be but partly made at the Culver City studios of the Goldwyn corporation; steps are already under way for an expedition to Palestine itself, where most of the action takes place, to film the exterios. Entire temporary cities will be built there in order to reproduce the ancient civic and architectural features of Palestine in the time of Christ. An army of experts will be employed for that purpose. Parts of the picture will be made in Italy.

There are many great acting roles in "Ben Hur" and is is stated by Goldwyn that the leading members of the cast will be selected from American players.

Work of preparing the scenario is already under way and Goldwyn's research and editorial departments are absorbed in searching through old historical documents for data to be used in connection with the picture.



Weber and North Sign Nigh

Famous Director Will Present Four Super Productions for Fall Release

WILLIAM Nigh, one of the foremost directors in the independent field, has signed with the state-right team of Weber and North to direct and present four super productions for the coming season. The calibre of the pictures he will put forth is believed to be as high as "Why Girls Leave Home" and "Schooldays."

The deal should establish Weber and North among the leaders in the stateright field.

They will exend unlimited facilities for the success of Nigh's future output. Nigh will have a free hand. Every possible support will be extended to him and no expense will be spared, it is said. Nigh's own belief is that his coming productions will out-class everything he has ever done. He has at his disposal sufficient stories and stars to warrant confidence in his new output. The quartette of coming features will be made in the East. Announcement of the initial release will be made in short order.

Both parties are happy with the new association. It dates back to their first meeting on a business basis when Nigh signed up for the direction of "Why Girls Leave Home." Weber and North figured in the deal. The state-right firm was also interested in the making of "Your Best Friend," Nigh's last work.

Pathe Names Releases for Week of July 2

THE Pathe release schedule for the week of July 2nd contains the following subjects:

"The Ghost of the Rancho," a Pathe Playlet, starring Bryant Washburn.

"Screen Snapshots" No. 3 which shows a group of popular players indulging in their favorite pastimes. The group includes Carmel Myers, Bessie Love, Colleen Moore, Baby Peggy, Bryant Washburn, Anita Stewart, Buster Keaton, "Snub" Pollard, and Nell Shipman.

"Under the Ice," the thirteenth episode of the Pathe serial, "Go-Get-'Em Hutch."

"Friday, the Thirteenth," a new Hal Roach comedy featuring Paul Parrott.

"The Man Haters," the current Rolin comedy featuring the bevy of Rolin girls.

"Just Neighbors," the latest re-issued one-reel comedy starring Harold Lloyd.

The Pathe Review No. 162 subjects include "The Polar Bear Hunters of Northern Siberia"; "The Police Dogs of South Africa"; "The World's Greatest Bridge," showing the bridge that spans the Firth of Forth, Scotland; and a Pathe color presentation, "The City of Arles and Arlelatum."

High Prase from "Vet" for "Timber Queen"

Mrs. Arthur Lowry, manager of Schindler's theatres in Chicago and prominent in the film circles of the Windy City for some years, declares that "The Timber Queen" in her opinion is the best serial she has ever seen in her association with the screen. She writes in part:

"I believe that I am safe in saying that I booked 60, perhaps 70% of all the serials that have been made and believe I can qualify as a judge of good serials. I not only play them, but I see each episode of each serial, and of all the serials that have ever been made, 'The Timber Queen' is the best that I have ever seen. The first three episodes are the snappiest, brimful of action pictures, to my notion, yet produced."

"The Understudy" Current R-C Release

"The Understudy," a comedy drama starring Doris May, is the current release of R-C Pictures, being available at all R-C Exchanges on June 25th. This is the last picture to be released through the Robertson-Cole Distributing Corporation, which after July 1st will be known as the Film Booking Offices of America.

"The Understudy" is a light and fast-moving comedy written by Ethel Hadden. Wallace MacDonald plays opposite the star and others in the cast are Otis Harlan, Arthur Hoyt, Christine Mayo and Adele Farrington. William A. Seiter directed "The Understudy."

Arliss Production Is "The Silent Voice"

Arthur S. Friend, of Distinctive Productions, announces that a New York Press item has caused photoplay editors in various sections of the country to erroneously name the forthcoming George Arliss production "The Silent Call." The new Arliss subject, for United Artists release, is an adaptation of "The Silent Voice," Jules Eckert Goodman's play that enjoyed great Broadway success a few years ago, and then found strong favor throughout the country. Distinctive has been seeking a play for Mr. Arliss for more than a year, and the Goodman play was finally purchased. There is a picture entitled "The Silent Call," which was released some time ago.

George Arliss completed his scenes in "The Silent Voice" last week and left for England on board the Mauretania for a summer rest aboard. Ann Forrest, leading woman in this production, is also going to England for a vacation.

Henry M. Hobart, producing head for Distinctive Productions, with Harmon Weight, director, and his staff went to the Holland S. Duell estate on the Hudson, at Yonkers, this week to take the final scenes for "The Silent Voice." Edward Earle, Effie Shannon and Miss Forrest will be the principal players in these scenes.

Pathe to Issue Statistical Series

With the current mid-week issue, Pathe News inaugurates a new and novel feature of statistical cartoons on vital subjects made in cooperation with the Babson Statistical Service. The first of the series illustrates Russia's financial survey.

Each cartoon of the series will have a direct bearing on business conditions and will show the operations of upward and downward business flow. The authenticity of these facts and figures visualized in graphic form, are guaranteed by Babson's experts, whose accuracy in forecasting trade conditions, have won them a world-wide reputation.

Work to Start This Week on "Clarence"

William de Mille is scheduled to begin work this week on "Clarence," his new production for Paramount adapted by Clara Beranger from Booth Tarkington's play. The cast, promising to be one of the most notable ever assembled for one picture, will include Wallace Reid, Agnes Ayres, Theodore Roberts, May McAvoy and Kathlyn Williams.

Lucia Backus Seger in New York

Lucia Backus Seger has returned to New York from Hot Springs, Va., where she has been for the past three weeks working in support of Richard Barthelmess in filming the exterior scenes for "The Bond Boy," that star's latest vehicle. Henry King is in charge of direction.



Celebrities at the opening of the Warfield theatre in San Francisco. Elaborate ceremonies marked the opening of the new Marcus Loew house

"Grandma's Boy" for B'way

Will Have New York Premiere at Strand, Opening Sept. 3rd or 10th

A CONTRACT was signed this week with the Mark Strand Theatre, Broadway and Forty-seventh Street, secures the first New York showing of the latest Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy." The opening of the run will be either September 3rd or September 10th, at the option of the Strand officials.

An informal statement this week by Arthur S. Kane, president of Associated Exhibitors, said that the opening of the Strand run will coincide approximately with the national release of "Grandma's Boy," except in certain West Coast cities, where weather conditions in the summer are always favorable. The feature is now in the sixth week of its world's premiere at Dr. Breckwedel's Symphony Theatre, Los Angeles. It opens an indefinite run at M. L. Markowitz's Strand, San Francisco, July 9th, and it is expected that first run engagements in Seattle and Portland, Ore., may begin before the autumn season sets in.

In the arrangements which preceded the signing of the New York contract, Mr. Plunkett, managing director, acted for the Strand, Moe Mark, president and general manager, joining him in the final negotiations. W. B. Frank, general sales manager, in cooperation with Lester W. Adler, in charge of the New York exchange, represented Associated Exhibitors.

New Fan Magazine Begun

Publishers Plan Tie-Up With Exhibitors in Circulating New Monthly

A NEW motion-picture fan magazine has been launched by the Macon Publishing Corporation, with headquarters at 345 Madison Avenue, New York City. The new publication is known as the Motion Picture Review and will be issued monthly. The plan proposed is to reach the photoplay fans throughout the country via the theatre-owner. G. J. Macy of New York, formerly head of the Intercollegiate Films Co., and engaged in the advertising and publishing business for the past eight years, is in charge of the work.

In a statement issued this week by the Macon Publishing Company its plan is described as follows:

"One exhibitor in each town is asked to subscribe to one thousand copies of the magazine, which is known as Motion Picture Review. Strangely enough, the magazines cost him nothing. The name of the theatre is printed on the cover, for the attention of the patrons, and a special four-page insert is placed inside the magazine, on which the exhibitor is allowed to print his program announcement for the coming month. But these people are not exactly running a charitable enterprise, for on these four pages there is lots of space for local advertising; and out of the sale of this local advertising comes the return for the circulation costs. Not that Motion Picture Review is run as a program advertising scheme. Far from it. If the exhibitor himself would like to sell the advertising, he is allowed to do so, only provided he guarantees the circulation cost back to the home office. If he does not desire to do so, he asked to cooperate with the home office in securing a local advertising manager to sell this space, paying the circulation costs back to the home office. About two hundred dollars profit per month can be made from this advertising."

"Rough Shod" Praised by Trade Critics

"Rough Shod," the Fox production starring Charles Jones, which was released this month, has received hearty praise from all trade reviewers for its thrilling action and interest-compelling scenes, and for its excellent cast which includes Helen Ferguson, Ruth Renick and Maurice Flynn, the former famous Yale football star.

Following are a few excerpts from the trade papers:

Film Daily: "The action is evenly balanced and Director Eason has distributed it so that there are no draggy sequences. . . . Jones will be sure to please in this one, and it isn't likely they will suspect the outcome of the romance that is included. . . ."

Motion Picture News: "The director of this feature doesn't waste any time. He starts with a zip and doesn't use any brakes in slowing up the action to plant any particular incident. . . . The picture features the usual hard-riding, and Jones puts over a 'Hold-your-breath' scene when he leaps from his horse to a moving train."

Motion Picture World: "Charles Jones is an honest hero. . . . He is assisted by two such charming actresses that there is little or no favoritism as to which one he chooses, Maurice Flynn gives a typically smooth performance."

The "Wall Flower" Is Booked for Capitol

Goldwyn's latest Rupert Hughes release, "The Wall Flower," an original screen story directed by the author, will be the attraction next week at the Capitol Theatre, New York. This picture is Mr. Hughes' contribution to the producing corporation's fourth group of releases for the current season. Colleen Moore has the lead and Richard Dix appears opposite. Others in the cast are Gertrude Astor, Fanny Stockbridge, Laura Laplante, Tom Gallery and Rush Hughes, son of the author-director.

Mermaid Comedy on Broadway

"Poor Boy!" the final release of the Mermaid Comedy series in which Lloyd Hamilton is to be featured, and a current Educational release, is showing at the Rivoli Theatre, New York, the week of June 18. Irene Dalton is Hamilton's leading lady in this two-reel laugh fest, which has been classed as Hamilton's best work by several well known critics.

Mojave Desert Location for "Long Chance"

Jack Conway has taken William Bertram, Boyd Irwin and Jack Curtis to the Mojave desert for gold mining scenes of the Universal-Jewel all-star special production, "The Long Chance."

Left at Universal City, studying Peter B. Kyne's story in advance of their work, are Henry B. Walthall, Ralph Graves, Marjorie Daw and other players.

July Schedule of the Century Comedies

THE Stern Brothers announce their July release of Century Comedies as follows:

July 5th "Live Wires" a comedy featuring Brownie and Johnny Fox. The cast includes also Ena Gregory, Baby Delemeter, and Jackie Morgan.

July 12th "Apartment Wanted," starring Lee Moran, directed by Alf Goulding. The cast includes Edna Gregory, George Monberg, Alberta Vaughn and Jackie Morgan.

July 19th "You and Me" with an all-kid cast. Just the story of children at play with some fancy diving by a tiny youngster in a lake.

July 26th "Hello Mars," Harry Sweet and Johnny Fox in the story of an aviator who crashed and while he was unconscious dreamed a wonderful adventure on the planet Mars.

Pyramid Director Writes Book on Subject

Peter Milne, head of the scenario department of Pyramid Pictures, Inc., is the author of a book just issued by the Falk Publishing company, entitled "Motion Picture Directing."

Milne has been a very busy person of late, having prepared the continuity on the coming Pyramid production, "When the Desert Calls" as well as adapting for the screen another story the title for which has not as yet been selected.

He has also just finished titling "The Queen of the Moulin Rouge," another Pyramid picture shortly to be released.

William Farnum Cast in Outdoor Picture

"Moonshine Valley" is the title chosen for William Farnum's next vehicle produced by Fox. Herbert Brenon at present has his company in the village of Standish, perched on the heights of the Adirondack Mountains, N. Y. In the cast are such able players as Holmes Herbert, who also appeared in "A Stage Romance" in the role of the Prince of Wales; Sadie Mullen, and Dawn O'Day.

Bull Montana Series for Metro Release

A SERIES of eight Bull Montana Comedies will be released during the next two years by Metro Pictures Corporation. according to an announcement this week from the home offices of the company in New York.

They are to be produced and presented by Hunt Stromberg, who, upon the completion of a first one, "A Ladies' Man," signed Bull Montana for seven more.



"Up in the Air About Mary," Associated Exhibitors

"Get Your Story Going"

New Rule at Lasky Studio Intended to Obviate Waste at Start of Film

THERE is to be no more valuable time and effort wasted at the Lasky studio striving to establish at the outset those vague qualities known as "atmosphere" and "character environment." Hereafter, the rule to the director shall be "Get your story going, and keep it going!" This is the substance of a statement issued this week from the Paramount headquarters in New York. The statement also cites a few instances to illustrate the application of the newly adopted policy at the studios.

Take, for example, two pictures that are just getting under way this week.

Irvin Willat is making "On the High Seas" with Dorothy Dalton, Jack Holt and Mitchell Lewis. Here's the way it starts:

In a palatial stateroom on a Pacific liner a spoiled young society girl is irritated because her maid has forgotten to sew the ribbon on a slipper. In the hold the rats are leaving the ship, men are pumping water in an attempt to stay a fire. On deck the passengers are fleeing to the boats. The ship is sinking and the girl refuses to believe that she is in danger. The ship goes down and the girl and two stokers find themselves together in a leagy row boat.

That's the beginning of that one.

Then there is "The Ghost Breaker," starring Wallace Reid, directed by Al Green.

"Wally," a New Yorker visiting his old home in Kentucky, finds he has arrived just in time to dodge bullets in a feud. He fights his way out and gets back to New York followed by the chief feudist, who has sworn to kill "Wally." They meet in a hotel elevator, "Wally" shoots first and escapes out of the elevator, dashes into the first room he finds, and discovers a beautiful Spanish Princess in bed. The princess saves him from the police and he agrees to go with her to Spain to fight the ghosts that fill her ancestral castle. That's just the start.

"Get your story going, and keep it going!" is the order, and they're filling it.

Clergymen Laud "Nero"

Educators, Editors, and Business Men Join in Praising Fox Special

FOX Film Corporation has been the daily recipient of hundreds of letters from New York's most prominen clergymen, school teachers, business men, editors, and publishers expressing praise for "Nero," the Fox super-special production for the season of 1922-23, which is now in its fifth successful week of an indefinite engagement at the Lyric Theatre, New York City.

A feature of all the commendatory testimonials is based on the constructive educational and amusement value of the super-picture, which was produced in Rome under the supervision of William Fox and the direction of J. Gordon Edwards. Despite the necessarily important religious trend of the story of ancient Rome, ministers of all denominations have lauded the manner in which the subject has been handled and the great moral value of this superb spectacle.

Among the well-known New York clergymen who have written their enconiums are Rev. J. R. Henry, pastor of the Church of All Nations; Rev. Dr. John G. Benson, pastor of the Union Church; Rev. Dr. George Adams, pastor of the Reformed Episcopal Church; Rev. Dr. F. B. Upham, pastor of Old John Street Church; and Rev. D. O. Osterheld, pastor of the Cornerstone Temple, Brooklyn.

A New Florence Vidor Series for A. E.

GUS INGLIS, general manager for Florence Vidor, and member of the well known firm of Willis & Inglis, has returned to Los Angeles after spending more than a month in New York.

While in the East Mr. Inglis closed with President Arthur S. Kane, of Associated Exhibitors, a new contract, under the terms of which Florence Vidor will produce a second series of four features for that organization. This star's rapid rise to the front rank of picture favorites—she has been starred in only two pictures so far released — has been very marked. She recently has completed her third picture in her first series for Associated and is now at work on the fourth. Work on the first of the new series will begin in August, with King Vidor directing, as usual.

Village Destroyed in New Wm. Fox Special

The supreme climax in the screen drama "The Town That Forgot God," the Fox special for release during the season of 1922-23, is the flood scene in which an entire village is swept away by a great onrushing torrent. The thirty frame buildings represented an outlay of more than two hundred and fifty thousand feet of lumber, and some ten thousand shingles for the roofs. Although the cost of this scene was very great, it requires only a few minutes to show it being wrecked, on the screen.

O. F. Woody Los Angeles Manager for Selznick

O. F. Woody, who was recently appointed branch-manager at Los Angeles, was a member of the house of Selznick back in 1919, as head of the Denver Branch, and as a token of appreciation at being back in the Selznick fold he has started off on a sales drive which he promises will get results.

On their way!
NEW SERIES OF -
PERCY and FERDIE HALLROOM COMEDIES
BIGGER and BETTER THAN EVER

Brigham Young—
Nat Goodwin—
King Solomon—
Henri Landru—
Henry the Eighth—
Marc Antony—

The people on this earth are unable to solve the great question—so we ask you gentlemen from your viewpoint in the Great Beyond—



The Astounding Revelation Awaits You in **DANIEL CARSON GOODMAN'S** Mastodonic Box Office Smash

"WHAT'S WRONG WITH THE WOMEN?"

To be Distributed this Fall on the Independent Market by

EQUITY PICTURES CORPORATION

723 7th AVENUE, NEW YORK CITY

Independent Exchanges--Write or wire now for reservations of your territory for this Nation Wide Box Office Mop-up.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Cleveland

A Mid-Western Metro Convention was held in Cleveland on June 15-16-17. All of the central exchanges were represented at the meeting, including W. C. Bachmeyer, district manager, E. M. Saunders, of the home office; A. E. Atkinson of Pittsburgh; F. J. Nugent of Detroit. C. E. Almy, manager of the Cleveland Metro office, was host to the delegates. Private screenings of fall pictures releases, and sales talks about fall policies, took up the major portion of the time.

The Wid Gunning offices have moved from 607 Film Exchange Bldg. to 508 Film Exchange Bldg., occupying space in the local Robertson-Cole office. H. C. McDonald, who has been manager of the local Wid Gunning office, is in New York at the present time, but has notified his office force that he will continue to be in charge of the Cleveland territory. Jack Lawrence, formerly manager of the Lorain Fulton Theatre, Cleveland, has been appointed office manager of Wid Gunning exchange.

T. J. Guinan, Vitagraph auditor, has been in town this week.

Cleveland is doing its best to keep the country supplied with film men even unto the next generation. Last week we reported the arrival of a son in the family of Paul Tessier, former Pathe manager. This week it's J. E. Beck, local Vitagraph manager, who announces that he now has a son to contribute to the perpetuation of the film industry. J. E. Beck, Jr., weight 8 pounds, arrived last Saturday.

J. H. Skirboll, W. M. Skirboll, of Gold Seal Productions, and their mother, sail for an extended trip in Europe on June 14 on the Paris. The party motored from Cleveland to New York.

Paul Tessier says he's going to bring up his boy to be a film magnate. The boy arrived last Thursday. Tessier is one of the live wires of the present Robertson-Cole organization in Cleveland. Everybody doing well according to latest reports.

"Doc" Holah, manager of W. W. Hodkinson exchange and his chief aide, Norman Pyle, were out touring the territory this week. Strictly business!

The Grievance Committee of the Film Board of Trade of Cleveland held a special meeting last Friday morning to consider what to do with an exhibitor who buys three hundred pictures for a season, knowing that he can play only a small percentage of those pictures. Of course, the object of the exhibitor is to keep his competitors from getting the pictures. He books all the good ones on the market, picks out the best of the bunch, and then cancels the rest when they are no particular value to anyone. That is not the average exhibitor, of course. However, in every territory there are exhibitors of this type, and it is the work of the Film Board of Trade to stop abuse of this kind, which is one of the things that gives the motion picture industry a black eye among other industries. Like all laws, the rules set forth by the Film Board of Trade work a hardship only on the miscreants. Others are satisfied with the Hoy system and the workings of the Film Board of Trade, according to H. W. Christman, secretary of the board.

C. E. Perry, local Select exchange manager, travelled down to Canton this week and brought back some nice contracts.

M. Goldman, local Robertson-Cole exchange manager, has booked "Queen of the Turf" at the Strand, Akron, for this week. "Beyond the Rainbow," another big R-C production, play the Alhambra, Toledo, next week.

B. F. Keith's Hippodrome closes this week. The Keith lease on the Hippodrome has expired. Keith big time vaudeville will next be seen in Cleveland at the new million-dollar Keith theatre now being erected at the corner of Euclid avenue and East 17th street. The house will be ready some time in August and be under the management of John Royal.

C. C. Pettijohn was in town last week. He came to address the members of the Cleveland Film Board of Trade at their regular meeting last Friday night.

Kansas City

From a correspondent for motion picture trade journals to managing director of the Butterfly theatre in Milwaukee—that is the brief and dynamic record of Howard E. Jameyson, until last week advertising manager of the Liberty and Doric theatres, Kansas City. It was a double "event" for "Jamey," in that he took upon himself a bride the day before departing for the beerless town. He will have complete supervision over the Butterfly theatre, one of the chain of theatres with which Frank L. Newman is affiliated. As advertising manager of the Liberty and Doric theatres, Jameyson won the open admiration of fellow exhibitors by his unique exploitation campaigns and effective newspaper advertising.

Ample preparation for the chapter play, "The Radio King," was made last week by employees of the Kansas City Universal office. Wires were constructed on the roof of the office building and a receiving set arranged on the library table in the front of the office. An open invitation to exhibitors to "drop in" and "listen in" at all hours during the day was extended by "Curley" Calvert, branch manager.

For the first time in the history of Frank L. Newman, as an exhibitor in Kansas City, a series of stories have been booked at one of his houses, the Royal theatre, at which the Sherlock Holmes series will play its first run in Kansas City. As Mr. Newman's reputation as a conservative and wise buyer of pictures usually is regarded as a precedent in the Missouri and Kansas territory, the series should enjoy a prosperous reign in the two states named.

The announcement comes from Bert King, former branch manager of the Kansas City Vitagraph office and president of the Kansas City Film Board of Trade, that he has opened the Quality Film Company, a states rights exchange, in Dallas, Tex. Associated with Mr. King in his new venture is David Bernbaum.

The Kansas City territory has proved a good business center for the Blizzard Cooling and Ventilating Fan during the last few weeks. Orders for installations were received last week from Dubinsky Brothers for their Regent theatre, Kansas City, and from Edward Peskay of the New Penn theatre, St. Joseph, Mo. Several other installations also are pending in Missouri and Kansas.

Two changes in ownership of theatres marked the financial activity in Kansas City exhibitor circles last week. The Brooklyn theatre was purchased by J. M. Holmes from G. E. Martin, while John Ritter of the Pastime theatre, Tipton, Kas., and Joseph Buck purchased the Crystal theatre at Osborne, Kas. The Novelty theatre at Osborne, owned by Mr. Buck, will be closed for the summer.

"No unusual clouting by either team, but the game of the season," was the descriptive expression of a member of the Kansas City First National Exchange baseball team, in rehearsing the 3 to 1 victory of First National over the Vitagraph team last week. The Kansas City Film League is making a strong bid for attendance and is proving a rival to some of the best amateur teams of the city. The Pathe-Crescents and the First National grace the top of the league standings with a perfect percentage of 1,000.

L. J. McCarthy, who has been working out in the territory for the Kansas City First National office, has been assigned to special duty in the office. E. C. Rhoden, branch manager, asserted that "Mac" had been assigned to special duty because of his diplomatic powers. Leave it to "Mac."

For the third successive year, Frank L. Newman, owner of the Newman theatre, Kansas City, has just completed a week of "mob scenes" in front of the box office of the Newman theatre, during the third anniversary of that theatre. Each year Mr. Newman stages a program that rivals the best of musical comedies and Kansas City theatregoers are willing to stand in line for hours, sweating and sweltering in order to witness the program. Three birthday cakes from which sprang a chorus of twenty-six handsomely gowned women, formed the feature of the performance. As in the past, "William Tell" was the overture.

Buffalo

REPRESENTATIVES of the Buffalo and Albany Film Boards of Trade met in Syracuse last Tuesday to discuss and decide upon a definite working plan. The meeting was held in the Hotel Onondaga. The Buffalo representatives were John Kimberly, Nu-Art; W. A. V. Mack, Pathe; Robert T. Murphy, Merit; C. W. Anthony, Vitagraph, and Sydney Samson, Grand and Warner. Albany representatives were: Gibbons, Vitagraph; Kempner, Paramount, and Brunner, Pathe.

A new grievance committee has been appointed by President Sydney Samson of the Film Board of Trade as follows: Sydney Samson, president of the board, chairman; W. A. V. Mack, Pathe; C. W. Anthony, Vitagraph, and Bob Murphy, Merit. The new exhibitor members are: J. H. Michael, president of the western New York unit of the M. P. T. O., chairman; Arthur L. Skinner, Victoria, and Walter Morris, Happy Hour.

Sydney Samson, president of the Film club, and Richard C. Fox, manager of the Select exchange, journeyed to New York last Monday to attend the meeting in Charlie O'Reilley's office, where plans for the continuance of Exchange and Exhibitor grievance committee work were worked out.

(*Continued on page 93*)

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

"School Days" Popular Down South

THAT the southern exhibitors are getting big results from the Warner Brothers' feature, "School Days," featuring Wesley Barry, is evidenced in the report sent by M. Mitchell, who controls the southern rights, to the Warner offices.

According to Mitchell more than $10,000 in bookings were secured within a fortnight, following the announcement of the release of the feature in that territory. Virtually every key city theatre in the south has contracted to show the feature, it is said.

Mitchell controls the feature rights for Georgia, Alabama, Mississippi, Florida, exclusive, of Pensacola, and North and South Carolina. The picture was produced by Harry Rapf, and directed by Will Nigh.

"Wild Youth" Players Tell Experiences

In connection with the extensive publicity campaign which is to mark the states right release of Ivan Abramson's "Wild Youth" in early September a novel and effective shot in the series of exploitation stunts being prepared was fired last week when eight screen notables in the cast of the picture told of their individual parts in the story from the stage of Moss' Broadway theater, New York City. Those who made personal appearance in behalf of the production and discussed the plot and "movies" in general included Virginia Pearson who makes her return to the screen in "Wild Youth," "Sunshine" Mary Anderson, Julia Swayne Gordon, Joseph Striker, Bobby Connelly, Harry Morey, Thurston Hall and Harry Southard.

Weather Fails to Stop "Determination"

The hot weather is having no appreciable effect on the Elks Photoplays, Inc., release, "Determination," starring Alpheus Lincoln, which is being booked in theatres throughout the five boroughs of New York City.

The Times Theatre, Eighth Avenue and Forty-second Street, Manhattan, with a daily change policy, had a successful booking on this feature on Thursday of last week. A number of bookings in Brooklyn were accompanied by personal appearances by Alpheus Lincoln, star of the production, who achieved much success in his big dual role.

Du Pre Picture Finished

Mary Pickford's Former Understudy To Be Seen in Five-Reel Feature

FROM the offices of the Casco Productions Inc., New York City, comes the official announcement that the first production starring Louise Du Pre, Mary Pickford's former understudy, has been completed, edited and titled, and that this five reel subject will be available to independent distributors at once as a special hot weather attraction.

An extensive publicity campaign has been carried on by the Casco company for the past several months. An elaborate line of advertising accessories has been prepared for this subject that will simplify the showing of this picture and secure the widest publicity for its presentation.

The picture will be released under the title of "The Proof of Innocence"—a dramatic romance of the art studies of Greenwich Village, with Louise Du Pre playing the part of an artist model. It is from an original script written especially for Miss Du Pre and presenting her in a vehicle in which she is first seen as a child of the tenements and later on as a young lady of exquisite refinement. The supporting cast is made up entirely of experienced troopers, including John Hopkins, J. Francis O'Reilly, Don Merrifield, Oliver S. Putnam and Carl Sodders.

The production was made under the direction of B. C. Rule and photographed by William Miller.

Warner Arrives with Rapf

Producers Here from Coast With Print of Latest Wes Barry Picture

HARRY RAPF and Jack Warner arrived last week at the eastern offices of the Warner Brothers organization with the print of the next Wesley Barry feature, "Rags to Riches," which was directed by Wallace Worsley. The feature, a Rapf production, will be released in the fall.

The sudden departure of Rapf from the coast to the east is said to have been necessary in connection with several other stories scheduled to be produced by Rapf for the coming season. Rapf reiterated the report that the coast studios are humming with activity.

This is Warner's first trip east in two years. He has confined himself mainly with the production of the Monty Banks two-reel comedies.

"Good, clean comedies," said Warner, "serve to add spice to any exhibitors program. The day of slap-dash-hokum comedies is gone. The trend of the times indicates that future short subjects must be made with good taste and discernment in screen values. By that I mean—wholesome, worth-while entertaining comedies devoid of suggestiveness. There is a constant demand for good comedies, and the popularity of some of the comedy stars proves this fact."

"The Son of Napoleon" Due

Five Part Picture is a Version of the Life of Duke of Reichstag

THE five part feature attraction "The Son of Napoleon" which is being prepared for the American State Right market by the Howells Sales Co. is a screen version of the life of the Duke of Reichstag, who it is not commonly known, was the son of Napoleon Bonaparte by Empress Eugene, and whose life was made the subject of Rostand's immortal drama "L'Aglon" in which the American star, Maude Adams, appeared several years go.

The locale, scenic investiture and interior decorations employed in this photo drama, are in every respect historically accurate, and the cast was chosen not alone because of dramatic ability, but because of physical and facial likeness to the original characters sought to be portrayed.

The Howells Sales Co. have prepared advertising matter to be distributed in connection with the attraction, original in its character and which should materially help in the booking and exhibition of the production, in addition to which an advertising campaign directed largely to the exhibitor has been planned.

"The Son of Napoleon" which has been titled and edited by Lesley Mason is the first of the early Fall releases to be distributed by way of the States Right market by the Howells Sales Co., and will be followed by the comedy "Sold for a Million."

Equity Special Ready for Release

DANIEL CARSON GOODMAN, producer of "What's Wrong With the Women," which will be Equity's big special on the state right market, has just completed the cutting and editing of this picture, the filming of which was finished at the Biograph studio two weeks ago. Dr. Goodman will turn the picture over to Equity in six reels.

"What's Wrong With Women" is from a story by Dr. Goodman. In the cast are Wilton Lackaye, Barbara Castleton, Huntley Gordon, Rod La Roque, Julia Swayne Gordon, Hedda Hopper, Constance Bennett, Montagu Love, Paul Mc Allister and Mrs. Oscar Hammerstein.

Mrs. Woodrow Talks for Movie Chats

In the newest Urban Movie Chat Mrs. Wilson Woodrow, the well-known writer on topics of especial interest to women, is asked her opinion on the moot question—"Should wives obey their husbands?"

In a pictorial interview, Mrs. Woodrow says:

"In the past the law gave men authority over their wives, but no legislation can control the instinct which insists upon equality of mind, soul and body between husband and wife.

"Marriage is a partnership and not a despotism. Partners in business aim to further their mutual interests. Partners in the home should do likewise.

"If a woman should try to carry out all orders given by her husband, she would be laughed at. But she doesn't—she has too much common sense."

Hot Weather Bookings Are Doing Well

Hot weather bookings of Second National Pictures Corporation releases are holding up well, according to reports reveived at the New York office. It is said that the suggestion of cooling sea breezes in "David and Jonathan" and "Her Story," photoplays of romantic adventure by land and sea, and of the bracing mountain air of the Canadian Rockies in "The Night Riders," is proving gratifying to patrons of the theatres showing these pictures.

Howells Perfects Plans for Distribution

THE Howells Sales Co. which has heretofore released via the States Right market the serial "The Son Of Tarzan" and among other feature attractions, "Vendetta" and "Intrigue," have been for the past two months perfecting plans looking toward the States Right distribution of a substantial series of feature attractions, and have effected such plans for an enlarged Fall market.

The first two releases which are ready for exploitation are "The Son of Napoleon," a version of Rostand's immortal stage drama, "L'Aiglon," and "Sold For a Million," a comedy drama of exceeding originality.

Rasmussen Expedition Print Arrives

Export & Import Film Company, Inc., have received a print of the exclusive motion pictures of the Rasmussen Expedition to Greenlando. The subject is now in five-reel form and is said to contain many beautiful Arctic scenes; an exciting polar bear chase; a walrus hunt and some sensational seal shots. The life of Greenland Eskimos is shown in all its picturesque barbarity.

J. G. Wainwright brought the pictures over from London. The Export & Import have not stated how they would be distributed, or in what form.

Louis Auerbach Back From Coast Trip

Louis Auerbach, vice president of the Export & Import Film Co., Inc., returned to New York Monday from a three weeks' visit at the coast, where he made arrangements for the fall producing campaign of his company.

It is understood he has opened negotiations for the world rights of several independent productions. He has made no statement regarding his conference with Col. Wm. N. Selig.





Baby Josephine Adair, Rosemary Theby and J. Frank Glendon in a scene from C. B. C. Film Sales Corporation's Feature "More to Be Pitied Than Scorned"

Torchy Stages "Party" on Long Island

Action upon action, superceded by hair-raising incidents replete with a wealth of highly comic angles, is said to characterize the latest Johnny Hines vehicle titled "Torchy's Feud," now in its final stages of completion.

The vicinity around Glendale, Long Island, wherein C. C. Burr is producing the Torchy comedies, was in a continual hubub of excitement this past week, due primarily to the many pistol shots heard on location. On Friday of last week a staff of cameramen was busily at work taking "shots" of a typical Kentucky mountain feud, in which some fifty actors, armed with rifles and revolvers engaged in a little Kentucky "party."

Tweedy Comedies Sold for Coast

Sanford Productions report that they have closed sales on their entire series of twelve two-reel Tweedy comedies and their eight-five-reel semi-western productions, featuring Fete Morrison, to the Peerless Film Service of San Francisco, California, for California, Arizona, Nevada and the Hawaiian Islands.

They have also sold the rights on their series of Pete Morrison productions for the entire south to the Southern States Film Co., of Atlanta, Dallas, New Orleans, and Oklahoma City.

Producer Comes East for Premier

BEN WILSON, producer and director of the Ben Wilson-Arrow special, "The Innocent Cheat," starring Roy Stewart and Kathleen Kirkham, made a flying trip from the Coast in order to attend the premier presentation of his picture at B. S. Moss' Broadway Theatre.

Wilson was called upon to make a few remarks at the evening performance and expressed himself as delighted with the manner in which the production was presented and the reception accorded it by the New York audience. He stated that he was busily engaged in preparing his fall productions and expected to make an announcement regarding the same in the very near future.

Le Saint, Cohn Coming to Show Picture

EDWARD LE SAINT, who directed the production of "More To Be Pitied Than Scorned," and Harry Cohn of the C. B. C. Film Sales Corporation, arrived in New York from California this week on the Century, bringing with them the print of this first of the company's new series of melodramas.

Le Saint had not at first intended making the cross-continent trip, but changed his mind at the last moment upon receipt of word of a special showing that is being arranged for Charles E. Blaney, on whose great Broadway success the film version of "More To Be Pitied Than Scorned" is founded.

Meanwhile, the plans for the special trade showing are rapidly maturing. It is probable that a special showing will be held for exhibitors and another one for other branches of the industry—important territorial buyers, program organization heads, and others who have expressed interest in the feature because of the story itself and the strength of the cast, including Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, and Baby Joosephine Adair.

A reason for Cohn's and Le Saint's trip East is also the necessity for going over plans on the other features of the series which C. B. C. has announced.

"More To Be Pitied Than Scorned" is the first of the series—to be followed by "Only a Shop Girl" another of the Charles E. Blaney successes, which is to be produced with an all-star cast of equal strength to that in "More To Be Pitied Than Scorned."

Betty Blythe to Have Strong Support

The B. B. Production, Inc., announces that Robert Frazer and Charles Lane have been engaged to play the two leading male roles in "How Women Love," the first special starring vehicle for Betty Blythe to be released on the open market and now being produced at the Whitman Bennett Studio in Yonkers.

Frazer and Lane recently played the two leading roles with Mae Murray in "Fascination" and Miss Blythe feels particularly fortunate in having the co-operation of these two excellent artists.

The actual "shooting" of "How Women Love" began on June 12th. The production, in finished form, will be ready for showing and distribution on August 1st. Preparations for the second production, to be made in September, are already actively under way.



Corinne Griffith in "Divorce Coupons," a Vitagraph picture

Print of "CrimsonGold" Due in Two Weeks

Franklyn E. Backer of East Coast Productions, expects the second picture of his series starring J. B. Warner to arrive in New York within the next couple of weeks. The title is "Crimson Gold."

There has been considerable interest shown by State Right men in this picture, as the first of the Backer series, "Big Stakes," in which Warner is also the star, is now being successfully marketed. This picture was shown in Los Angeles at the Ambassador Theatre before it was screened in New York, and made a most faborable impression in the film capital.

"Big Stakes" is an adaptation of the American Magazine story, "High Stakes," by Earl Wayland Bowman.

Polo Completes Serial, "Cap'n Kidd"

"Cap'n Kidd," the serial starring Eddie Polo, is finished.

Actual production work on this chapter-play, which is Polo's first independent serial, has been completed and the Star Serial Corporation, which holds world distribution rights on it, announces that the final chapters are now in process of last editing and titling. Immediately following the completion of production on the fifteen chapter Polo sailed for Europe for a rest.

Southern Rights Sold on "Felix" Cartoon

R. D. Craver, Franchise holder for First National in Georgia and North Carolina, and who operates his exchange system in North and South Carolina, Georgia, Florida and Alabama, this week acquired the rights to the "Felix" cartoon comics, the series of which are controlled for world-wide distribution by Miss M. J. Winkler.

Craver, it is announced, will inaugurate, effective at once, an intensive publicity and sales campaign in behalf of the "Felix" product in his territory.

Friedman Secures Kyne Picture Rights

Ben Friedman, President of the Friedman Film Exchange, Minneapolis, Minn., was a visitor at the Arrow office last week and while there closed a deal which, according to Friedman, involves an amount in excess of fifty thousand dollars.

By the terms of this contract Friedman secures the four Peter B. Kyne pictures and the big Arrow special, "The Innocent Cheat," for the Minnesota territory. Of the Peter B. Kyne stories, "A Motion to Adjourn," "Back to Yellow Jacket" and "One-Eighth Apache" have already been produced and the fourth is now being made at the Coast. These are Ben Wilson Productions, featuring Roy Stewart, Marjorie Daw and Kathleen Kirkham.

O'Conor Sales Manager Opens N. Y. Office

F. E. Samuels, general sales manager of the O'Conor Productions, producers and distributors of the new series of Billy Franey two-reel comedies, arrived in New York this week and has opened a branch office with Frank A Tichenor at 220 West Forty-second Street.

In discussing his new connections and the state rights business conditions in general, Mr. Samuels said:

"I am looking forward to at least two months' stay in the eastern territory, making my headquarters in New York during that time. On my way east I stopped over in various of the larger cities and it appears to me that conditions are rapidly assuming normal shape. Unless there is a marked increase in production of short subjects I predict a comedy 'famine' in the Fall. In this respect my firm is fortunate, as we have four comedies completed and two under production."

Kelly Is Engaged for Housman Feature

Herbert L. Steiner, producer of the Arthur Housman feature comedies for Clark-Cornelius Corporation release, has engaged Anthony Paul Kelly to prepare the story and scenario for the second Housman comedy, which will shortly go into production in the Tilford Studios.

"The Snitching Hour," the first of the Housman comedies, is now scheduled for release by the Clark-Cornelius Corporation.

Picture of East Side Ready for Release

Artista Film Corporation of New York, which makes a specialty of subjects pertaining to Jewish Life, announces their new release, "The Orphan of the Ghetto," a drama of the life of New York's East Side, featuring Arthur Donaldson as the Pawn Broker. The picture is in six reels and is already booked in several houses of The Marcus Loew's Enterprises, also to the entire circuit of houses of The M. & S. Theatres.



William Duncan in "The Fighting Guide," a Vitagraph picture

Arrow Makes Foreign Deals

Pearl Films Buys United Kingdom Rights to "Ten Nights in a Barroom"

"TEN Nights in a Barroom," released by the Arrow Film Corporation, figures prominently in the news emanating from the Foreign Department of that company this week. In a statement issued by D. J. Mountan it is announced that "Ten Nights in a Barroom" has been contracted for by Pearl Films, Ltd., of London, for the United Kingdom of Great Britain and Ireland.

This picture has been given a premier showing at one of London's leading theatres and is said to have met with the same success abroad that it enjoyed here. In addition to "Ten Nights in a Barroom" for England, twelve Speed Comedies and "The Blue Fox" serial starring Ann Little were sold to Interocean Film Corporation.

Mountan also announced the sale of "Ten Nights" to International Variety and Theatrical Agency for South Africa. This firm purchased a series of eighteen single reel Spotlight Comedies for South Africa.

In addition to these sales Mountan states that he has closed a foreign contract for "Ten Nights," together with ten other Arrow special attractions, a series of fourteen 2-reel Broadway Comedies and a series of twelve 2-reel Speed Comedies, the territory and buyer of which will be announced later.

Mountan expects to announce next week a foreign deal which he believes will probably be the biggest reported this year. It will include the entire output of the Arrow Film Corporation, comprising about seventy-two features, one hundred and four comedies, three serials, eleven Sport Pictorials and several novelty films.

Burr Denies Rumor on Torchy Comedies

REPORTS that production on the Torchy series featuring Johnny Hines has come to an end, were emphatically denied at the Mastodon Film office this week when C. C. Burr, the producer of the "Torchy" comedies, announced that the series would positively be continued.

Burr said: "From the inception of the Torchy comedies based on the stories by Sewell Ford, we have applied ourselves religiously towards making this series one that would fill a popular demand. As a matter of pure business policy alone it would be foolish to curtail production when the largest theatre owners in the United States persistently book our Torchy product, and consistently ask for more. Torchy comedies are being played in every sizable town in the country.



Louise Du Pre, Starring in "The Proof of Innocence"

Zierler Buys Rights to "Big Stakes"

Sam Zierler, of the Commonwealth Film Corporation, has purchased from Franklyn E. Backer, of East Coast Productions, the rights of "Big Stakes" for the States of New York and Northern New Jersey.

"Big Stakes" is a Western five-reel feature in which J. B. Warner is starred. Immediately after seeing the picture screened, Zierler signed the contract with Backer.

The second of the Backer series, "Crimson Gold," has reached New York from the Coast. A different cast supports J. B. Warner, the star, in the second production. Included in the new cast are Edythe Sterling, Martha McKay, Al McQuarrie, George Berrell, Jay Morley, George Stanley, J. Pierce and Mrs. Ferri Redmann.

"Your Best Friend" Gets New Bookings

Bookings on the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, being received at the Warner offices are said to reveal in no small measure the increasing popularity of the star and the merits of the feature.

From the Creole Enterprises, New Orleans, comes the report that the Saenger Enterprises have booked the attraction throughout their entire circuit. The Creole concern controls the rights for Mississippi and Louisiana.

In New England the picture was shown for an extended run at the Providence Opera House, Providence, and for a week at the Tremont Temple, Boston.

Exterminating Ants Is Shown in Picture

Argentine ants have become such a pest that the United States Government is making extraordinary efforts to exterminae them. The newest Urban Movie Chat shows how the work is being carried on. A slow kind of poison is used; it takes 10 days to kill the ant, but it kills them by the millions.

Get set for new series of—
PERCY AND FERDIE
HALLROOM COMEDIES
They don't make 'em any better

Action Stills from Releases of the Week



Scenes from "South of Suva," starring Mary Miles Minter.



Half Breed," First National Picture



Mix in "For Big Stakes," William Fox picture



Scenes from "The Top of New York," a Paramount picture starring May McAvoy

Reviews of Latest Short Subject Releases

"The Fatal Marriage"

(R-C Pictures Corporation—4630 Ft.)

THIS was originally a Triangle production, directed by Christie Cabanne, under the supervision of D. W. Griffith, when it was called "Enoch Arden," the screen version of Alfred Tennyson's immortal poem. That there is a fifty foot shot of D. W. playing the father of Phillip Ray, with the late Robert Harron playing a child part, will indicate the age of the production. That, however, is its greatest charm, for it has what would be at present on all star cast any one producer would find difficulty to assemble. With Lillian Gish, as Annie, Wallace Reid as Philip Ray and Walter Paget in the leading role, there is a rare exploitation angle. That the photography is as good as the average today, indicates that it must have been of especial merit. Many of the scenes could not be improved upon, if the production were re-made.

The story of Annie, Philip and Enoch Arden, beginning when they were happy children together and ending with a pathetic triangle still teems with human interest. Annie marries Enoch, and to the couple three children are born. While Enoch is away, the third dies, and before Enoch is rescued from a desert island on which he lived many years, the other two are grown to maturity.

Meantime, had it not been for Philip, poverty stricken Annie and her children might have fared much worse, and after a vigil of many years, she finally consents to marry Philip.

When Enoch returns, with the mental picture of a wife and babies as he left them, he faces the cruel facts and rather than bring about the trying situation his return would occasion, he welcomes death, so that Annie may never know that he returned, when too late.

Needless to say, all of the characters are ably represented and the picture should please those who remember the popular stars as they were years ago, as well as the younger generation who will be interested in seeing flash backs of their favorites. A mighty good picture for an "Old Home Week" or reunion celebration.—*LILLIAN GALE.*

"Special Delivery"

(Fox Comedy—Two Reels)

AL ST. JOHN has packed a number of thrills in his latest funfilm. True we have seen them before, but they always seem to amuse. The "plot" concerns the efforts of the hero to deliver a very important message from the board of directors to a judge. In the delivering, Al has one terrible time. He starts out on a bicycle, eventually getting a seat in a trolley. Another messenger boy comes along on a cycle carrying a full meal aloft. When he gets opposite Al's window, our hero dines. He gets off the trolley and starts again on the bicycle and soon finds himself in an auto van loaded with lions. He dashes out with the lions after him.

Follows a number of amusing scenes with the beasts and Al coming out the winner after a battle in a piano box. Arriving at the home of the judge, Al finds the villains have tied up the girl. Al, the lions on his trail, releases the girl, climbs to the roof, slips and hangs from the eaves when his coat catches on a nail. Below the lions try to grab him. He finally swings his tie into a window and "ropes" a phone with which he gets in connection with the office. An army of messengers advance to the rescue. They save the hero. Arriving at the home office, there is some trouble. Al climbs up the side of the building by aid of the rain pipe, which ever and anon breaks. Atop the building Al does some of the old rocking chair stuff on the edge of the structure. He climbs a flagpole, one of the gang chops it down. It is used as a seesaw, Al on one end, the villain on the other.

These situations should cause much merriment. There's a lot of action in the comedy, which is fully up to the standard set my this popular comedian.—*CHARLES LARKIN.*

"Mile-a-Minute Mary"

(Christie-Educational—Two Reels)

Dorothy Devore, under the direction of Harold Baudine in a Christie comedy, represents "Mile-a-Minute Mary," an amusing story by Walter Graham, which tells of the escapades of a young girl whose father has given her a flivver. Mary invites three chums to accompany her upon a camping trip, but not until after she has mastered the knowledge of how to control the Henry. Her lessons offer reason for part of the fun, then the camping episode involves the admiration of a country boy for the girls in general. There is a little plot concerning an option on an oil gusher, which through Mary's carelessness father almost loses, but she saves the day by getting him to the lawyer's office in nick of time to take it up. It is up to Mary to race with a high powered motor, but by clever manipulation she wins. Fun races through with the cars and is at high speed when the country boy attempts to follow his ideal and present her with a bouquet. As a reward for her daring, father presents Mary with a regular car in the end. As indicated, this is practically all exteriors, for which ideal locations have been selected. Good photography, rapid action and a lot of fun.—*LILLIAN GALE.*

"Retribution"

(Rialto Productions, Inc.—Six Reels)

REMARKABLE, photographically. Some of the shots are as nearly perfect as any ever screened. Details of photographic values have been carefully considered. The art titles are good, too, and carry noteworthy atmosphere, but the film itself:

Relates of atrocities committed by one, Ceasar Borgia, villainous brother of Pope Alexander VI, and of Lucretia Borgia. Among Ceasar's playful deeds was the murder of Lucretia's beloved husband, the Duke of Aragon. It was the loss of her husband and the misunderstood situation Ceasar planned, that started Lucretia Borgia upon a life which made her that kind of woman none too like a lily. But the story of that life is not told in "Retribution."

The picture begins with showing concern attached to the election of a new Pope. Scenes in the Vatican where Cardinals and other Roman officials are holding the election, are among the highlights of the production. To illustrate the festivities accompanying such an occasion, thousands of people are employed. In territories where foreign made spectacles have not been shown, there is something new about "Retribution" which may draw patronage. Otherwise, it is much like its predecessors.

Some of the incidents depicting Caesar's cruelties and results therefrom, together with his band of highwaymen's terrible deeds, may entertain people who are held breathless with realistic and gruesome detail identified with hideous crime. The characters are well drawn, though it is difficult to gauge the ability of a cast swathed in garments presumably accurate as to apparel worn some five hundred years ago. One of them could act, Signor Papa, cast as the jester.

As a production, is is stupendous. There is plot and counterplot, ending in the triumph of good over evil, after all the evil has been done. The rush of the angered populace upon the iron barred and otherwise protected Vatican is most exciting and realistic, picturizing happenings of mediæval history, elaborately staged. Otherwise, it is another foreign made production which seems to be intent upon number of people employed and scenic value, rather than human interest or pleasing aftermath.—*LILLIAN GALE.*

British Castles

(Kineto Review-Urban—Two Reels)

WHILE not as entertaining as other reviews in the Kineto series, this one showing varied castles in England, beginning with Windsor Castle and covering points of historical and picturesque interest, is a good subject of its kind. There are views of Hampton Court showing where Henry VIII strolled with Anne Boleyn, Jane Seymour, Catherine Howard and Catherine Parr. And the pond garden, which was installed by said Henry. Photography throughout the two reels of beauteous views is up to standard.—*LILLIAN GALE.*

Movie Chat No. 21

(Urban-Hodkinson—Two Reels)

BEGINS with close up views of Senator Robert L. Owen, of Oklahoma, whom people may thank for one of the best banking laws for the interests of masses, ever constructed, the one which enabled U. S. to raise forty billion dollars for the world war.

Then an interesting display of Chinese babies, photographed at San Francisco's baby show. Some of the tiny Celestials are most appealing.

There may be people who will enjoy seeing the operation of diner service, on a first class train, although it would seem there are subjects which might be of more general interest.

For instance, the following discourse is upon the making of Kewpy dolls, the manufacturing process plainly in view. The second reel finishes with view of the Salmon River in Idaho.—*LILLIAN GALE.*

"Rapid Fire"

(Educational—Two Reels)

SLAP stick comedy unadulterated. It will please only those who enjoy low comedy and the bordering upon vulgarity in order to get laughs. This one drains humor by showing difficulties a farmer has in milking an unruly cow. And a landlord who lands in time to see his property falling apart. The incidents happen in rapid order.—*LILLIAN GALE.*

Reviews of the Latest Feature

Conducted by LAURENCE REID

"The Storm"

Universal-Jewel—Eight Reels

(Reviewed by Laurence Reid)

HERE'S a picture for you! You may have seen Northwest stories before—you may have seen vigorous conflict with elemental, primitive nature in the background. You may have looked upon life as it is lived in the raw, with the contrasting forces in man pulsating for expression, but you have never seen such a story as this adaptation of Langdon McCormick's highly successful play, "The Storm." It towers over anything of its kind ever presented on the screen. While its vital throb is the conflict between men for a woman's love—an age old story incidentally—it is the humanity, the reality, the crashing, smashing drama of eternal romance which is vivified to the highest degree.

There are three tense pitches of climax which give this picture its rugged strength. The first comes when the French girl guides a canoe through the turbulent current—a narrow gorge of pounding, swirling rapids. Her father escapes from the Mounted and the frail craft is led into tranquil waters. The second arrives when the girl is placed in the care of the woodsman who also has for company a young city-bred Easterner. The trapper has invited the youth to winter with him, through gratitude for saving him from confidence men at a post in the clearing. This climax presents a marvelous, awe-inspiring background of snow—the storm at its height and the shelter from it in the snug, little cabin. There is no escape 'till spring. And so love comes to the two men. The girl wants them to be friends. To her they are jus' frien's.

The woodsman's love is a mighty, powerful influence in his life, while the man from the city would make an easy conquest if possible. His love is of a weak fibre. So you see the storm in these men's hearts. The ultimate climax reveals a huge, colorful forest fire—the like of which has never been seen before. A color process has been used and the flames soar, the timber breaks and our little triumvirate seems doomed. A coin is tossed as to whether one or the other of the lovers will try to make the Pass and get provisions. And the weakling wins by trickery. The woodsman is forced to come back and lead them through the mounting flames. It is the only escape. When they reach safety his rival shows enough manhood by admitting his mistakes. His gratitude carries a spirituality which conquers his weak impulses.

What makes this picture great? Well, it is excellently directed—with emphasis being placed upon the elemental conflict of nature and that hidden in the souls of the two men. The story is simplicity itself, and builds easily and surely. The subtitles are immense, part of them being in French-Canadian dialect, the expressions of the girl, and all are interwoven in the plot so that the action is ever advancing. The backgrounds of forest, mountains, gorges, rivers, snow, ice and fire, vital and vivid, lend a ruggedness. Indeed they are a part of the story.

Finally the acting is excellent. Some of it is more than excellent. We are speaking of House Peters' truly inspired portrayal of the woodsman. Think over all the actors who might interpret the role and Peters tops them all. His virility is ever dominant. His poise and repression is acting of the highest order. Matt Moore and Virginia Valli give cameo renditions. The picture could be trimmed of some of its cabin detail. But even as it stands it is thoroughly absorbing.

The Cast

Dave Stewart.....Matt Moore
Burr Winton.....House Peters
Jacques Fachard.....Josef Swickard
Manette Fachard.....Virginia Valli
Nanteeka.....Frank Lanning
N. W. M. Police Sergeant.....Gordon McGee

Adapted from play by Langdon McCormick. Directed by Reginald Barker. Produced by Universal.

The Story—Woodsman shows gratitude to Easterner for saving his bankroll from confidence men and invites him to spend the winter in the woods. A girl is placed in the trapper's care and during the snowbound days they fall in love with her—the woodsman's love being of an ideal quality—the other's a feeling of little consequence. Finally when the woodsman saves his companions from a huge forest fire, the weakling appreciates the other's fine manliness. So the girl remains in the woods with him.

Classification—Northwest story of elemental conflict between men's souls and conflict between them and elements of nature. Strong love interest and dramatic triangle.

Production Highlights—The superb acting by Peters and the excellent directing by Barker. The backgrounds. The mad race of the canoe through the turbulent waters. The snow-storm. The human interest. The comedy touches. The immense forest fire. The even trend of the plot.

Exploitation Angles—Universal has put out an immense amount of paper on this one. Get hold of it and use it. Play up that it is the biggest thing of its kind ever shown. Tell that it is adapted from a highly successful play. Don't mince matters. Feature the acting. Use ballyhoos and all the ideas you have for catching the public.

Drawing Power—Will go big in every community. Good enough for extended run.

"The Half Breed"

First National—Six Reels

(Reviewed by Charles Larkin)

ANOTHER motion picture has been released. There is nothing in "The Half Breed" which entitles it to a place off the well beaten path of western dramas. In truth, it approaches mediocrity. The production is in six reels. In order to stretch the story to that length much padding is evident. We see close-ups of the stars for no reason whatever. We see a lot of hokum dormitory scenes in a girl's college and useless campus stuff. We see a title every few minutes, the continuity being so poor that a great abundance of them are required to explain what's going on. The director must have had a hard job with the material at hand.

The picture has some good cattle roundup shots, some dramatic moments in which the two rival parties stage a battle at a small stream, and a number of attractive and deep shots of the western plains. The pursuit of the half breed and the girl at the close of the picture, a fast freight saving the two from the posse is perhaps the most thrilling bit in the film. Audiences who care not for logic, smoothness of story telling, naturalness in interpretation and other essentials of successful modern film production, will like this one. Also in theatres where patrons like their western stuff spread on thick. "The Half Breed" will qualify.

"The Half Breed" may have been a success on the stage, but it is certainly not strong enough in plot for a six reel feature. The whole production recalls some of our early westerns. Wheeler Oakman appears in the role of half breed taking it out of the realms of reality in several spots. Mary Anderson in the leading feminine part is called upon for a lot of work. Her personal attractiveness is one of the bright spots of the picture. Her acting is one of the few redeeming featu
Joseph Dowling has a small part as Ju
Huntington and Hugh Thompson as Kenn
is adequate.

The Cast

Delmar Spavanaw.....Wheeler Oak
Judge Huntington.....Joseph Dow
Evelyn, his daughter.....Mary Ande
Ross Kennion.....Hugh Thomp
Juan Del Rey.....N. F. De
Dick, Kennion's son.....King E
Dolly Pardeau.....Ann
Ned Greenwood.....Herbert P
Mrs. Drummond.....Genevieve Gil

Adapted from stage play by Oliver Moros
Directed by C. A. Taylor. Scenario by C.
Taylor. Photographed by C. G. Clark and Jar
Hutchinson. Edited by Elmer J. McGover

The Story—Deals with the romance of a h
breed and a young woman who is unable,
first, to choose between two men, one the Ind
and the other a white man. The half bre
fully civilized, returns to Arizona from the e
as a cattle buyer. He falls in love with Eve
daughter of Judge Huntington. The girl is a
sought by Ross Kennion, a widower and ra
owner. The half breed's mother is threate
with eviction from her little cabin and l
"owned" by Kennion. The half breed appe
to the judge for justice. Failing to get it,
employs the aid of some "bad men" to obt
results. Follows the ambushing of Kennion a
his cohorts, the murder of one of them,
obtaining of the "papers," the fight in the gi
home, the pursuit of the half breed, and his n
girl, the heroine's chum, across the border a
the finale fade out of the two looking into
"happy" future.

Classification—Melodramatic western subj
possessing nothing new in this type of film
tertainment.

Production Highlights—Some good round
scenes. A stirring chase after the villain a
the girl at the close of the picture. The amb
cade of Kennion and his gang. Some good sh
of western open places. The storm scenes. T
kidnaping of the heroine by the half breed.

Exploitation Angles—Play up the fact that t
is the screen version of Oliver Morosco's w
known play. Wheeler Oakman and Ma
Anderson are well known stars. Might use
Indian angle. Have an Indian walk the stre
dressed in white man's clothes carrying
propriate signs. Play up the scenic value,
cattle round ups. Don't use too many super
tives on this one, however.

Drawing Power—Might be O.K. for seco
class downtown houses and neighborhood t
atres. Small towns may like it. Intellig
audiences won't.

"The Top of New York"

Paramount—Five Reels

(Reviewed by Laurence Reid)

CINDERELLA has returned again d
guised as a New York shop girl w
meets her Prince Charming on the roof
her squalid home. There is nothing new
novel in this story. It is entirely too lo
and filled with stereotyped characters a
situations. And the director has stressed t
sticky sentiment to the point where reali
never has a chance. You look upon this po
but sweet, Irish girl whose chief interest
life is centered upon her little cripp
brother. For company she has a garrulo
aunt, the latter's besodden husband, an e
ployer who would bring her to shame, and
struggling artist bereft of his wife. T
group strut through a series of scenes fil
with the moss-covered stock situations.

The hero is bringing up his daughter w
finds a playmate in the tiny cripple. T
youngster finds a haven upon the roof, a
the little girl runs over to keep him co
pany. The intervening action presents t
rowdy aunt making things unpleasant f

yone who comes into contact with her. iis is interspersed with department store enes showing the toy section with the eroine ballyhooing sales disguised as a ilking doll. Much of this action could be spensed with as it merely accentuates the avy sentiment. Even coincidence enters nen the philandering employer climbs to e roof to keep his appointment with the rl and discovers the artist as the husband the woman he enticed away.

You can see the happiness building from e first reel, though the suffering figures ust experience severe trials before good rtune smiles upon them. As it is made in alifornia the snow storm never appears enuine. However, it adds in suggesting athos for the youngster during a "blizrd" and he is forced to find shelter. The btitles are many, which, of course, makes e picture look padded.

The chief fault of the offering is in burying ay McAvoy's talents. The star who played izel never has a chance to ring a true note. blonde wig covers her attractive dark hair presumably to keep in character with the ea that all shop girls are blonde. It is an d-fashioned picture in every department id only the sentimentalists will appreciate it.

The Cast

lda O'Shaunnessey.....May McAvoy
nery Gray.....Walter McGrail
cky O'Shaunnessey.....Pat Moore
egory Stearns.....Edward Cecil
. Isaacson.....Charles Bennett
san Gray.....Mary Jane Irving
s. Brady.....Carrie Clark Ward
. Brady.....Arthur Hoyt

y Sonya Levien. Scenario by George Hopkins. Directed by William D. Taylor.

The Story—Shop girl in toy department has fficult time bringing happiness to crippled other, who must be kept on roof of home to aintain his health. She meets struggling artist adjoining roof and they fall in love with e another. Philandering employer attempts assert his personality, but fails. The little ipple is cured and romance triumphs.

Classification—Heart interest story filled with aggerated sentiment. Juvenile appeal. Cinrella pattern.

Production Highlights—The atmosphere of of and toy department of store. The juvenile peal.

Exploitation Angles—You have May McAvoy io created such a sensation as Grizel in "Sennental Tommy." The title is attractive. Don't ve away the plot, but tell that it is a heart terest story. Make a play for feminine tronage. Link up with stores selling dolls.

Drawing Power—Good for neighborhood uses which cater to heavy feminine clientele. on't use superlatives on this one.

"For Big Stakes"

Fox—4378 Feet

(Reviewed by Laurence Reid)

YOU have to wait for a stirring climax in this western to discover the value of the le. The preceding scenes present the faliar line of action, most of which concerns ranch owner determined to rout the unruly ement bent upon rustling cattle. Direcr Lynn Reynolds has offered nothing novel re. The stunts that Mix contributes have en used before. There are three bandits the melodramatic scheme. It is the star's rpose to rout them individually and colctively. And he uses a lariat to pull over shack in which they are plotting against m.

The hero rides into the picture keeping his entity more or less hidden from the ranch wner and the boys. They never suspect at he is the real owner. And he starts ings a-humming by cleaning out the place, pturing the crooked sheriff, aiding a young y and the latter's father, and riding to the scue of the girl who has been tied to a ee by the arch-villain. The latter, through venge for being discharged, returns to burn e ranch house and barn. This scene proides the thrilling climax—and it is exciting say the least. The fire soon spreads to the adjoining alfalfa and creeps toward the girl. Be it said that the villain perishes in the flames—after which the hero discloses the information that he is the real owner.

The love interest beckons here and there, but the action is so rampant with rough riding and typical western incident that one has no time to pay attention to it. There are no fights on the cliff this time. They all take place on sure ground. "Rough Shod" is not so "tricky" as some previous Mix pictures. It moves rapidly enough for those who like action in the raw. There may be many who might say—"Give us something new." Cattle rustling seems to be the central idea of westerns, and it's time such stories were replaced by an occasional theme carrying a note of novelty.

The Cast

"Clean-up" Sudden.....Tom Mix
Dorothy Clark.....Patsy Ruth Miller
Scott Mason.....Sid Jordan
Rowell Clark.....Bert Sprotte
Ramon Valdez.....Joe Harris
Sheriff Blaisdell.....Al Fremont
Tin Horn Johnnie.....Earl Simpson

Direction by Lynn Reynolds. Photography by Dan Clark.

The Story—New owner of ranch refuses to disclose his ownership of property, his plan being to drive out the unruly elements which rustles cattle across the boundary. The hero rescues a little boy and saves his father and punishes the crooked sheriff and the latter's henchman, the foreman. Saves the daughter from harm but arrives too late to save the ranch house and barn from destruction by fire.

Classification—Western with usual theme—that of cattle rustling. Moderate amount of thrills. Romantic interest.

Production Highlights—Mix's horsemanship again. The fire scenes with Mix riding to rescue of heroine. This bit of action really thrilling. The stunts which show Mix punishing the villains.

Exploitation Angles—The usual scheme of exploitation is good enough for this feature. Tell them that it features a thrilling fire. Cowboy songs sung by a quartette garbed in cowboy regalia will provide a fitting prologue.

Drawing Power—Good for transient trade in downtown houses. Also all houses where westerns in general, and Mix in particular, are popular.

"Taking Chances"

Goldstone (S. R.)—5000 Feet

(Reviewed by Eugene Carlton)

"IT never could happen, but it was a cracking good picture."

A thirty second degree movie fan, elbowing his way out of a crowded theatre where he had witnessed "Taking Chances," thus voiced the status of the production. And his summarization was not far amiss. The picture does abound with improbabilities, but the mere fact that it is plainly evident that neither director nor author made any attempt at a realistic plot, makes it all the more entertaining.

From the time that Richard Talmadge drops from the balcony of a wealthy man's home, where he has just forced his acquaintance upon the daughter of the house, into his car and tries to sell him a book, action aplenty begins. And the physical thrills do not cease until the last foot of film has been run off. A trip to Mexico, as private secretary of the girl's wealthy father, who is the victim of a ruse, affords plenty of opportunities for Talmadge to jump indifferently about the roof of buildings, combat a band of villians, swim ashore from a boat and eventually win himself into the good graces of the father to the extent that he becomes one of the family. The work of the star is by no means ordinary, as some of his feats are "taking chances" in actuality. It is a 50-50 break between comedy and drama with a love story thrown in for good measure.

The Cast

By Himself.....Richard Talmadge
Mildred Arlington.....Zella Gray
Jose Borquez.....Elmer Dewey
James Arlington.....Percy Challenger

Produced by Phil Goldstone. From the story, "Vim, Vigor and Vitality. Directed by Grover Jones. Directed by Leon Metzetti. Photography by Harry Fowler.

The Story—Youth out of college, with desire to be an author, climbs upon balcony of home of wealthy man to talk to daughter. Becomes popular with father and is employed as private secretary. Goes to Mexico with father, who has been induced to go there through a ruse. Hero battles band of villains conspiring against father, wins admiration of both father and daughter by his daring feats and marries the daughter.

Classification—Comedy drama, spiced with physical thrills and containing a love story.

Production Highlights—Interior scene of battle with Mexicans; daring feats in jumping from roofs of buildings to roofs of other buildings and escape from villains on board ship.

Exploitation Angles—The best bet for exploitation lies in the playing up of Richard Talmadge's name and the thrilling feats performed by him.

Drawing Power—Should go good anywhere as the appeal is wide.

"Up in the Air About Mary"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

FOR those who like to go to the "movies" to laugh and not to use their brains, this production will do very nicely. It is a picture "that has everything." That is, the producers have tried to cram into it about everything imaginable. Our censorship board must have been "occupied" with other things when they passed the bathing girl scenes in this one. They are real, honest to goodness, one piece clad beauties of the surf and the audience is given a considerable eye-full. Exhibitors who have difficulty in getting father to accompany mother to the theatre should find this feature an entering wedge in attracting the pater familias.

The picture opens with a number of amusing scenes "down on the farm." We are given views of a pig power milk churner, a chicken donned in trousers, a little porker, all bathed and beribboned, dashing back into the mud hole, some "old swimmin' hole" scenes with more feasts for the eye, supplied by the attractive Louise Lorraine. From the farm the observer is switched to the Hermitage hotel by the sea and there we come in for a goodly number of close-ups of feminine curves. We see the sirens aqua-planing, on the beach, on the rocks and soon they're on the mind. Some amusing scenes in the hotel, including a burlesque on "The Miracle Man," follow and then comes the kidnaping of the heroine and the rescue by the "dumb bell" who rides forth on land and sea a la jackass. Follows then another rescue via "pony blimp" which is not without its thrilling moments.

We were surprised to find our old friend Robert Anderson mixed up in this concoction. Bob should be at better things. Joe Moore is the hero and is called upon to change his character every few moments. He starts out as a farm hand, then he becomes a chauffeur, waiter, Miracle Man, aviator and millionaire in turn. Louise Lorraine is an attractive heroine.

The production is filled with inane absurdities; there is no effort at continuity, but it is not of the type of picture in which one expects to see seriousness.

The Cast

Joe Thornby.....Joe Moore
Mary Lorraine.....Louise Lorraine
Mary's Mother.....Laura Lavarnie
Algernon Emptihead.....Robert Anderson

Story by William Watson. Directed by William Watson. Distributed by Associated Exhibitors through Pathe exchanges.

The Story—Joe works on a farm "because he likes chickens." To the farm comes the attractive Mary, who has run away on the day of her wedding to a "solid ivory" sweetheart. Mary's folks and the groom pursue her to the

farm, whence they take her to the seashore. Joe takes the part of the chauffeur, after getting the real driver filled with home brew. At the seashore, Joe takes the part of a waiter and later a fake "Miracle Man." He tells the girl she is in love with a boy she met in the country and that she will eventually be his. Mother arranges to have her daughter kidnapped by a pair of bandits and saved by Algernon. Joe learns of the plot and goes to the rescue astride a mule. Joe is caught in a bad spot and Algernon "gets away" with the girl. But not for long. Joe jumps into a Blimp and rushing to the scene of the wedding, carries the bride from the room and away in the airship. The mother, finding that Joe is in reality a millionaire, is well satisfied.

Classification—A comedy burlesque which "has everything." Made for fun purposes only and not to be taken seriously.

Production Highlights—The bathing girl scenes, which for father's sake, we hope the censors allow to remain. Some amusing scenes on the farm, such as the pig power churner, the chicken with pants and the pig bath. The moments at "the old swimming hole." The kidnapping and rescue scenes at the beach. Some more bathing girl scenes.

Exploitation Angles—This one is light and airy and very timely for summer offering, especially in the summer resort towns. Play up the bathing girl scenes, the comedy, the "down on the farm" fun and the "flapper" background.

Drawing Power—This one should be good for presentation this summer in second class first run houses, towns and summer resorts.

"Divorce Coupons"

Vitagraph—Six Reels

(Reviewed by Lillian Gale)

INTERESTING departure from time worn stories. "Divorce Coupons" bears the distinction of a modern slant on the subject of men, women and matrimony. It is very entertaining, light society drama, a cast in support of Corinne Griffith who ranks among screen favorites, recognized for their several abilities as well as screen personalities.

Miss Griffith is afforded sufficient room to display added versatility, with a tendency to add laurels to her reputation as a screen actress already in favor. She is winsome and appealing, when, in the beginning of the film, she is seen as the well bred, poverty stricken southern girl. After she has consummated her plan to marry a man for his money, she appears to advantage in becoming apparel, as wife of wealthy New Yorker.

There are cavities in the assembling, the story, therefore, could be told a bit more directly, eliminating tendency to drag, but to the casual seeker of entertainment, this picture is in the running for favor.

Account of the initial locale being in Georgia, there are some lovely exterior views of southern country. The production has required several lavish sets for interior scenes, which are not found wanting.

As the millionaire man-about-town (until captivated by the Georgia girl), Holmes E. Herbert is artistically convincing. He not only looks the part, but plays it. Characters represented by Mona Lisa, Diana Allen, Cyril Ring and Vincent Coleman are, needless to mention, cleverly portrayed. It might have helped to have had more scenes including Mr. Coleman.

The Cast

Linda Catherton.....Corinne Griffith
Roland Bland.....Holmes E. Herbert
Ishtar Lane.....Mona Lisa
Teddy Beaudine.....Diana Allen
Conrad Fontaine.....Cyril Ring
Buddy.....Vincent Coleman

Story by Ethel Watts Mumford. Scenario by William B. Courtney. Directed by Webster Campbell. Produced by Vitagraph.

The Story—About a girl whose aristocratic family has fallen into poverty. She tires of a struggle to keep up appearances, and sets her cap for a man about town. She confides in her chum that she only wishes to marry to relieve trying situation pending alimony. After she has learned to love her husband dearly, letter in which she committed herself, is sent him by her chum's husband, who wishes to destroy their happiness for selfish purposes of his own.

Classification—Society drama; borders on being melodramatic. Of southern and New York locale. Double love interest.

Production Highlights—Scene when the young wife discovers orgy in her own home, with husband in arms of a strange woman.

Exploitation Angles—Play up the fact that instead of being the eternal triangle situation, the story tells of two women who loved one man and what each underwent to prove it.

Drawing Power—Should do well where light melodrama is preferred, especially where Corrinne Griffith has local popularity.

"One Clear Call"

First National—Six Reels

(Reviewed by Lillian Gale)

FEW pictures have ever been produced that could be recommended to please everybody. Nevertheless, a 90% film depending upon its story, cast and direction rather than spectacular appeal is "One Clear Call."

There is a marked "human-interest" vein, combining humor and pathos in this colorful society drama. It is a decidedly well directed picture, one that account of smoothness in cointinuity leaves the spectator refreshed, rather than tired trying to figure it out.

As an example of improved modern photography, "One Clear Call," might hold its own in a contest, standing a good chance to win. The sets are lavish and designed to carry atmospheric detail, exteriors exceedingly well selected, delivering in the last analysis what is always welcome, a good picture.

It is only fair to mention that the cast is one of the best ever assembled and may be truthfully described as "all star." Milton B. Sills, Henry B. Walthall, Claire Windsor and little Stanley Goethals stand out in that they have leading roles but the admirable quality of their respective characterizations, is ably supported by a splendid company.

There is sufficient melodrama incorporating the mobilizing of the Ku-klux-klan to gratify those looking for thrill and suspense. It is thoroughly clean, carries moral lesson and is relieved with just the right amount of humor at the psychological moment to offset threatening tears.

The Cast

Dr. Alan Hamilton.....Milton Sills
Faith.....Claire Windsor
Henry Garnett.....Henry B. Walthall
Maggie Thornton.....Irene Rich
Sonny Thornton.....Stanley Goethals
Tom Thornton.....William Marion
Colonel Garnett (Henry's father).....Joseph Dowling
Mother Garnett (Henry's mother).....Edith Yorke
Phyllis Howard.....Doris Pawn
Dr. Bailey.....Donald MacDonald
Jim Ware's daughter.....Shannon Day
Yetta.....Annette DeFoe
Starnes.....Fred Kelsey
Jim Holbrook.....Albert MacQuarrie
Toby.....Nick Cogley

Story by Frances Nimmo Greene. Directed by John M. Stahl. Produced by Louis B. Mayer.

The Story—Henry Garnett, ne're do well son of Southern parents becomes proprietor of a dance-hall resort. Dr. Hamilton, local physician, attends attractive feminine patient, whose identity is unknown. The two become infatuated When convalescent she advises that she has leased a home bordering upon the doctor's sister's estate, where he resides.

When it develops that the mysterious patient is wife of Henry Garnett, Dr. Hamilton, who has done all in his power to save Garnett from approaching death by disease, takes to hard drink. Hamilton operates successfully.

Complications throw the wife of the sick man and the doctor together, again. She is firm in her resolve to return to her husband, when she is relieved of the unfair responsibility occasioned by his death.

Classification—Society melodrama of southe locale. General appeal.

Production Highlights—Mobilizing of K klux-klan and scenes where disreputable cha acter is defended against mob, by one respecte citizen. Scenes holding breathless suspense du ing operation to save life of child.

Exploitation Angles—Do not hesitate to off guarantee of satisfaction. Refer to unusu cast and herald the Ku-klux klan gathering ar approach as second only to "The Birth of Nation."

"Her Night of Nights"

Universal—Five Reels

(Reviewed by Laurence Reid)

YOU may catalogue this picture as in consequential and produced to presen Marie Prevost's piquant personality in series of flighty scenes, yet it is a story wit which you cannot take offense. What doe it matter if it expresses "something ad about nothing?" The point is it serves lik an old-fashioned Bronx cocktail after yo have partaken of a heavy lunch. The star rapidly assuming the position of being th best dressed woman on the screen. In nearl every screen she has a change of wardrob and her styles vary from evening gowns t surf models.

Starting out in the plot as a model em ployed to intrigue the visiting buyers, sh ends up by marrying the boob lover who ar rived in the city in his store clothes an found a job as shipping clerk. The stor attempts to show some conflict revolvin around her employer's son using her to wi back his wife's affection. Thus she innc cently plays the co-respondent. She is Irish girl. And to round out the family th much freckled Richard Daniels is presente Some freckles! He has a round, chubby fac and the inevitable front teeth give him th Penrod touch.

The action carries incident and flits abou without much attention paid to continuity They have Marie all ready for the big scen She takes a plunge in a marble pool. Wha do you think happens? They cut. The light ing is not always even—one set revealin deep shadows, suggesting that a real hom was used instead of the studio. The girl de velops into a flapper, yet she longs for th suburban life and finds it with her "bac country" lover. The big scene shows masquerade ball with the cops executing raid.

The star is caught in several close-up She can stand them.

The Cast

Molly May Mahone.....Marie Prevo
Jerry Trimble.....Edward Hear
Ted Bradley.....Hal. Coole
Myone Madrigal.....Betty Francise
Cyrus Bradley.....Charles Arlin
Lily Everson.....Jane Star
Gus Wimple.....Geo. B. William
Pop Mahone.....Robt. Dal
Micky Dennis Mahone.....Richard Daniel

By C. S. Montanye. Scenario by Doris Schro der. Directed by Hobart Henley.

The Story—Cloak model puts over sales fo her employer, but refuses to entertain advance of his scapegrace son. She falls in love wit shipping clerk, a recent product from the coun try, and together, they plan a snug, litt suburban home. Through a misunderstandin she invites attention of the young scapegrac and is almost compromised. However, the en tanglements are straightened out and the sweet hearts are happy again.

Classification — Romantic story carrying slight note of conflict. A typical Marie Prevos picture.

Production Highlights—The easy performanc of star who appears resplendent in a lavis wardrobe. The personality of the freckle youngster, Richard Daniels. The masquerad revel.

Special Section

MOTION PICTURE NEWS

Dedicated to the

Allied Film Laboratories Association, Inc.

An Organization

Based on fundamental principles essential to the ultimate success of all great industries.

Co-operating to improve the quality of their product to this industry thru standardization.

Instigating technical research for the advancement of the motion picture industry.

Promoting good will and fair treatment among themselves and those they serve.

A Good Work Well Begun

THE Allied Film Laboratories Association offers a commendable example of the unification so greatly needed in this industry. It is not surprising that at the end of two years of unselfish cooperation, we find greater accomplishments than would be normally expected from these laboratories had they functioned entirely independently. It is organization, and organization alone, that will most effectively serve this or any industry.

The members of the Allied Film Laboratories Association are striving to serve the producers and distributors by improving the quality of their work and also by promoting good will and fair treatment.

It is their firm belief that through close cooperation they have materially improved the picture on the screen. Also by the application of the most modern scientific processes additional life has been given to the prints.

The Allied Film Laboratories Association has been the instigator of technical research for the general advancement of the printing and developing of motion picture film. A movement has been inaugurated promoting meetings at which are presented papers and discussions for the betterment of the finished product as turned out by the individuals of this organization.

The urgent need of standardization is realized by the Association. Standardization means the acceptance by all the associated laboratories of the same methods and specifications for use in their work. This will tend to eliminate waste and secure a uniform product for the screen.

A great amount of inefficiency is experienced in this industry through lack of standardization. As a consequence the laboratories are confronted with many problems. For example, the density of individual prints of a picture must be varied. In the larger and most modern theatres the light for projection purposes is nearly unlimited. Therefore the prints used should be of relatively high density. This permits the tonal qualities of the picture to be presented to best advantage. The reverse is true for the small theatre. Here, usually, the picture is projected with a low intensity of screen illumination. A film printed with a heavy density would appear dark.

The members of the Allied Film Laboratories Association probably are the first to work as a commercial organization for the improvement of this industry. The natural result to be expected is an advancement in the quality of their product and a lowering of the final cost.

The Laboratories Association is proving a success because it is based on fundamental principles essential to the ultimate success of all great industries. As the organization's work proceeds into its second year, we find it commanding a much stronger position. The members have become more firmly bound together. This advancement can, in the large part, be credited to the unified efforts concentrated on giving the best possible product to the industry along with the policy of good will and fair treatment among its members, the producers and distributors.

The men behind this organization represent many of our pioneers. It is only through their unselfish determination to push an organization which they consider of vital importance to the industry, that the remarkable advance has been possible.

The Association is headed by Major Tom Evans, President of the Evans Film Manufacturing Company; the Vice-Presidents are H. J. Yates of the Republic Laboratory and L. J. San of the Craftsmen Laboratory; M. E. A. Tucker of the Kineto Company as Treasurer and Allen Lownes of the Cromlow Laboratory, Secretary.

OUR SECOND YEAR

In our second year we are fulfilling our aims by promoting good will and fair treatment to the producers and distributors and by improving the quality of our work.

The Association recognizes the necessity for Standardization and is instigating cooperation of the individual members to this end.

The acceptance of Standards of Specifications and Methods for use by the various laboratories improves the quality of their product.

By giving our individual attention to the quality of our work we have universally improved the picture on the screen.

Prints to be used under different conditions receive the attention necessary to insure complete satisfaction.

The Allied Laboratories Association has proved the determining factor in the advancement of the Motion Picture Industry having for its basis the fundamental principles necessary for its great future.

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company,
807 E. 175th St., New York City.

Burton Holmes Laboratory,
Chicago, Ill.

Claremont Film Laboratories, Inc.
430 Claremont Parkway,
New York City.

Craftsmen Film Laboratory,
251 W. 19th St., New York City.

Cromlow Film Laboratory, Inc.,
220 W. 42nd St., New York City.

Dobbs Laboratory,
315 E. 48th St., New York City.

Eclipse Film Laboratory,
523 W. 23rd St., New York City.

Erbograph Company,
203 W. 146th St., New York City.

Evans Film Mfg. Co.,
416 W. 216th St., New York City.

Film Developing Corp.,
216 Weehawken St.,
Hoboken, N. J.

Lyman Howe,
Wilkes-Barre, Pa.

Kessel, Nicholas Laboratory,
Fort Lee, N. J.

Kineto Company of America,
71 W. 23rd St., New York City.

National Film Laboratory,
Hudson Heights, New Jersey.

Palisade Laboratories,
Palisades, N. J.

Republic Laboratories, Inc.,
128 W. 52nd St., New York City

Rex Laboratory, Inc.,
Cliffside, N. J.

Tremont Film Laboratories, Inc.,
1942 Jerome Ave.,
New York City.

William Horsley Laboratory,
6060 Sunset Blvd.,
Hollywood, Calif.

A Standard Density in the Printing of Motion Picture Film

Paper Presented at Meeting of Allied Film Laboratories Association

By Dr. Wm. E. Story.

WE are herewith reprinting a talk by Dr. William E. Story, Jr., of the Society of Motion Picture Engineers given at a banquet of the Allied Film Laboratories Association, held at the Hotel Astor, February 1, 1922.

The Laboratories Association is encouraging the advancement of the standardization of the methods and specifications used throughout this industry.

Dr. Story outlined in some detail the great possibilities open to this industry along these lines.

GENTLEMEN: I think I had better confess at the outset that my motives in coming here tonight are purely selfish. The Society of Motion Picture Engineers has directed its Committee on Standards to report upon the desirability and feasibility of a standard density in the printing of motion picture film. When then, I was given this opportunity of meeting the members of the Association of Allied Film Laboratories, I at once welcomed the occasion as offering means of collecting the opinions of that group of men most familiar with the most interested in this particular phase of the motion picture process. I come not as one bringing information, but as one seeking knowledge: a collector and tabulator of ideas, not an originator of them; and if some of the things I may say seem to show an opinion already formed, I assure you, gentlemen, that the formation is so recent and of such an unfinished nature as to be easily subject to revision

Fundamental Units

There are many kinds of units. The fundamental units of length, mass and time are of such vital importance in all human relations that the governments of all civilized countries of the world have taken the matter of standardizing these quantities into their own hands. It is, of course, much to be regretted that all countries have not the same standards. This is a condition that everyone now wishes had long ago been corrected. Unfortunately, however, the more the need arises for a uniform standard and system of measuring, the more machinery has been made according to the old standards and the greater the loss entailed in a change. Accordingly, we in this country waste yearly a tremendous amount of time in calculations with our cumbersome system of weights and measures, for lack of the courage to accept a larger loss once and for all. Everyone wishes to pass this loss along one more generation. So the evil continues.

There are a great many units which are, by definition, determined when these three fundamentals are once fixed: such, for example, as the units of volume, velocity, and inertia. Each branch of science has built up a still more complicated system of units, more or less convenient, in which it measures those quantities specially belonging to it. Some of these units are chosen arbitrarily and the others in turn derived from these as, for example, the unit magnetic pole is defined in terms of electric current and length. The actual size of these "special" units, if I may so designate them, is determined by common agreement among those most interested in their use There was no theoretical necessity for the adoption of the resistance of a meter of mercury one millimeter in cross-section, at a given temperature and pressure, as the value of an ohm. A silver bar of the same size might have been chosen and would have served as well on theoretical grounds—or the mercury column could have been twice as long or had twice the area. It was simply that the British Association decided arbitrarily on this particular standard, and so good did this seem to the electrical world, and so great was the prestige of the British Association, that this mercury column became the standard ohm.

Arbitrary Standards

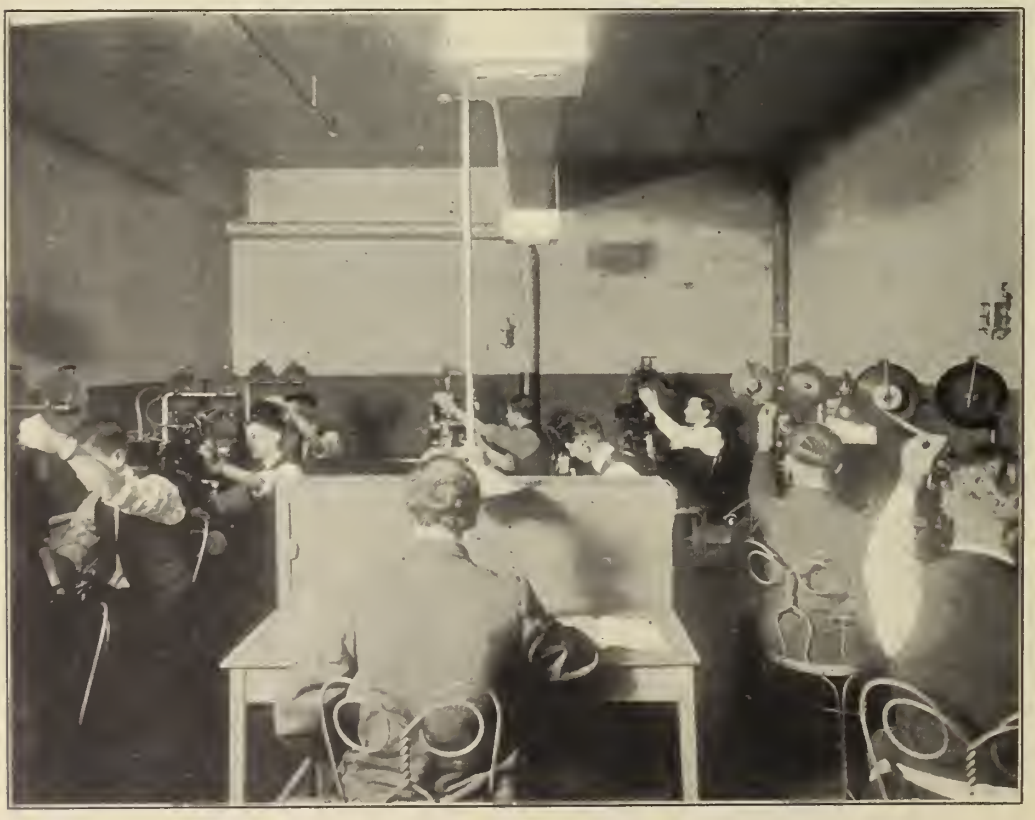
In this same way engineering bodies have chosen certain arbitrary units in terms of which their measurements are made. Each of these units must have a standard with which it can be directly compared; or its numerical value must be given in terms of some other standard of this branch of engineering, or of some standard already well established. Examples of such arbitrarily chosen standards can be found in every branch of engineering. We need mention but one as illustration—the standard gauge in use among railroads. I think I am right in saying that the majority of those best able to judge now think it would be better if this standard were larger, but again, so great a loss would a change involve that it seems at present out of the question. This illustrates the need of the greatest care and foresight in the establishing of engineering standards.

The establishment of such standards is one of the prime reasons for the existence of engineering bodies, and, I might add, one of their greatest sources of dissension. The bitter controversies waged about those dimensions fixed long ago, have been forgotten in the convenience and harmony that a satisfactory universal standard invariably brings. So we now, in our effort to standardize, should not be too much influenced by the objections of a small minority At the same time, we must never lose sight of the incalculable injury that would be caused by the selection of a standard dimension that is now, or will soon become, unsatisfactory.

This Industry's Opportunity

The motion picture industry has perhaps the least excuse of any branch of applied science for not obtaining and using satisfactory standards. There is no engineering line, except perhaps railroading, in which the same elaborate and accurately cut product passes through as many different and independent processes as does the motion picture film; and often no two of these processes are controlled by the same concern. Not only is the film manufactured by one com-

(Continued on page 82)



The clean, neat printing department of the Republic Laboratory. Note the systematic arrangement of the machines.

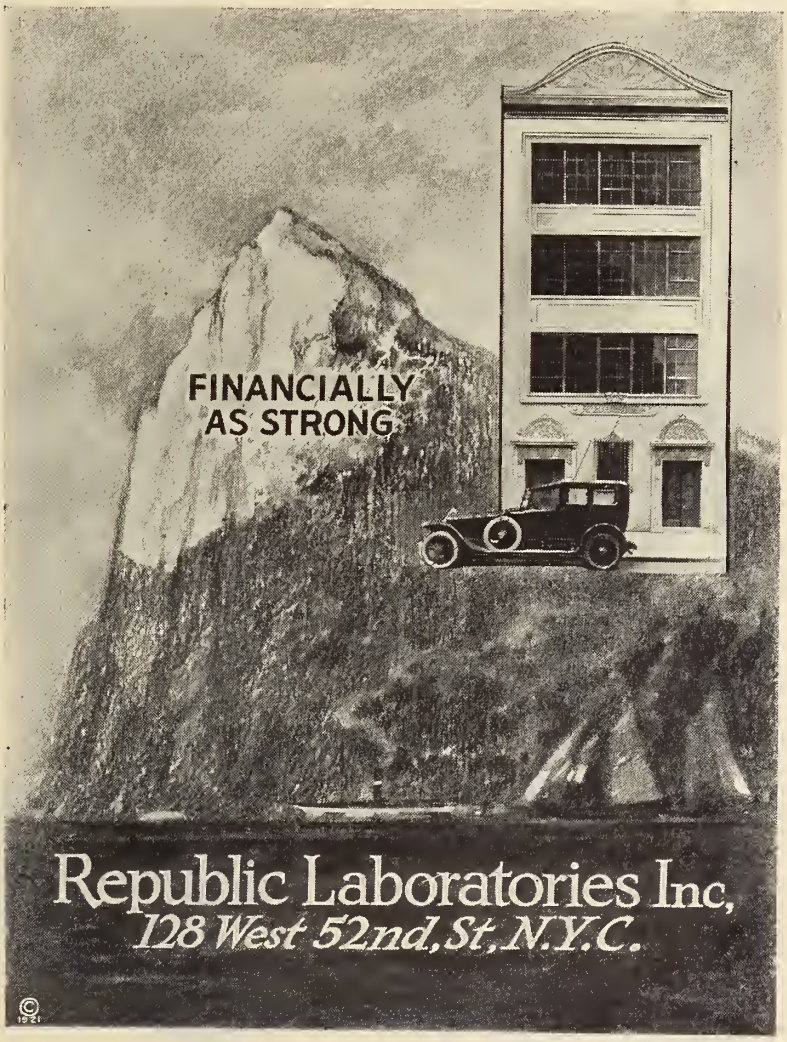
Your Gross Rentals Depend Largely on the Quality and Life of your Release Prints

The public enjoy seeing a beautiful print on the Screen. You do yourself, especially when you know that its life has not been sacrificed to obtain beauty.

GOOD FILM PRINTING IS GOOD BUSINESS. IT PAYS TO DO GOOD FILM PRINTING ALL THE TIME.

Good Film Printing calls for a well-organized and efficient film laboratory using the best raw stock and chemicals obtainable.

IF YOUR PRINTING IS BEING DONE BY THE REPUBLIC, YOU CAN REST ASSURED YOU ARE GETTING THE BEST FILM PRINTING, CONSIDERING QUALITY AND LIFE, THAT MONEY CAN BUY.





On left is shown a view of the large printing room of the Film Developing Laboratory. Right is shown the drying room of this same plant.

Standard Density in Printing Film

(*Continued from page* 80)

pany, taken by another, developed and printed by a third and used by a fourth, but the theatres can use any one film but a short time to advantage. Accordingly, a circulating system is essential. This, again, is the strongest of reasons for having the film interchangeable. It is to be regretted that the dimensions adopted in America do not agree exactly with those of the English as adopted by the Incorporated Association of Kinematograph Manufacturers, tho both standards can be run on the same machine.

At present, then, there is thorough cooperation between the various branches of the industry with respect to the size of the film used. There are two other factors, however, that if not as necessary of standardization, should not be left out of consideration entirely. These two things are average density of negative, and contrast, and it is the investigation of these two properties of the film in which we are at present particularly interested.

Our Present Method

I believe it is now the universal custom to make a number of prints of different densities from each negative film, and from the examination of these to choose the time of exposure of the final print. To one unfamiliar with the technique of printing, this method would seem to have objections It is obviously impossible that the judging be carried on under the same conditions as those under which the film will be used, since theatres differ so much in the screen and auditorium illumination, in the size and distance of the picture and in many other ways that will affect the appearance of the screen. Apart from any difference of opinion among the judges, an allowance must be made for the different conditions obtaining in the final projection. I have it on good authority that sometimes eight times the intensity of illumination is used for judging as is found on the average theatre screen. I know that many prints are judged by holding them up to the sky or in front of a screen illuminated by daylight. Such surroundings and illumination will change so much during a few hours, or even minutes, as to cause serious doubt as to the reproducibility of results obtained by such methods. In any event it would seem quite impossible to make sufficient allowance for such "abnormal" methods of viewing a film.

Need of Specific Valves

The only obviously accurate way of determining that density of film that "looks" the best is to decide, first of all, upon some specific value of the various factors that go to determine the appearance of a picture in a theatre.

The average values of these factors as found at present might be selected as standard, or some arbitrary values might be chosen, with the expectation of the theatre gradually conforming to these standards or making allowance for the departure they find necessary. Prints selected under these conditions would represent, apart from individual judgment, the proper printing of the negative in question for a theatre complying with the standards selected.

There are, of course, great objections to this method of judging films. Apart from the trouble and time required, a theatre is necessary Again, the length of film that must be printed to each density for trial is considerably greater than at present, and perhaps the difficulty of comparing different trials, run successively as they would probably be, might be great.

These are doubtless some of the difficulties that have prevented the adoption of standard in printing. And to balance all this trouble an expense, what is the gain—an added ease in th determination of the amperage necessary fo projection, with a little lower allowance for th over-dense film; slightly more assurance agains the flaring out of the thin film; a little mor uniformly successful picture.

If you will allow me, I shall read a part of paper presented before the last meeting of th Society of Motion Picture Engineers on th printing of film.

The one absolute essential for a print is tha detail necessary for the understanding of th picture must be present on the screen. Ob viously this detail cannot appear on the scree unless corresponding detail exists in the posi tive film.

Sufficient Contrast Needed

Now detail exists in a picture only throug contrast, and, in the case of monochrome through density contract. It is true that detai depends also on contrast gradient, that is, o the width of the strip through which one den sity fades into another, as well as upon the dif ference in the two densities. The width of thi strip depends, however, on the sharpness of th negative. With this the present discussion ha

(*Continued on page* 84)



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Personal Interest Follows Your Picture Through Every Stage

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Perforating Department of the Republic Laboratory

Standard Density in Printing Film

(*Continued from page 82*)

nothing to do; it deals simply with the printing of a given negative.

The first step in the solution of the problem is, then, to have sufficient contrast in the necessary parts of the picture. By "necessary" is meant those parts necessary for the understanding of the picture

Characteristics of Positive

Whether or not the contrast will be sufficient, will depend, apart from the contrast of the negative, on the slope of the characteristic curve of the positive film. Since this slope is a maximum at one point and but slightly less than this through a considerable range[1] (the so-called "region of correct exposure"), falling off then more rapidly to zero for exposures below and above this region, the positive must for maximum contrast be printed such a length of time that every part of interest has an exposure in or near this region. If there is sufficient contrast in a particular area of the negative, the time of printing may depart considerably from that of the region of correct exposure for this area. If there is but slight contrast, then any under or over-exposure may lessen the contrast beyond the limit of eye sansitivity. If the contrast in the negative is too low, satisfactory detail will be impossible for any exposure, unless in some way the slope of the characteristic curve can be increased. Knowing the characteristic curve of the positive film the latitude of exposure for the necessary contrast of each part of the film can then be determined, and those exposures which all parts have in common, represent the latitude of the whole picture.

That the time of exposure shall lie within these limits is a necessity; but for the great majority of films there is a wide range of exposure that satisfies this condition. Are there any other conditions it is desirable to fulfill?

Apparent Contrast

So far the physical or objective contrast alone of the screen picture has been considered. The subjective or apparent contrast is naturally that of most interest. This depends not only upon the physical contrast but also upon the actual quantity of illumination. If this illumination is of too low a value, the physical contrast would not seem as great as it would if more light entered the eye.[2] In other words, unless there is sufficient light on the screen, full benefit of the physical contrast will not be obtained. Accordingly, since the light on the screen is proportional to the transmission factor of the film, if the source and the optical system are not such as to put sufficient light on the screen through a film printed to maximum contrast, then a decrease in density will perhaps give a greater apparent conutrast, though a smalier physical one. Though too much light decreases the apparent conutrast also, this condition is so rare in motion picture projection as to be of little interest.

Eye-strain would probably be reduced to a minimum if the eyes were required to change their adaptation level as littlc as possible. The eye-strain is often quite noticeable when a change is made from a dark title to a light picture, such as a cartoon, and becomes really painful when in the midst of a dark scene the film breaks. The continual adjustment of eye sensitivity necessary with films as printed at present, would be done away with if every film had the same average transmission. Titles at present transmit far less light than the majority of scenes. They are printed dark to give great contrast between the white letters and the black ground. It is a question as to whether the ease of reading thus obtained is not more than neutralized by the effort to adjust the eyes for the change in illumination. The illusion of darkness and blinding light are desirable at times to obtain "effects," and the sudden transition to a lower or higher level of illumination could probably be made far more marked if all



Title Room of the Film Developing Laboratory. Cooper-Hewett lamps are used for the lighting.

scenes in which it was not desired to call attention to the change in illumination, were printed the same average density.

Still another thing that should be considered in timing the exposure of positive film is that the projection apparatus of theatres is illumination with the average run of film as now printed. Any wide departure of future standard densities from the present average film density may involve a hardship to some theatres, though probably only to those having at present a low screen illumination.

Exposures by Definite Rule

These considerations would make it seem advisable to have some universal means of determining the time of exposing positive film that would enable each laboratory to expose its film according to some definite rule of density. If then all laboratories adopted the same rule and the same numerical values, each theatre could arrange its projection and general illumination to get the maximum clearness and minimum eye-strain for all pictures, thus contributing materially to the comfort of its audience.

To find out, if possible, about what such a rule for printing might be, twenty strips of positive prints from as many different negatives were obtained from a prominent motion picture laboratory. Each strip consisted of a number of sections, each section having a different time of exposure. The section having what was regarded by the expert judge as the "correct" ex-

(*Continued on page 88*)

		Proposition	*Deflection By whole frame*			*Deflection by 1/16" circle*								
No.	*Subject*	*Clear film*	*Too Light*	*Correct*	*Too Dark*	*Too Light*			*Correct*			*Too Dark*		
						LP	DP	$\sqrt{LP \times DP}$	LP	DP	$\sqrt{LP \times DP}$	BP	DP	$\sqrt{LP \times DP}$
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
—	No film	—	—	175.					7.0					
—	Clear film	1.							5.40					
2	Figure	.7	106.	85.	63.	4.15	.45	1.37	3.85	.35	1.15	3.25	.25	.90
4	Boat	.8	121.	80.	44.	2.85	.35	1.	1.85	.30	.74	1.55	.25	.62
1	Figure	.5	100.	71.	43.	3.25	1.25	2.02	2.45	1.0	1.57	1.7	.75	1.13
19	Auto	.3	83.	68.	47.									
6	Figure	.2	90.	54.	21.	3.1	.75	1.52	2.5	.60	1.22	1.55	.45	.83
3	"	.2	83.	53.	22.	2.8	.85	1.54	2.05	.75	1.24	1.45	.45	.81
7	"	.2	63.	41.	26.	3.85	.25	.98	3.25	.20	.81	2.65	.10	.51
15	"	.0	76.	40.	19.	3.9	.15	.76	3.15	.12	.61	2.45	.10	.49
9	"	.1	57.	38.	22.	4.45	.15	.81	3.85	.10	.62	3.35	.08	.52
11	"	.1	62.	35.	22.	5.35	.20	1.03	5.0	.15	.86	4.75	.10	.69
18	"	.2	83.	35.	19.									
13	"	.05	71.	25.	17.	3.05	.65	1.40	2.2	.35	.88	1.55	.25	.62
16	"	.2	60.	24.	17.	5.0	.15	.86	4.3	.10	.66	3.35	.05	.41
12	"	.1	63.	24.	19.	3.45	.25	.93	3.0	.15	.67	2.0	.12	.49
5	"	.0	53.	22.	13.	2.1	.45	97	1.65	.35	.76	1.15	.25	.54
8	"	.1	43.	20.	14.									
10	"	.1	48.	20.	14.	.95	.45	.65	.45	.35	.39	.35	.15	.23
20	Title		23.	19.	16.									
17	Figure	.0	26.	18.	12.	2.05	.25	.72	1.95	.20	.62	.95	.15	.38
14	Title		20.	18.	15.	3.85	.25	.98	2.85	.15	.65	2.05	.05	.32

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Founder of First Commercial Laboratory

The Laborotory has been one of the most important elements in the development of the motion picture industry and a great amount of



The National Film Laboratories believe in pleasing their customers through service.

credit is due the pioneer in this particular branch. Mr. Dintenfass, president and owner of the National Film Laboratory of Hudson Heights, N. J., entered the motion picture industry when it was still in its infancy and has the honor of having started the first commercial laboratory at Eleventh Avenue and Forty-third Street, New York City.

Mr. Dintenfass has been thoroughly educated in all the various phases of this industry. He has been an exhibitor, producer, distributor and laboratory owner. He states that he was the first independent film producer in this country. Also, that when the famous Motion Picture Patents case came up years ago, the entire matter centered around him.

Mr. Dintenfass further states that he has studied the motion picture industry from all its vantage points—as an exchange man, producer, exhibitor, distributor and laboratory man and feels the great possibility of the industry. He prides himself on the vast numbers of friends in this field and takes a great interest and pride in his laboratory in Hudson Heights.

Film Developing Laboratory's Policy

The Film Developing Laboratory is one of the laboratories that has had a rapid rise to success due to the constant attention the officers and department heads have given the needs of the trade.

The officers have made it their policy to assure the trade that a promise by the Film Developing Laboratory is "law." From the number of friends and the volume of business that has constantly poured in at all times, it would appear that the trade appreciates the value of this policy.

Cromlow Built Up Business Under Bold Slogan

In the production of motion pictures, the work of the laboratory where the negative is developed and commercial prints made, is of paramount importance. The best negative can be spoiled in printing and frequently a poor or only fair negative can be so handled and treated as to produce good results. Infinite care must be given to the details required in work of this kind, and it is not to be wondered at that results obtained are not always what the directors and producers aspire to.

The Cromlow Film Laboratories have built up their business under the bold slogan "We never Disappoint." Anyone acquainted with motion picture production knows how difficult it is to live up to such a slogan in the printing and developing of motion pictures, and also in getting the product out on time according to promise. Cromlow is a commercial laboratory, doing business for many of the best known motion picture producing companies and for several of the Departments of the United States Government, and seeking the trade of all who require expert specialized individual service.

"Major" Evans Celebrates Fifteenth Year

Thomas Evans, known to many of his intimates as Major Tommy, and known to many hundred others as the president of one of the largest laboratories in the industry, the Evans Film Mfg. Company, will soon celebrate his fifteenth year in the laboratory end of the motion picture business.

Mr. Evans is, perhaps, one of the pioneer laboratory men in the East. He established his company in 1907 with but a meager equipment that could turn out a mere few thousand feet a day. This unit has grown into a plant that now calculates its capacity in the million



Tom Evans, President of the Allied Film .. Laboratory Association

of feet. While it is situated in New York City, where real estate is very high.

Mr. Evans also served during the war, and was one of the very few men in the industry who attained a commission higher than cap-

During the recent formation of the Allied Film Laboratories, which is comprised of the major portion of independent laboratories of the country, Mr. Evans was one of the prime movers and organizers. To-day he is president of that association. Also in the National Association of the Motion Picture Industry which is presided over by Mr. Hays, Mr. Evans was selected to act as chairman of the Laboratory Division.

The policy of the Evans Laboratories can be summed up in a few words as they were expressed recently by a man who had been recommended to Mr. Evans, when he said: "I was told to come to you with my negative, and that you would take a personal interest in it."

Mr. Evans is constantly pounding home to his employees the personal interest phase of his policy of conducting his business.

Corcoran Film Tanks Universally Known

The equipment used in a laboratory is of the utmost importance both with respect to the quality of the work as well as the efficiency of the plant.

Mr. Corcoran of the Corcoran Film Tanks Company realizes the importance of the laboratory equipment and has spent a great amount of time in perfecting his product.

The name Corcoran is one of the best known in American Laboratories as almost every laboratory of any size uses the Corcona Tank.

The tanks are specially constructed at the large Corcoran factory in New Jersey where Mr. Corcoran, the owner, specializes in furnishing a high grade product and service to the laboratories.

Kineto's New Laboratory

Up at Urban Institute at Irvington-on-Hudson, the new plant of the Kineto Company of America and the Urban Motion Picture Industries, Inc., there has just been completed one of the finest of film laboratories.

With a finely equipped personnel under the direction of Stanley Hollebone and Abe Heller, and a physical equipment that is the best that money and experience could create, the Urban factory has a laboratory that is extremely efficient.

The laboratory's capacity is in excess of 2,000,000 feet a week, and this stupendous output can be accomplished at a minimum of expenditure, because the production machinery is all of the most modern labor-saving type.

In an interview with Mr. Hollebone, he explains the working of the automatic developing machines from the time the film is received from the printing machines.

"A great feature has been installed in this machine to prevent waste, should the film break in any operation. This is by a series of "elevators," one at the start of the machine and the other situated between the washing tanks and the dryer. Should a break occur in the drying machine, it will cause a bell to ring, automatically the "elevator" containing about 50 feet of film will gradually rise giving time for the operator to repair the film but at the same time not affecting the working of the other operations."

The plant is located 22 miles from New York, high on the banks of the Hudson River, in a perfectly clean and dustless atmosphere.

The power plant is contained in the factory itself and assures uniformity at all times. No coal is burned; only oil, another help to perfect cleanliness. The plant has its own private water supply, as well as a supply from the municipal works.



The Kineto Company's Laboratories are equipped with the latest Duplex machines.

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Standard Density in Film Printing

(Continued from page 84)

posure, was marked with a notch in the side of the film. The light passing through these different prints was then measured by allowing the light from a constant source to shine through the film into a photoelectric cell. The galvanometer deflections, very closely proportional to the illumination, are given in the table. It should be noted, however, that the sensitivity of the cell was lowered for columns IV, V, and VI, in order to read the deflections on the scale.

The films are arranged in the order of total light transmitted for correct exposure, as shown in Column V. The measurements of each correctly exposed section are given in columns V, X, XI and XII. A frame differing from this in exposure by two steps lighter was also measured and noted in columns IV, VII, VIII and IX, and by two steps darker in columns VI, XIII, XIV and XV.

Columns VII, X and XIII give the readings when a 1/16" opening in a mask was put over the highest light in which detail was desirable; columns VIII, XI and XIV, when over the darkest shadow requiring detail; and columns IX, XII and XV, the square of the product of the two columns immediately preceding each. The geometric rather than the arithmetric mean might be chosen to represent the average light through the film, since contrasts are judged largely by differences of illumination relative to total illumination rather than by absolute differences. The logarithms of the values in columns IX, XII and XV are then inversely proportional to the arithmetric mean of the densities.

An examination of the table has so far failed to show any method of selection or comparison by which the light transmitted by the different films gives an indication as to the proper time of exposure. Columns IV, V and VI overlap to such an extent that the exposure can not apparently be judged from the total quantity of illumination passing through a frame. Columns VII, X and XIII, and columns VIII, XI and XIV show that there is a great variation in the light passing through the lightest and darkest points of interest. Nor does either the geometric mean of the light (columns IX, XII and XV) or the arithmetric mean (not calculated throughout), show any regularity from which time of printing could be foretold. The subjects give no indication, except that the two consisting of titles allow but little light to pass.

The assumption throughout these tests has been that the so-called "correct" exposure was, in reality, the most desirable, though it is evident from the readings that some, if not all, of those qualities mentioned above as theoretically advantageous, are lacking. Certain it is that, by the present method of judging film density, but little account has been taken of the fact that scenes are never run singly, but are links of a long chain; and it is the result of the whole series of prints by which the performance is to be judged—not by the excellence of any single part. The brightness of a picture for best effect, depends largely upon the adaptation level of the eye when the picture is presented, if the scene is of short duration, as so many now are. For long scenes the eye will adjust itself to any level within wide limits. It is, then, impossible to know how bright a picture will appear unless we know, among other things, how bright was the picture that immediately preceded it on the screen. This brings us to the conclusion that all the present tests, which take account of nothing but the individual film, if not entirely meaningless for short scenes, at least leave out of account one of the most important factors that go to make a proper film density.

All of this, gentlemen, sounds most unorthodox, but these are the questions that are coming into men's minds more and more as the motion picture industry grows; for no business can reach the colossal proportions of the motion picture business and can be kept so constantly before the public, without attracting minds of every kind to it and its problems. You may say "things cannot be improved enough to pay for the cost of improvement," but this statement will not stand without proof. Real evidence of an experimental nature must be brought forward to show whether improvement can or cannot be made.

LUDWIG G.B. ERB,
PRESIDENT



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My name and my reputation for honorable business dealings in the Motion Picture Industry since its inception is well known to the Industry at large. Besides having had the first Commercial Laboratory in this U. S. A., I have been connected from time to time with every branch of the Industry. I am the owner of the NATIONAL FILM LABORATORIES, and at the present time this is my only occupation, and all work done is under my personal supervision. I take this means of soliciting your Laboratory work, large or small.

My keenest delight is to serve my friends and customers.

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Scene from "Wedding Dumb Bells." C. B. C. distributors

Joseph Depew on Location

Joseph Depew, the prominent child actor, whose services are much in demand, is working in Maine on the exteriors for "Timothy's Request." This is one of Kate Douglas Wiggins' best known stories and is being picturized by Dirigo Films under the direction of Sidney Olcott. The part is ideally suited to Joe and gives the capable youngster an opportunity to display his talent.

Yosemite Setting For "The Siren Call"

Report comes from Yosemite Valley where Irvin Willat is making his production "The Siren Call" for Paramount, with Dorothy Dalton featured, to the effect that he will return shortly to the studio to complete the film. The beautiful scenery of the Yosemite has afforded some wonderful backgrounds for the Alaskan story by I. E. Nash which was adapted by the author and Philip Hurn. Mitchell Lewis has a prominent part and David Powell is leading man.

First Nat'l Films on "Exceptional List"

Three First National attractions are singled out for special commendation in the March-April-May issue of "Exceptional Photoplays," the official organ of the National Board of Review of Motion Pictures. The pictures are "Sonny," starring Richard Barthelmess; "One Clear Call," a John M. Stahl production; and "Fools First," produced by Marshall Neilan.

Exploitation Tie-Up for Metro Picture

As an aid to the exploitation of both the novel and the Metro photoplay now being made for it, the publishers of Richard Washburn Child's "The Hands of Nara," are having a new packet printed for the book which will be distributed to booksellers throughout the country. The new cover will have a picture of a scene from the photoplay with text as follows: "Clara Kimball Young, in 'The Hands of Nara,' by Richard Washburn Child. Produced by Samuel Zierler Photoplay Corporation. Distributed by Metro Pictures Corporation."

"Bill and Bob" Series Interest Campers

Exhibitors playing Pathe's "Adventures of Bill and Bob" series report that the opening of the camping season is resulting in an unusual amount of interest being shown in these pictures, which are built around the experiences of two boy trappers. Boys are said to be particularly enthusiastic over the "Bill and Bob" pictures now being shown, and theatre owners report they are often approached by prospective boy campers for additional information on the details shown in the films.

Katherine MacDonald in "The Lonely Road"

Katherine MacDonald's next starring vehicle for Associated First National release is to be "The Lonely Road," an original story from the pen of Charles A. Logue, who has written two other recent McDonald film stories.

The picture will be directed by Tom Forman, who was responsible for the direction of "The Woman Conquers" and who is now directing Miss McDonald in "White Shoulders."

"Determination" Goes Well in Providence

The deluxe photo drama "Determination" surprised the exhibitors, the independent exchangemen and in fact all the people of the industry in New England by playing to capacity houses last week at E. F. Albee's Victory theatre, Providence, Rhode Island, despite the hot weather and strong opposition, according to word from the Lee-Bradford offices.

The Lee-Bradford Corporation advises that the New England rights has been disposed of for this production and will announce the purchaser within the coming week.

Paramount to Establish Scandinavian Offices

NEW and increased distribution facilities for Paramount Pictures in Sweden, Norway and Denmark are provided for in a contract just signed by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, with Carl York and W. W. LeMat, two prominent film importers and distributors in the Scandinavian territory. The contract becomes effective August 21st, and calls for the releasing of eighty Paramount Pictures during the coming year.

Exchanges will be opened in Stockholm, Copenhagen and Christiania at once and distribution will be begun under a plan in which Ingvald C. Oes, Scandinavian representative of the Famous Players-Lasky Corporation, will have an active part.

Jessen's Studio News by Wire

FIRST NATIONAL

Constance Talmadge and her company sailed for San Francisco to film Chinatown scenes for "East Is West."

Frank Lloyd is directing Norma Talmadge in "The Voice From The Minaret." Eugene O'Brien is playing opposite Miss Talmadge. The latter will next make "The Garden Of Allah."

Jack Coogan, Sr. has written the next story for Jackie. E. Mason Hopper will direct.

Katherine McDonald's next is titled "Money, Money, Money." It is by Larry Evans and Tom Forman will direct.

LASKY

George Fitzmaurice has finished "To Have And To Hold."

"The Ghost Breaker" company, with Wally Reid, Lila Lee and others, under the direction of Al Green, are at San Diego for scenes showing a hydroplane pursuing an ocean liner.

William De Mille starts "Clarence" June 22.

George Melford begins "Ebb Tide" July 3.

In production are: "On The High Seas," direction Irving Willat, starring Dorothy Dalton; "The Old Homestead," direction James Cruze, all-star; De Mille's "Manslaughter," "The Impossible Mrs. Bellew," Sam Woods production, starring Gloria Swanson; "Pink Gods," all-star.

UNIVERSAL

"The Rainbow Chaser," under the direction of Harry Pollard, starring Herbert Rawlinson, is in production with Harriet Hammond playing the lead.

The Hoot Gibson Company is filming "Misfit Turns Chaperon" at Victorville. Nat Ross is directing. Edna Murphy has been engaged as leading woman.

Marjorie Daw has been engaged for the lead for an all-star cast for refilming "The Long Chance," under the direction of Jack Conway.

Von Stroheim's next will have the principal scenes laid in Vienna. Sets are being built.

METRO

Marion Fairfax has been engaged to write an original for Billie Dove, who begins work next week in the first subject "Country Love" under the direction of Emile C. Hautard. Lloyd Sheldon is also writing an original for Miss Dove.

Bernard McConville has written the continuity for "Quincy Adams Sawyer," a Sawyer and Lubin production of a new series. Clarence Badger is to direct. Barbara Lamar has been engaged for the lead.

Cullen Landis, John Harron, Edward Connelly, Arline Pretty and Bruce Guerin are in the cast for Dana's "Page Tim O'Brien." Harry Beaumont will direct.

Rex Ingram has completed all scenes for "Black Orchids." Editing will require a month.

Louis Gottschak has completed the musical score for "The Prisoner of Zenda."

INDEPENDENT

Douglas Fairbanks' Robin Hood company has gone to Verdugo Hills for mountain exteriors.

Mary Pickford has finished all "Tess" exteriors and is beginning on the three final interior sets of the production.

The Mission Film Company will next make "The Shepardess And The Chimney Sweep," from the Anderson fairy tale. Clarence H. Geldert will direct.

Finis Fox is directing the Cosmopolitan Productions' seven-reel feature "The Bishop Of The Ozarks," by Congressman Milford W. Howard, who will appear in the title role.

Perfect Pictures Corporation is making "The Century Flower" with an all-star cast. Nat Deverich is directing.

Selznick Will Produce Wm. MacHarg Story

Myron Selznick has purchased the motion picture rights to the story "Wine" by William Mac Harg, which originally appeared in Hearst's International magazine. "Wine," despite its name, is a modern story and will be produced for the screen as a special production and with an all star cast.

In the schedule of production "Wine" will follow "The Easiest Way" and "Rupert of Hentzau," soon to be made on the Coast.

Norman Taurog Making Century Comedies

Norman Taurog, Larry Semon's former director and co-author is working on his first comedy for Century. With him as associate director is Gill Pratt, former Star Comedy director and comedy man of note. Both Taurog and Pratt are working together on Johnny Fox's second starring vehicle, the title of which has not yet been decided.

"Still Going Strong" New Comedy Title

"Still Going Strong" is the title that has been given the first comedy on the new series built up around the adventures of the redoubtable Fercy and Ferdie Hallroom.

The comedies, based on H. A. MacGill's cartoons of the Hallroom Boys, are three years old—and they are literally "Still Going Strong."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

The first presentation of Griffith's "Orphans of the Storm" has been scheduled for Montreal, Quebec, where a special indefinite run is to be started at the Princess theatre immediately after the close of the winter vaudeville season in June. Prices arranged for this engagement range up to $1.10.

The St. Denis theatre, Montreal, one of the largest theatres in Canada, was engaged by the employes of the Montreal Tramway Company for the week of May 28 for the presentation of the special picture, "The New Disciple." A feature of the week was the appearances of the Tramway band of forty pieces, made up of employes of the local street railway company. The proceeds of the engagement were devoted to the employes' benevolent fund.

The first important public screening of "Foolish Wives" was offered at the Toronto Pantages theatre, starting with the week of June 5. No advance in admission prices was made by Manager Miller, and the much-discussed feature was shown along with five acts of vaudeville and short film subjects.

The Winnipeg branch of the Famous-Lasky Film Service, Limited, has retained the Weeks' silver cup, won last year by Winnipeg, for the best showing of any of the company's exchanges for Paramount Week in Canada. The Winnipeg officer is Carl Weeks. To celebrate the victory, Manager Weeks entertained his entire staff at a theatre party in the Pantages theatre, which was followed by a supper and dance in the exchange offices. A guest was J. O'Neill of Toronto, chief auditor of the company, who was accompanied by Mrs. O'Neill.

V. Armand, chief operator of the Capital theatre, Winnipeg, Manitoba, attended the twenty-second annual convention of the I. A. T. S. E. at Cincinnati, Ohio, after which he journeyed on to New York, where he visited the Fox and Famous-Lasky studios and also several theatre equipment supply houses.

Judgment in a mortgage action brought some time ago by the Bryson Estate, Limited, against Loew's Ottawa Theatre, Limited, Ottawa, Ontario, was foreclosed at the Ottawa court house on May 25. The amount of principal owing to the Bryson Estate, Limited, was shown to be $150,000, and unpaid interest amounted to $4,500. The foreclosure was signed by John Bishop, K. C., the local master. Though the mortgage has been legally foreclosed, the Loew theatre interests have been allowed five weeks' grace in which to redeem the mortgage. T. C. Bate, vice-president of the Loew company in Ottawa, declared that he had no statement to make regarding prospective developments or plans for the local theatre.

Nikitas Dipson, owner of the Family and Grand theatres in Batavia, N. Y., was arrested last week by State troopers, charged with reckless driving in that big Cadillac limousine of his. The State trooper claims that Mr. Dipson was gliding through the village of Stafford, N. Y., at a speed of 50 miles an hour. The justice before whom the theatre owner was arraigned, released him on $25 bail. Mr. Dipson denied the trooper's statement, saying that he was accompanied by his wife and children and had no reason for operating his automobile in a reckless manner.

Herman Lorence, manager of the Bellevue in Niagara Falls, N. Y., put on a novel musical stunt last week when he presented Carle Burch, local baritone in the prologue from "Il Pagliacci," accompanied by the Ampico reproducing piano.

A verdict of $912.88 was returned in Supreme Court in Buffalo by the jury that heard the trial of the action brought by the Victoria theatre to collect burglary insurance from the New Amsterdam Casualty Company of New York City. The theatre, which is at Grant and Ferry streets, was robbed October 13 last by two men. A claim was filed, but the insurance company refused payment because a watchman was not in the place at the time.

L. R. Lipowitz has opened the new Family theatre in Lackawanna, N. Y. The house, which will be devoted to motion pictures, has a seating capacity of 450 seats. Two Simplex machines have been installed. The program will be changed daily.

Members of Boy Scout troop 24, of Binghamton, N. Y., were the guests of H. M. Addison, of the Binghamton theatre last week. The theatre treat came as an award for taking second honors in the health and safety day parade in connection with the children's week program.

Thomas Joy, formerly a member of the Metro sales staff in Buffalo, will manage the Hippodrome in Carthage, N. Y., when it reopens July 1.

Judge John W. Schatt, owner of the Gowanda Opera House, is confined to a Buffalo hospital with serious illness.

SPOKANE

A pre-view of "Very Truly Yours," the film version of "Cinderella with a Difference," a scenario by Hannah Hinsdale, Spokane writer, was shown at the Class A last week after 11 p. m. to a number of the author's friends here.

"Foolish Wives," Universal's stupendous $1,000,000 production, opened Saturday at the Casino.

Other show bills at Spokane theatres of the current week included "Beauty's Worth," at the Clemmer; "Three Live Ghosts" at the Liberty; Frank Mayo's last picture story, "Tracked to Earth," at the Class A; "All Dolled Up," with Gladys Walton as the flapper queen, at the Lyric; "The Yellow Typhoon," with Anita Stewart, at the Majestic.

Mark G. Keller, for the last five years manager of a chain of theatres in San Francisco, has just accepted the position here as general manager of the Stilwell theatre interests in Spokane.

SAN DIEGO

The Superba theatre was turned over to children on the morning of Saturday, May 20, when a radio film, "Build It Yourself," was presented under an arrangement with the Evening Sun. An elaborate program was prepared by G. A. and Kent Bush, proprietors of the theatre, including special music by Organist Paul Maiss. By use of the radiophone and magnavox the singing by Mrs. Maiss three blocks away was given as a surprise number.

E. J. Phillips, who opened the California theatre in Brawley several years ago, died in Westmoreland, Cal., recently, aged 50 years.

Claude K. Webster, well known local musician who has played at several motion picture houses here, has taken a position as head of the orchestra at The Barn, a suburban dance cafe.

CINCINNATI

A new organization, to be known as the Stage and Screen Scribes of America, has been formed by the theatrical writers of the Cincinnati daily newspapers, press representatives of the theatres and motion picture producers, and theatre managers. The association will be limited to those who write upon theatrical topics. The following officers were elected to serve for the year 1922: William S. Goldenburg, president; Albert Thompson, vice-president; Myrtle Miles, secretary; Elmer Dressman, treasurer; Wm. G. Stiegler, Carl B. Adams, Lew Heck, Charles O'Neal and Bob Newhall, directors.

Cleve Adams, Cincinnati manager of the Universal Film Company, has appointed N. Schechter as publicity manager for the district controlled from the local office. Mr. Schechter was formerly in charge of the publicity for Ascher's Capitol theatre.

The Capitol Unit Orchestra, with Theodore Hahn, Jr., as director, has been retained by the Libson interests which have taken over the control of Ascher's Capitol theatre.

Prices at the Capitol will be the same as those at the Walnut and Strand theatres, also controlled by the Libson interests, where lower floor seats are 40 cents and balcony prices 25 cents, including war tax.

Newspaper friends of Eugene Quigley, manager of Ascher's Capitol theatre, who will leave Cincinnati to take up managerial duties with the Ascher Brothers in Chicago, tendered him a testimonial dinner at the Business Men's Club. The four daily newspapers of Cincinnati were represented, and Mr. Quigley was presented with a desk set and gold fountain pen.

Clarence Runey, of the Pathe Times-Star moving picture service, "scooped" the world in moving pictures of the Kentucky Derby, won by Morvich. Runey's staff photographers took pictures of the sporting event, which was run a few minutes before six o'clock Saturday evening, and Sunday at noon the pictures were being exhibited at the Walnut and Strand theatres in this city, the first exhibited anywhere.

MINNEAPOLIS

Vitagraph is going to have a new building in Minneapolis at Western avenue and Eleventh street. Construction work is to be started at an early date and the building will be ready for occupancy about the first of August, according to J. M. Duncan, district manager for Vitagraph. The new exchange will be one of the most up-to-date and most modern equipped in the United States according to plans.

On a charge of embezzlement of government funds, John Bergstrom, one time secretary of the United Theatrical Protective League, and former prominent Minneapolis exhibitor, has been arrested. Bergstrom is alleged to have defrauded the government of sums not less than $344 in admission taxes during the latter part of 1920 while operating the Nicollet theatre. An early hearing in the case is expected.

The New Grand theatre, Minneapolis, which was a vaudeville house for many years, changing to musical tab at the beginning of the fall season last year, but was changed to a motion picture house this spring and later devoted to vaudeville, is once more a motion picture house exclusively. The house is featuring the minor first runs with occasional second runs previously shown at other downtown theatres.

Patrons of the Bijou theatre, Minneapolis, want Fatty Arbuckle pictures according to a vote taken recently at that house. The balloting, which extended over three days, showed that out of 1,328 patrons 993 desired the management show the Arbuckle pictures. The referendum was conducted by Manager G. I. Ferry, of the Bijou, who states that no attempt was made to influence the patrons in their voting. An announcement of the balloting was posted in the lobby with the request that patrons place their opinion on the case on cards which were distributed.

The local Famous Players-Lasky exchange is said to have sponsored the voting and according to Sales Manager Frank Marshall, the Bijou referendum is the first of several to be conducted in the Twin Cities.

After being dark for a year, the Calhoun theatre, one of the most beautiful suburban houses in Minneapolis, is soon to be opened as a dance hall by the Finkelstein and Ruben enterprises. Several thousand dollars have been spent in remodeling the Calhoun and it is claimed when finished that it will be the most modern and finest dance hall in the Northwest. Smoking rooms for the gentlemen and retiring rooms for the ladies with a maid in attendance will be provided and everything for the comfort and convenience of patrons will be installed. H. W. Plain, of Chicago, will manage the dance hall, assisted by Bob LaPiner, well known Minneapolitan. Dave Rubinoff, well known Twin Cities orchestra leader, will direct the orchestra. Finkelstein and Ruben will continue to operate the Calhoun.

Despite general poor business "Beyond the Rocks" went over so big at the Pantages theatre, Minneapolis, and the Tower theatre, St. Paul, that it was held over for an additional week's showing at both of these houses.

Patrons at the Strand theatre, Minneapolis, are treated to a radio concert every evening. The set was installed by Manager Charles P. Murphy at a cost of $500. The orchestra and organ numbers are halted each evening while the broadcasted concerts are being received.

WESTERN NEW YORK

Buffalo's large neighborhood houses, the Victoria, Regent, Elmwood and North Park will undoubtedly remain open all summer. They all closed last year.

Betty Blythe was in Buffalo the past week, appearing in person at the new Lafayette Square theatre in connection with the showing of "Fair Lady." She attracted capacity audiences. Manager Fred Shafer played up her "Queen of Sheba," stardom.

The Lincoln Theatre Corporation of Dunkirk, N. Y., has been capitalized at $500,000. The officers are: Henry P. Lally, president; Mark F. Lally, vice president; John J. Walsh, secretary. The new corporation will take over all the theatres in Dunkirk, including the Regent. Drohen avenue and Empire and now is negotiating for two other theatres in western New York cities.

The plan of the corporation is to give Dunkirk a community theatrical corporation. The company has obtained a lease of the Drohen avenue theatre for 15 years and a lease on the Empire, in addition to taking over the Regent. The company also owns the Schweda block in Main street and will be prepared when the city grows to take care of its theatre needs.

The three houses will be operated under one management. The Empire is one of

IN THE FILM CENTERS

(Continued from page 68)

Harry Dixon, star salesman of the Vitagraph staff, set a new mark for sales last week, when he signed up a record amount of business in the leading houses of western New York. Hot weather means nothing in Harry's life.

R. S. Bendell is now covering the eastern part of the Southern Tier for R-C Pictures corporation. F. J. Shepherd who had been representing the company in the Rochester and Syracuse territory, has resigned. Mike Resnick is now on a tour of Southern Tier cities. The new Lafayette Square Theatre will play "The Glory of Clementina," soon. The R-C office comes into the new Beyer Film building next week, occupying half of the third floor.

W. A. V. Mack, Pathe branch manager; E. M. Hopcraft, Associated Exhibitors' representative, and Bill Wittneben, salesman, made a tour down state last week in the interest of "Grandma's Boy," Harold Lloyd's new five part comedy, which was signed up in a number of the towns. Basil Brady and Louis Schindler, perpetrators of "By Wireless," the new song hit, are becoming wealthy through the big sale of this masterpiece.

They're building a new private office for Tom Brady in the Hodkinson exchange. Some class to this boy. He's also purchased a new Jordan sport model. Business must be looking up. Fenton Lawlor, salesman de luxe on the main line, has also bought a new car. It's a Dort, but Fenton has ambitions. Jack Thomson is now stamping the Syracuse streets for Hodkinson. There's only one cloud on Tom Brady's life just now. He's on jury duty. Peter T. Dana and Frances Karger, bridegroom and bride, respectively, from the home office of Hodkinson, spent their honeymoon in Buffalo and Niagara Falls, calling on their old friend G. M. Farley, local office manager.

H. E. Beecroft has succeeded Jeff Lazarus as exploitation man at the local First National exchange. Jeff has been transferred to Chicago. Mr. Beecroft comes to Buffalo from Gotham. E. J. Hayes, branch manager, had a conference with R. H. Clark in New York last week on the fall product.

Maurice Cohen, formerly in charge of the Nu-Art exchange in Albany, has been engaged by Sydney Samson to represent Grand & Warner in the same territory. Business continues fair at the Buffalo Nu-Art exchange. "Determination" is now being boosted by General Manager Fred M. Zimmerman. It has been booked by the Lafayette Square for July showing. "The Worldly Madonna" will be shown by the same house in August.

William Charles Gehring, formerly assistant manager at the Fox office, is now in charge of the educational department for the same company at the Buffalo and Albany offices. He will have his headquarters in Buffalo. His new duties will commence July 3. O. R. Rieffel, former cashier, is back on the job, following an extended illness. We wouldn't be surprised if he succeeded Mr. Gehring as assistant manager. Construction on the new building at 496 Pearl Street will begin July 1. The new exchange will open about September 15. C. P. Sheehan, district manager, attended the dinner in New York in honor of Senator James Walker.

Harry Warner was in town last week. He was the guest of Walter Hays of the Mark-Strand interests on a tour of the city.

Henry W. Kahn got his first real taste of water recently when he was caught in the flood that followed the cloud burst at Syracuse. Henry got so wet that they had to rush dry clothes to him from Buffalo. It was a unique experience for Henry. He was in one of the marooned trains at the time. Henry never expected to be baptized.

Washington

E. O. SHERWOOD, formerly manager in Washington for Select Pictures, is now city salesman for R-C Pictures.

Fred E. Klein, of the R-C Pictures sales force, has recently returned from a successful trip in Virginia, said that everywhere in the Old Dominion, things looked very bright.

Leo J. Garner, selling for Reliance Film Exchange of Washington, on returning from a tour of the Shenandoah Valley, said that not only was his business good, but that every one had a job in the Valley, that farmers were buying freely and the prevailing impression of theatre owners was that the film business was the last to feel the slump and the last to reflect a business revival.

Ed. M. Ooghe is now with The Empire Film Distributing Company here.

The new Paramount Exchange at New Jersey Avenue and K Street, N. W., is in line with all Paramount buildings, and is one-story, California Mission-Bungalow type.

The other new exchange at Second and K Streets, N. W., is being erected by the Kirby interests, and among others will house Goldwyn and Vitagraph Corporations.

Mr. M. P. Cavanaugh, Assistant Manager at the Washington Fox Film Exchange, is leaving for Chicago, to assume the duties of that position in Fox's Chicago office., being replaced here by George Roberts, formerly with the Cincinnati Exchange, and more recently at the home office of The Fox Corporation.

Miss MacIntosh, formerly with Select Pictures, is now bookkeeper for The Electric Film Corporation.

Mr. J. Howard Beaver, Manager of Electric Film Exchange, returned from an extended motor tour through Pennsylvania and Ohio, last week.

John A. Bachman, Baltimore salesman for Mr. Beaver, was married on June 15 to Miss Margarette Hauf, bookkeeper at his office in Baltimore, also employed by Electric Films, Washington. Their honeymoon is being enjoyed at the Alamac Hotel, Atlantic City.

Earl Taylor, of the Arrow Film Company, Washington, was married to Miss Madelaine Royale of the Electric Exchange, Saturday afternoon, June 17.

Manager Robin, of the Pathe Exchange, following his policy of every salesman a car owner, has spent most of his time on the road throughout this territory, maintaining trade relations with exhibitor and salesman. He owns a custom built Biddle car. He contemplates securing red and gold Pathe rooster emblems, nickel-plated for all cars owned by his staff. He recently made a report to his principals giving as his opinion that Maryland conditions were very good and getting better. As far as personal contact with the trade being his aim, Robin only sees Washington between trips. His motor sales force of Pathe Go-getters follows: Jack Whittle, Davis; Elmore Hunter, Buick; Roy Breitbath, Chevrolet; Fred Steele, Overland; Buck Taylor, Ford; all these cars being secured for business purposes, primarily.

The recent effective operation of the Hoy System and the Arbitration Committee of The Motion Picture Board of Trade in the Washington territory has pleased all factions of the industry since its installation.

Canada

THE Famous - Players Film Service, Limited, Toronto, an Allen exchange organization, is releasing throughout the Dominion the one-reel special which shows the Carpentier-Ted Lewis fight which took place in London, England.

The Alhambra and Domino theatres, Montreal, have been reopened under new management. The Rex theatre, Montreal, has been closed for the summer.

Joe Ledden, former manager of the Victoria theatre, Quebec City, has been appointed manager of the new Papineau theatre, Montreal, by the Independent and United Amusements, Limited, Montreal.

J. P. O'Loghlin of Montreal, president and general manager of the Standard Films, Limited, engaged in releasing the pictures in Canada of the Canadian Releasing Corporation, has announced that two of the company's releases have been sold to the Famous Players Canadian Corporation for presentation in the entire chain of Capitol theatres from coast to coast in the Dominion.

Claude William Bissell and John F. Haines have organized the Canadian Industrial Film Company under a Manitoba charter with head office at Winnipeg, Manitoba. The company proposes to produce industrial, topical, scenic and other releases in the Canadian West.

J. A. Schuberg of Vancouver, former owner of the Province, Gaiety and Bijou theatres in Winnipeg, Manitoba, has arrived in Winnipeg to negotiate an important theatre deal, it is announced. Mr. Schuberg sold the three local theatres mentioned to Jule and J. J. Allen several years ago and then took up permanent residence on the Pacific Coast.

Des Moines

MR. ROY STRAUS, assistant booker at the Pathe Exchange, resigned his position to take a position in Chicago. Miss Esther Frost, who was the booker's stenographer, received the promotion to assistant booker. She celebrated by going on her two weeks' vacation trip. Miss Frost's home is in Des Moines and her vacation will be spent in a visit to Omaha and a trip to the lakes.

The Odion Theatre at Marshalltown will be closed for the month of July for redecorating and will open August 1. Mr. Lavine is manager.

Booth Brothers, of Bell Plain, visited the Des Moines exchanges.

Mr. A. G. Stolte, leader in his class in the First National contest of exhibitors during First National Week, will leave this week for the California coast to be entertained by First National stars and executives at the studios. Nine men are so honored. Mr. Stolte will visit his mother while on the western coast. Mrs. Stolte, who recently returned from California, will not make the trip with Mr. Stolte. Mr. Stolte is acting manager of the Des Moines Theatre.

Nicholas Amos, formerly representative with Universal and Realcraft, is now associated with the Pathe Film Company.

Mr. Plues, manager of the Pathe Film Exchange, took a trip with Mr. Amos, visiting most of the sixteen key cities of Iowa. Getting acquainted with the exhibitors was the purpose of the trip.

With the closing of the Sherman Theatre, Mr. Clarke, who had acted as manager during most of the winter, returned to his home in Topeka, Kansas, and Mr. Hays, who recently was in charge, leaves for Chicago Tuesday. A strike of the orchestra affected business during the past few weeks. The vaudeville and picture program had begun to prove too expensive before the music strike affected business, however. All picture contracts were cancelled, Pathe being most affected.

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Star Theatre.....Chicago, Ill.
Karlov Theatre.....Chicago, Ill.
Rose Theatre.....Chicago, Ill.
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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

New Hope Theatre Heralded as Most Beautiful in Southwest

Million Dollar House Having 2,000 Capacity Is Triumph of Elegance

THE new million-dollar Hope theatre recently opened at Dallas, Texas, is heralded as the most beautiful picture palace of the southwest. It has a seating capacity of 2,000 and is a triumph of elegance and beauty, combining all that is most modern in theatre construction. It is operated by the J. D. Williams Amusement Company, incorporated in Delaware, of which Mr. J. D. Williams, general manager of Associated First National Pictures of New York, is president. "Buddy" Stewart, a Dallas boy and recent assistant manager of the New York Capitol, is managing director, Louis Faucher, house manager. Miss Hope Hampton, the first Texas girl to attain stardom, appeared in person and the opening production was "Stardust," the house being named after the picture's star.

The Hope is designed in the Spanish Renaissance period style, a fitting selection for a southern location, with its elegant dignity and softness, combined with bigness of space and sweep. Not a pillar mars the vision, and the lines of the house are perfectly synchronized to the screen. The color tones are cream and tan, with rich red touches in panels and relief work, plaster friezes adorn the walls and balcony front, and the wall bases are of gray marble of soft color. The broad foyer is flanked by grand staircases of Neapolitan marble, rising to the luxurious promenade. At the bases are handsome panels in oil, done by the noted artist, A. Lincoln Cooper. The walls are of gray marble, the severity of which is lessened by rich friezes at the top and the warmer colors of the ceiling with bronze chandeliers. The promenade is richly furnished and equipped with artistic rest rooms for ladies and men's club rooms. No expense was spared in providing luxury and comfort here as in other parts of the house.

The great proscenium arch and stage setting are in harmony with the general scheme, with artistic grille arches on either side. The main curtain is of orange velvet, with gold fringe, and opens and closes on a graceful curving line; the screen curtain is of a light green. From the proscenium arch hangs a green velvet valance with gold bail-fringe, and two Moorish red covers in the center. Stately columns flank the screen, with dainty grilles at the sides.

HOPE Theatre, Dallas, Texas, cost, it is claimed, one million dollars to construct. This is simply one more illustration of the tendency in the large cities, i. e. the construction of the most costly and beautiful buildings. This tendency will put the motion picture industry in greater prominence and will also lend it distinction.

The more theatres of this type that are constructed the more popular will the motion picture become. Theatres of the Class of the "Hope" not only attract the ordinary public but also draw upon a select and discriminating clientele.

The modern theatre in the smaller town does well, in following to a comparative degree, the example set by such houses as the "Hope."

Handsome cane-bottomed seats are used throughout, with a mushroom ventilator under every other one, and the floor is slanted for perfect vision. The theatre has its own refrigerating and heating plants of modern type. The Hope is the seventh theatre in America to install the Wittenmeier washed air cooling system, which changes its 65,000 cubic feet of air every five minutes and keeps 15 degrees below outside temperature.

The projection room is a model, containing three Powers 6B type E projectors, 3 Peerless automatic arc controls, 2 generator sets, stereoptican and spotlights. A specially built Minusa gold fibre screen is used. The stage curtains can be operated from the booth. A modern major switchboard handles the complex light and color combinations.

The patrons of the Hope are assured of good music through the $40,000 Wurlitzer grand unit organ which is played by Cesar Barre, an eminent Belgian organist who achieved notable success at Covent Garden, Albert Hall, and concerts on the continent. The splendid twenty-piece orchestra is led by Graham Harris, until recently concert-master at the Capitol in New York City. Quartettes, soloists, dancers and prologues will furnish other diversion. An art shop and music library are features of the basement.

The slogan of the Hope is "The Pride of Dallas," and it is well chosen, as it is a palace of amusement of which even the greatest city in the world might well be proud. Feature pictures are shown exclusively, with a fine presentation of short subjects and specialties.

This great theatre contributes to the growing prestige of the motion picture, placing it on the high plane which it deserves as an art.

Among those interested in the construction are:

Vollmer & Bergren, decorators, New York.

Finne & Dunne, architects, Houston, Texas.

G. D. Hewitt, contractor, Dallas, Texas.

Wittenmeier Mchy. Co., ventilations, Chicago.

A. T. Vick, electrical work, Houston, Texas.

Southern Theatre Supply Co., equipment, Dallas and Atlanta.

John Wanamaker, stage furnishings, New York.—HUTSON.

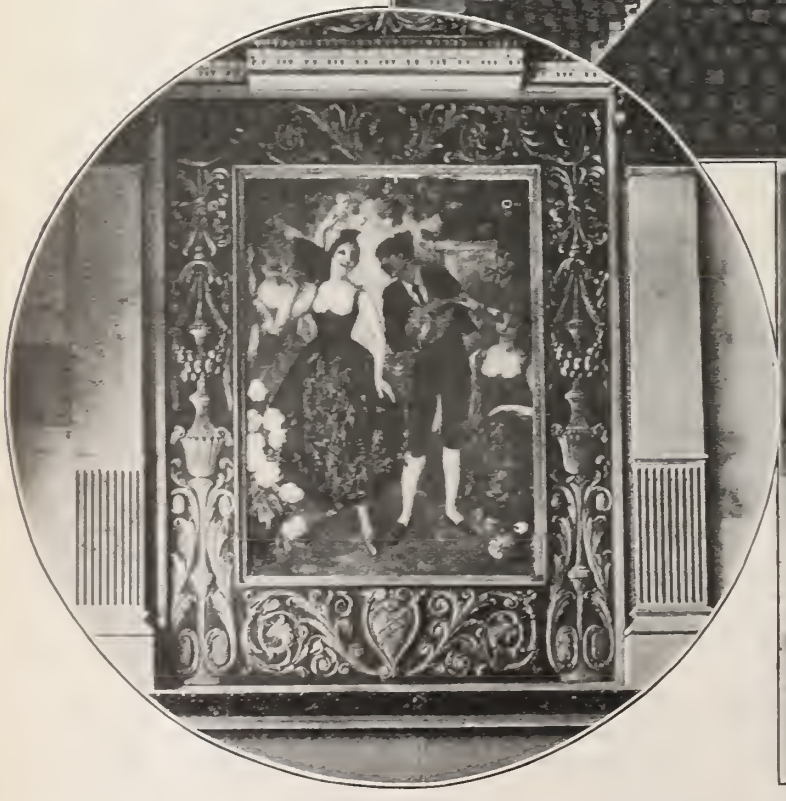




The new beautiful million dollar Hope theatre, Dallas, Texas, which was dedicated to Miss Hope Hampton, the first Texas girl to attain stardom. These elegant entertainment palaces that are becoming more and more numerous in this country have a decided influence in increasing the popularity of the motion picture. Not only are they added incentive to the average audience but also to a discriminating clientel. Theatres in the smaller towns may well follow this example to a comparative degree and aid in placing the motion pictures on a high plane



The Hope theatre apparently has justly laid claim to the most beautiful in the Southwest. The Hope theatre is designed in the Spanish Renaisance period style, a fitting selection for a Southern location. The auditorium has a seating capacity of 2,000 and is well designed permitting a good view of the screen from every seat. The broad and hospitable lobby, with its graceful marquee presents an inviting front to the house. The oil painting which decorate the foyer give a touch of distinction to the house

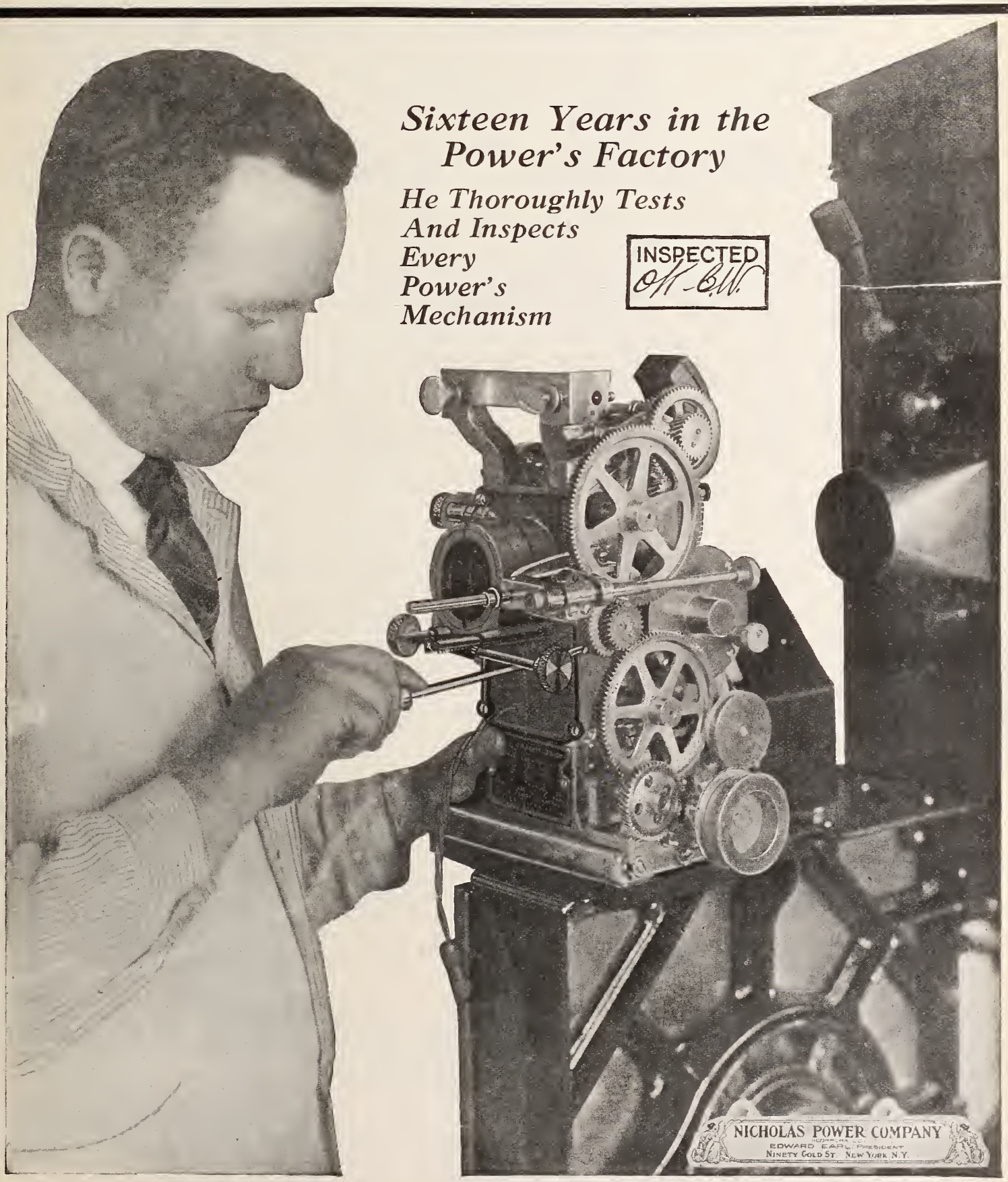




The Character of the Men Who Make POWER'S PROJECTORS

Is As Important As

The Quality of the Materials Used



National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Plano-Convex Condenser Combination

The beam of light from two plano-convex lenses is very uniform near the lens and this combination is therefore suitable for slide projection. Where it is used both for this purpose and the projection of the film, the usual practice is to have the slide holder fixed in front of the condensers, where it intercepts 15 per cent or more of the light which would otherwise pass through the film aperture. To avoid this unnecessary loss provision should be made for raising or lowering the slide holder away from the condensers, or moving it to one side during the projection of motion picture film.

The plano-convex condenser produces a well defined image of the lamp filament slightly beyond the smallest cross section of the beam, and there is a resultant unevenness of illumination at the narrowest part, where the aperture must be placed for best efficiency. Its success in motion picture projection is therefore dependent on the extent to which the source can be made uniform by filling in the spaces between the coils with coil images from the mirrored reflector. If the reflector is carefully set by precision methods applicable in laboratory rather than in theater practice, and certain source condenser and condenser-aperture spacings are employed, it is possible to obtain with plano-convex condensers screen illumination values as high as those obtained with the prismatic condenser, with a tolerable uniformity of screen illumination. But a slight deviation from this exact adjustment of the mirrored reflector results in marked vertical streaks on the screen and the projected picture is unsatisfactory. Table 1 shows spacing distances for the plano-convex condensers which are at present of interest only for laboratory application. They do not hold true with the method of reflector adjustment ordinarily employed in theaters, namely, that of observing pinhole images of the filament on the fire shutter. With this method of reflector adjustment, the lamp-condenser or condenser-aperture spacing must be materially decreased, but such settings produce a loss in the light projected of the order of 30 to 50 per cent.



Fig. 19—Plano-Convex Condensing Lens Combination

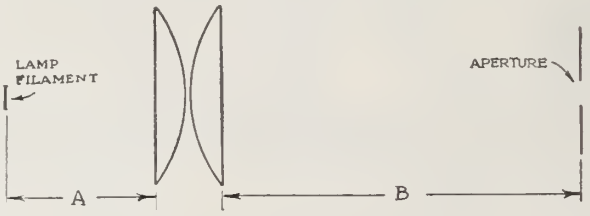


Fig. 20—Spacing Designations for Plano-Convex Condensing Lens (as used in Table 1)

In view of the practical difficulties of obtaining the mirrored reflector adjustment for maximum screen illumination with the plano-convex condenser combination, its use with Mazda lamps is not recommended** for theater projection.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers.—Editor.

Dear Sir:

Inclosed find a small portion of end of one reel of a feature. There were about 60 punch holes in all. I see there are a great improvement in the films I get now and hope it will keep up. I have two Simplex and have the Mazda lamps 900 watt and Gold King screen. Am getting good projection. I did have some trouble with my light on the screen. It had yellow streaks in it at first but if you will put a piece of white card in front of the aperture plate, and turn it up to the same size as the filament of the lamp and turn and spot it on the aperture plate between the filament of the lamp, with a little work you will get a good clear light on the screen. Hope this will help some one.

Will close now and ask you to please send me some labels.

Very truly yours,
C. R. Yockstick, No. 1599,
Jewel Theatre,
Harleyville, Okla.

Dear Editor:

I enclose membership blank for a new member, also 50c. in stamps for two membership buttons, one for him and one for myself. Please send me a new supply of labels.

Sincerely,
Ralph L. Kunan, No. 1359.
Sabula, Iowa.

Editor N. A. M. L.:

Enclosed find 25c. for button and also send me some labels. I have just run out of same. Am striving my best to make the N. A. M. L. a success in this territory. We need more members in Tennessee, Alabama, Georgia. Will have my assistant join at once.

Hoping the eLague a success wherever it exists,

Very truly yours,
D. K. Mills, No. 1272,
Jefferson Theatre, Jefferson City, Tenn.

Dear Editor:

Enclosed find my membership blank also price of N. A. M. L. button. I always read the News but turn first to the Forum. But from some cause or other I didn't understand all I wanted to about the League so I wrote for information.

As for punching holes, making bad patches, misframes, etc., in films, I am not quitting. I always try to put every film I get into first class condition as I realize it will be shown again. But some fellows think that they are the last ones to show a picture. I sure have received some bad ones that made me wonder who showed it before it came to me.

Not so long ago I got a film from the Pathe Exchange and honest I worked four hours trying to get all the misframes out of two reels. There were three or four for every two feet at the worst and little

(Continued on page 102)

Table 1—Spacing Distances for Plano-Convex Condensers for Maximum Screen Illumination

Applicable only with precise adjustments of the mirrored reflector

Projection Objective Lens		Condenser Focal Lengths	Spacings	
Size	Equivalent Focus		Source Condenser (A)	Condenser Aperture (B)
No. 1	3½" to 5½"	6½" and 7½"	4"	9"
No. 1	5½" to 7½"	6½" and 7½"	3¾"	9"
No. 2	5½" to 7½"	6½" and 7½"	3¾"	9"
*No. 2	5½" to 7½"	6½" and 6½"	3½"	8"

Distance between plano-convex lenses 1/16 inch.
* Useful for motion pictures only since screen illumination would fade off at edges of lantern slides.

** *Editor's Note—The use of plano-convex versus prismatic types of condensing lens for incandescent lamp projection has been the subject for much controversy. All authorities are not in agreement on this subject. Many claims are made for each type of condenser.*

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

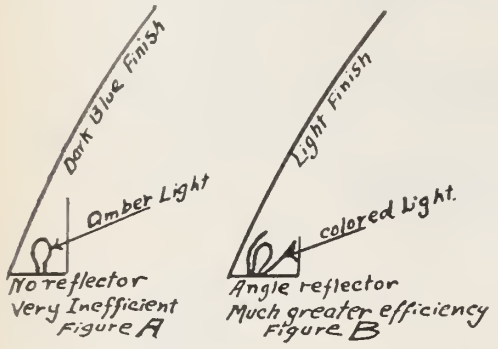
Improperly Designed Lighting System Proves Expensive Proposition

The writer is acquainted with the lighting system of a very beautiful modern theatre here in the East. The manager and owners of this house are progressive and endeavor to secure the most up to date apparatus and ideas for their patrons.

It was therefore decided to install a colored lighting system. The architect, contractor and builder installed a lighting system, but a lighting system in name only. The efficiency of this system is somewhat under one-tenth of one per cent (which is represented by the fraction .001).

But why, we ask, should such an inefficient system be designed and installed by men well up in their particular professions. The answer lays in the fact that these men are efficient in only one general line and they therefore designed and built their individual portion of the installation.

Figure A of the accompanying sketch gives a rough layout of the installation. The architect and builder constructed the trough around the large circular auditorium dome, the electrician installed an exceedingly large number



of high wattage colored lamps and the decorator gave the dome a general dark blue finish.

With the above combination, what results could be expected? In the first place the trough and lights were so designed and placed making necessary an enormous amount of lamps to permit sufficient light to fall on the dome. When we say "sufficient light" in this case, it means a great amount more light than should be required. The reason for this is due to the dark blue finish of the dome. For instance, amber light when falling on a dark blue surface has an extremely low reflective efficiency.

The resultant of the above conditions make it necessary for the exhibitor to pay for lighting many times greater than would have been necessary had a properly designed system been installed.

To insure an efficient and satisfactorily designed plan, the architect, builder and designer should cooperate. It is always advisable to have the advice of some illuminating engineer who probably can offer advice of a very desirable nature.

Referring again to the installation discussed above, Figure B of the accompanying sketch shows how this system could have been designed to secure a highly efficient and satisfactory result. The trough should be designed to accommodate angle reflectors. The angle reflectors should be used on every lamp, thus throwing the maximum amount of light out over the dome.

As several colored tonal effects are desirous, various colored lamps should be used.

By finishing the dome in some comparatively light color the different colored lighting tones will have a high reflective efficiency. This general layout not only will give commendable lighting effects but will greatly reduce the number of lamps necessary.

Elmwood Theatre to Install Wurlitzer

A $40,000 Wurlitzer Hope Jones orchestral organ will be installed in the Elmwood theatre, Buffalo this summer according to an announcement by Bruce Fowler, manager. The installation will necessitate the closing of the house for three weeks. The organ will be similar to that in the new Lafayette Square, Buffalo, which has created no end of comment. The Elmwood is one of the finest neighborhood houses in the Queen City of the Lakes.—Taylor.

American Seating Publishes Booklet on Layouts

The American Seating Company has recently issued a booklet entitled "Our Theatre Engineer Speaks." This pamphlet contains many valuable suggestions regarding the proper method of installing, selecting and laying out the seating plan for motion picture theatres.

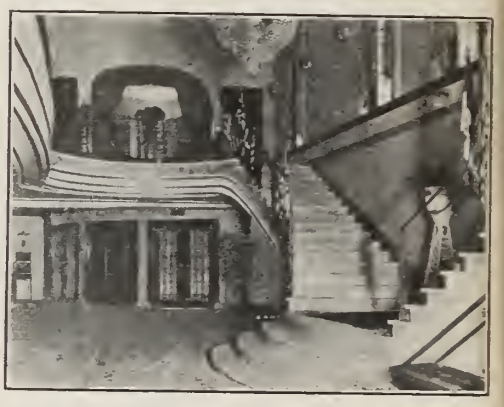
Photographic Methods of Testing Developers

The Research Laboratory of the Eastman Kodak Company has published a very commendable work by J. I. Crabtree of their laboratory, on Photographic Methods of Testing Developers. This subject is treated in thorough detail.

Harry Lucas Visits New York

Harry Lucas, of the Lucas Theatre Supply Company, Atlanta, Georgia, is now paying his fourth recent visit to New York City.

According to Harry, business has every indication of a boom for which he is making full preparation.



View of the entrance to the balcony of the Aldine theatre, Philadelphia, Pa.

Consolidated Coal Remodeling Theatre

The Consolidated Coal Company, who operate a theatre in Jerome, Pa., are rebuilding their theatre, which was burned down to the ground recently. The new theatre will have a seating capacity of 500 and be built of brick.—Wheeler.

Sam & James Vetal to Erect Theatre

Sam and James Vetal have obtained a twenty-five year lease on the property of Samuel Huskins on South Fourth St., and will erect a moving pictures theatre to cost about $50,000. —Wheeler.

FOR IMMEDIATE SALE WE WILL ACCEPT THE FOLLOWING LOW PRICES ON ADVERTISING MATTER:

TITLE	Press Books	6c 1 Sh.	18c. 3 Sh.	36c. 6 Sh.	$1.44 24 Sh.	20c 8x10 Photos.	25c 11x14 Photos	50c 22x28	5c Slides	5c. Col. Cuts
GRAIN OF OUST									8	2-1 Col.
OENNY FRDM IRELAND		8	8	4					2	
THE SNAIL		23	13	5					1	
MISS ARIZONA		44					7		1	
ZONGAR		55	17						10	
TO-DAY				5				5	7	
BERLIN VIA AMERICA		24	11	1	5	5	1			
WOMAN		40	30		4			1	18	
HUSHED HOUR			3	8	6		8	4	12	
WOMAN'S LAW									9	
SUSPICION		18	7	5					32	
LADY OF THE DUGOUT		4	34		3				22	
WHY THE BOLSHEVIK		110	50	32						
ALMA, WHERE DD YOU LIVE?		71	31	29			15	17	10	8-2 10-1
YOUR WIFE AND MINE		4	23	10			1		33	
HER GAME		3	21	28			1	5	18	
WINODW DPPOSITE		50	44	22			8	6	44	
MEN OF THE WEST	30	23	25	5						
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JIM CAMERON'S WIFE			3	2						
MR. NDBODY			7							

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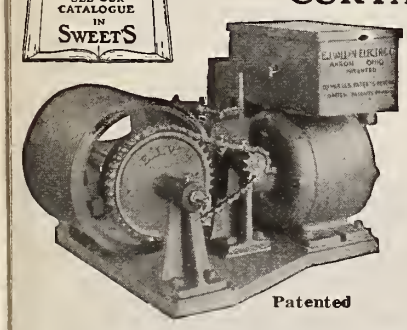
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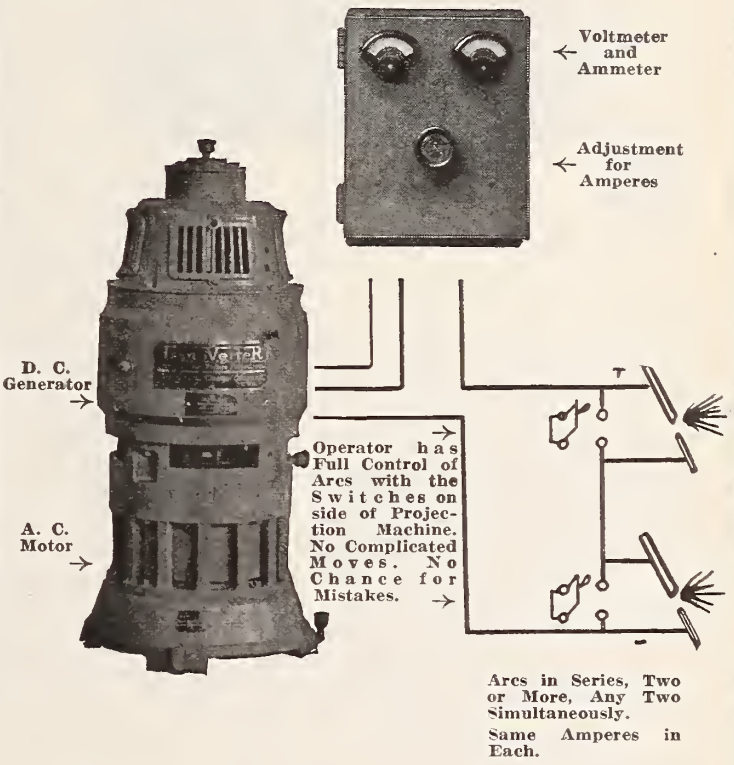


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N. A. M. L. FORUM

(Continued from page 98)

better at the best. But I can honestly say that every film I use leaves in first class condition minus the misframes and any other bad places.

Some time I will send in my idea of a signal for a change over.

Here's hoping that every fellow sees the need of co-operation with the moving picture industry and points the league.

Truly,
E. H. McGee,
Pastime Theatre,
Belton, S. C.

Dear Editor:

I have been a member for some time but have never written since I joined. Have just been sitting back and reading the good things that the other boys have been writing.

I like the looks of the diagram that Brother Hunter sent in but I should think it would be a little difficult to drill the holes through. Why not make that extension shutter shaft in one solid piece? That is the way I did it and it works better than the shaft that comes on the projectors, especially the Powers 6B.

I am sending you a sample of what I found at the end of six reels, each reel had just such work did to it. I think it is a dirty shame. Guess that some punch mark kings will never wake up unless the same thing happens to them that did to me a year or so ago. I was fined $5 for just such a trick. This happened to me by the Southern Enterprise Co. Oh, yes, I almost forgot, I want one of the new buttons. You will find the 25c. enclosed. Please send it as soon as possible and don't forget to send some labels.

Very truly yours,
C. A. Pritchett, No. 1662,
Majestic Theatre,
Cherokee, Okla.

Dear Editor:

Please find enclosed 50c in stamps as payment for two applications for membership to the Anti Misframe League that have already been forwarded you. Please send badges by return mail. Hoping that you can give this matter your prompt attention, I wish to remain,

J. C. Hitt,
Lyric Theatre,
Greenwood, S. C.

How to Use This Book

THE projectionist can use THE MOTION PICTURE NEWS to very good advantage in more than one way.

For instance, take the "Feature Release Chart" which may be found near the back of the book. Here is tabulated the length and date of release of the various features from which the projectionist may judge his running time and may also estimate the probable condition of the print he will receive.

The same holds true for the short feature and comedy release charts.

While the Technical Department of this publication devotes the space under the heading of this form entirely to the projectionist, a great many articles which are of extreme value and interest to the projectionist are often found in other parts of this section.

This department strives to keep its readers informed on all the latest developments in this field as well as the best accepted engineering methods for the motion picture theatre in general.

Dear Sirs:

I am sending you a report which I would like for you to publish. I sent one in the box of film to the exchange and give one to the manager. And he knows how the films come and go. I am in on the bronze button. Write me as soon as I can get mine and I will send you the money.

Yours,
J. G. Butt,
Glasgow, Ky.

Dear Editor:

Please send me some of the N. A. M. L. labels, my number is 1680. Also Chas. E. Williams, projection at the Beckley theatre, and whose number is 1681 has requested me to order him some of the labels.

Very truly yours,
John H. Hull,
Lyric Theatre,
Beckley, W. Va.

Dear Editor:

Inclosed find 25c in stamps for one of the new membership buttons, also a few labels.

Thanking you, I remain,

F. Britton,
218 East Ave.,
E. Norwalk, Conn.

Dear Sir:

Received your labels a week ago but have to write to you again as you only sent me a small supply. I wish you would send me plenty of them this time as we only run first-class stuff, and we hold 880 people. This is the biggest house in town. Would like to hear from you real soon.

Truly,
William D. Desilva, No. 1527,
721 Queen St.,
Alexandria, Va.

Gentlemen:

Please excuse me for waiting so long about writing for a membership with the N. A. M. L. I want to get in line. Please fix me up and give me my papers.

Very truly yours,
Clarence Owen,
Pastime Theatre,
Dora, Ala.

Dear Sir:

I saw your article in Motion Picture News announcing that the N. A. M. L. pins are ready for distribution. Please find the enclosed 25c. for one of these buttons I will write an article for the Forum later.

Yours truly,
Fred D. Yoder, No. 1660.
301 E. High St.,
Salem, Ohio.

Dear Editor:

I received the card O. K. and thanking you for same I will try to put all films in the best condition possible. Enclosed find 25c for which please send me a membership button. Also send a bunch of labels as I have never received any from you. I am thanking you for same. I am yours truly,

W. E. Wood,
Riggan Opera House,
Henderson, N. C.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members, send in twenty-five cents for membership button

Blank for New League Members

Member's Name.....

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Theatre.....

Name and Address of Theatre Manager.....

.....

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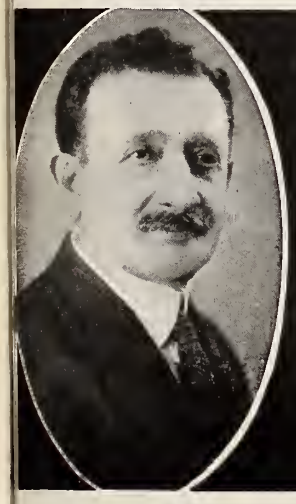
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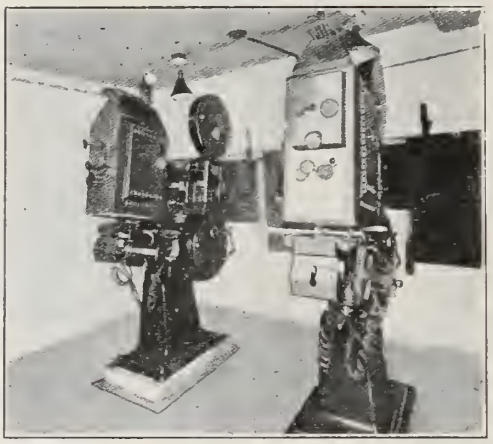
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Four New Model Motiographs Installed in One Night in San Antonio

Manger O. F. Spahr of the Enterprise Optical Mfg. Company reports very good business and big demand for the new Model Motiograph in Texas and Southern territory. Installation of eight new model Motiograph projectors has been completed in the W. J. Lytle Southern Enterprise theatres in San Antonio, Texas in the Rivoli, Wigwam, Princess and Royal theatres. At the last moment before installation it was decided to build a new operating room in the RoyalTheatre, which is one of the big first run houses of that city. Mr. E. J. Ferney, of the Enterprise Optical Mfg. Company, C. K. Goee, of the R. D. Thrash Theatre Equipment Company, C. C. Cook, of the Lytle Enterprise Theatre removed thirty-two chairs from the center of the balcony and constructed a concrete and steel booth installing the two new Motiographs, a motor-generator, a rectifier and compensarc, as well as plumbing fixtures, and all electric wiring from 11:30 one night until 10:30 A. M., next morning. At the same time these lives wires installed two new model Motiographs in the Marcus Lowe Southern Enterprise's Princess Theatre, a 1400 seat San Antonio house. Previous to this installation new model Motiograph Projectors were installed in the Rivoli and Wigwam Theatres by the same men who also installed eight Gardiner Velvet Gold Fibre Screens in various threatres in San Antonio.



Projection room of the Royal theatre, San Antonio, Texas, equipped with Motiograph machines

New Model Motiographs have recently been installed in the following Texas Theatres:

The New Gem Theatre, Texarkana, Texas.

The Emoryl Theatre, Emory Texas.

The Hope Theatre, Mexia, Texas.

The R. & R. American at Bonham, and installations are now in progress in the Rialto theatre at Beeville and the local distributor, R. D. Thrash reports a constantly increasing demand, which is very pleasing to himself.

California Leads in Proposed Theatres

CALIFORNIA

Hollywood—A brick theatre and store building costing more than $50,000 will be erected on the south side of Sunset Boulevard between Rodney Drive and Vermont Avenue, for Nick Lazarevich, 4628 Hollywood Boulevard. The building will be 50 x 135, auditorium 50 x 80, seating capacity about 800. Plans by F. A. Noyes, Jr. and Gordon La Barr, engineers, 1022 California Building, Hollywood, Cal.

Santa Ana—C. E. Walker, proprietor of the Princess theatre at 308 North Main Street, plans to erect a three story theatre building to cost approximately $75,000, on the site of the present structure. Structure will be 50 x 140, constructed of cement, seating capacity 1,000.

Westwood Park—Motion Picture theatre and four story building to be erected by Alex E. Levin and Samuel H. Levin. Architects, Reid Bros., who designed the Coliseum theatre. Theatre to be on the northeast corner of Ocean and Faxon Avenues, of steel and concrete with a frontage of 105 feet on Ocean Avenue and extend back a depth of 100 feet parallel with Faxon Avenue. Seating capacity 800.

Whittier — Whittier College Amphitheatre plans call for a seating capacity of 6,000, 2,500 of which are to be cemented in.

COLORADO

Manitou—Moller skating rink and motion picture theatre to be built, to be operated by L. V. Martin of Colorado Springs and H. J. Leddy of Manitou.

WASHINGTON

Port Angeles—New theatre to be built by Mack Davis, proprietor of the Dream theatre, to cost $60,000.

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Adventures of Sherlock Holmes

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Stan Laurel Comedies

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International Film Service Prod.
Messmore Kendall Productions
Pyramid Pictures Productions
Ray C. Smallwood Productions

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Arrow-Gerber Productions
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Pine Tree Productions
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Northwest Dramas
Muriel Ostriche Comedies
Speed Comedies

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Laughographs

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Educational Film Exchanges
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Christie Comedies
Gayety Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
Torchy Comedies
Vanity Comedies
Selig-Rork Short Reel Dramas
Robert C. Bruce Scenics
Lyman H. Howe Novelties
Chester Outings
Ollendorff's Sketchographs
Kinograms News Weekly
Cinal Films-Slow Speed

Equity Pictures
(*Distributed on State Rights*)
Clara Kimball Young Series

Export & Import
(*Distributed on State Rights*)
Selig Serial, 15 episodes

Famous Players-Lasky Corp.
Agnes Ayres Series
Constance Binney Series
Alice Brady Series
Ethel Clayton Series
Betty Compson Series
Bebe Daniels Series
Marion Davies Series
Ethel Ferguson Series
William S. Hart Series
Wanda Hawley Series
Jack Holt Series
May McAvoy Series
Thos. Meighan Series
Mary Miles Minter Series
Wallace Reid Series
Gloria Swanson Series
Rodolph Valentino Series
Cosmopolitan Productions
James Cruze Productions
Cecil B. DeMille Productions
William deMille Productions
George Fitzmaurice Productions
Jesse Lasky Productions
Ernest Lubitsch Productions
George Melford Productions
Fred Niblo Productions
John S. Robertson Productions
Penryhn Stanlaws Productions
UFA Productions (*Mia May*)
Irvin Willat Productions
Sam Wood Productions

Federated Film Exchanges
(*Distributed on State Rights*)
Chester Comedies, 2 reels
Hallroom Boys Comedies, 2 reels
Joe Rock Comedies, 1 reel
Screen Snapshots

Fidelity Pictures Corp.
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Features
12 Witner Comedies

First National Exchanges
Richard Barthelmess Series
Jackie Coogan Series
Katherine MacDonald Series
Anita Stewart Series
Constance Talmadge Series
Norma Talmadge Series
H. O. David Productions
Emerson-Loos Productions
Hope Hampton Productions
Thos. Ince Productions
Inspiration Picture Productions
Ernest Lubitsch Productions
Marshall Neilan Productions
Charles Ray Productions
Selig-Rork Productions
Mack Sennett Productions
John M. Stahl Productions
Trimble-Murfin Productions
King Vidor Productions
Charles Chaplin Comedies
Buster Keaton Comedies, 2 reels
Ben Turpin Comedies, 2 reels

Fox Film Corporation
Dustin Farnum Series
William Farnum Series
John Gilbert Series
Charles Jones Series
Shirley Mason Series
Tom Mix Series
William Russell Series
Pearl White Series
Twentieth-Century Series
Clyde Cook Comedies
Lupino Lane Comedies
Al St. John Comedies
Sunshine Comedies
Mutt & Jeff Cartoons
Fox News Reels

Geographic Film Corp.
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Paul Gerson Pictures,
(*Distributed on State Rights*)
Plum Center Comedies

Goldwyn Pictures Corp.
Betty Compson Series
Tom Moore Series
Mabel Normand Series
Benj. B. Hampton Productions
Allen Holubar Productions
Rupert Hughes Productions
Marshall Neilan Productions
Maurice Tourneur Productions
George Clark Productions
R. A. Walsh Productions
Irvin V. Willat Productions

Graphic Film Corp.
(*Distributed on State Rights*)
Vivian Martin Series

Wid Gunning, Inc.
Alder and Unander Productions
B. & C. Productions
E. J. & D. Carroll Productions
Al Gilbert Productions
Herz-Sascha Productions
Long Beach Motion Picture Prod.
Wray Physioc Productions
Rocks Productions
Victor Schertzinger Productions
Tuttle & Waller Prod.

W. W. Hodkinson Corp.
Hugo Ballin Productions
Benj. B. Hampton Productions
Edwin L. Hollywood Productions
T. Hayes Hunter Productions
Ward Lascelle Productions
Ernest Shipman Productions
Triart Productions
Irvin V. Willat Productions
Great Authors Series
Kineto Reviews
Official Urban Movie Chats

Houdini Pictures Corp.
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Houdini Series

Lee-Bradford Corp.
(*Distributed on State Rights*)
Josephine Earle Series
U. S. Moving Pictures Prod.
Squirrell Comedies

Metro Pictures Corp.
Viola Dana Series
Alice Lake Series
Bert Lytell Series
Mae Murray Series
Rex Ingram Productions
S. & L. Productions
Metro Classics

Pacific Film Company
(*Distributed on State Rights*)
Ora Carew Series
Chapman-Hall Vehicle
Henry B. Walthall Series
Folly Comedies, 1 reel

Pathe Exchanges, Inc.
Associated Exhibitors Prod.
Noble Johnson Productions
Louis Nalpas Productions
Playgoers Pictures Productions
Producers Pictures Productions
Revillon Freres Productions
George B. Seitz Productions
Charles Hutchinson Serials
Aesop's Fables
Gaylord Lloyd Comedies
Harold Lloyd Comedies
Paul Parrott Comedies
Snub Pollard Comedies
Harold Lloyd Re-issues
Rolin Comedies
Pathe Playlets
Pathe News
Pathe Review
Screen Snapshots
Topics of the Day

Producers Security Corp.
(*Distributed on State Rights*)
Irving Cummings Series
Cissy Fitzgerald Series

R-C Pictures Corp.
Pauline Frederick Series
Mildred Harris Series
Doris May Series
Sessue Hayakawa Series
William Christy Cabanne Prod.
Hunt Stromberg Productions
Hy Mayer Travelaughs
Starland Revue

Russell Productions
(*Distributed on State Rights*)
Frank Braidwood Series
Lester Cuneo Series
Neal Hart Series
Helen Gibson Series
Al Jennings Series
Fritzi Ridgway Series
Capitol Film Productions

Sanford Productions
(*Distributed on State Rights*)
Pete Morrison Series

Second National Pictures Corp.
(*Distributed on State Rights*)
Peggy Hyland Series
Madge Titheradge Series

Selznick Pictures
Elaine Hammerstein Series
Owen Moore Series
Eugene O'Brien Series
Conway Tearle Series
Ralph Ince Productions
Select Productions
Wm. J. Flynn Series
Selznick News Reels

Ernest Shipman
(*Distributed on State Rights*)
Sault Ste. Marie Films Ltd.

W. M. Smith Productions Co.
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Franklyn Farnum Series
Shorty Hamilton Series
Hart & O'Day Series

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(*Distributed on State Rights*)
Eddie Polo Serials

Sunset Productions
(*Distributed on State Rights*)
Jack Hoxie Westerns

Universal Film Mfg. Co.
Art Acord Series
Harry Carey Series
Lon Chaney Series
Priscilla Dean Series
Erich Von Stroheim Prod.
Century Comedies, 2 reels
Jewel Comedies, 2 reels
Neely Edwards Comedies
Star Comedies, 1 reel
Tom Santschi Westerns
Universal Westerns
Special Attractions
Universal Jewels
Leather Pusher Series
International News
New Screen Magazine
Serials

United Artists Corp.
Douglas Fairbanks Series
Mary Pickford Series
Rex Beach Productions
Whitman Bennett Productions
Distinctive Productions
D. W. Griffith Productions

Vitagraph, Inc.
Alice Calhoun Series
Corinne Griffith Series
Jean Paige Series
Earle Williams Series
Louis Mercanton Productions
Jesse Robbins Productions
Jimmy Aubrey Comedies
Larry Semon Comedies
Serials

Warner Brothers
(*Distributed on State Rights*)
Harry Rapf Productions
Monty Banks Comedies, 2 reels

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Featnre	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Cub Reporter, The	Richard Talmadge	Goldstone-S. R	5 reels	
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Hearts' Haven	Special Cast	Hodkinson	6 reels	
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	
Lady Godiva	Special Cast	Assoc. Exhib	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Miss Paul Revere	Special Cast	Rus. Clark Syn.-S. R.		
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tangled Trails	Neal Hart	Wm. Steiner-S. R.	5 reels	Dec. 24
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	5 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	5 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr 15

MAY

Featnre	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.		
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Man Worth While, The	Romaine Fielding	R. Clark Syn.—S. R.	6 reels	
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	A. B. Warner	R-C (Reissue)	5 reels	
Sonny	R. Barthelmess	First National	7 reels	
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib	5 reels	
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Watch His Step	Richard Talmadge	Guldstone-S. R.	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	
Over the Border	Betty Compson	Paramount	6 reels	
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	

JULY

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Domestic Relations	K. MacDonald	First National	6 reels	
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
Sonny	R. Barthelmess	First National	6 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed and Burning	Hoot Gibson	Universal	5 reels	
Trooper O'Neil	Tom Mix	Fox	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Cheerful Credit	Brownie	Universal	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger		Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	
Days of Old	Snub Pollard	Pathe	1 reel	
Do Me a Favor	Snub Pollard	Pathe	1 reel	
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop		Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough		Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
For Love of Money		First National	2 reels	
Fresh Start, A		Educational	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The		Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A		Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Just a Minute	Eddie Lyons	Arrow	2 reels	
Keep Moving	Eddie Lyons	Arrow	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The		Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat		Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol		First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	
Piper, The		Fox	2 reels	
Please Be Careful		Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A		Universal	1 reel	
Sheik, The		Fox	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie		Universal	2 reels	
Skipper's Policy, The	Dan Mason	Educational	2 reels	
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Speed 'Em Up		Universal	2 reels	
Spooks		Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull		Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Wise Duck, The	Fox		2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	**Truart**	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson		
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Death Trap, The (West. Dr.), Tom Santschi	**Pathe**	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Expose of Sawing a Lady in Half (Novelty)	**Clarion-S. R.**	**1½ reels**	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	**15 epis'des**	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	**1 reel**	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	**McGovern & Egler**	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		**1 reel**	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels**	
Magic Gems (Study)	**Prizma**	**1 reel**	
Matching Wits (Drama), Art Acord	**Universal**	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	**1 reel**	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**		
Pelican Island (Scenic)	**Truart**		
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 25**
Quaint Holland (Scenic)	Educational	2 reels	
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 25**
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel	Apr. 29
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	**Universal**	**18 episodes**	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Too Much Overhead (Educational)	**Educational**	**1 reel**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr.
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	**Kineto Review**	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	**Pathe**	**15 episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Live News from Correspondents

WASHINGTON, D. C.

Cosmos theatre closed Sunday evening, midnight, for a complete re-roofing, new stage, re-arrangement of orchestra pit, and other minor changes.

Julian Brylawski's previous announcement of a proposed new Cosmos has met an unexpected delay, due to a long-time tenant refusing to permit interruption to his business during building operations.

While conditions in small towns and rural sections of the Washington territory, are showing distinct improvement, some Baltimore, Washington and Alexandria theatres are closing or planning to close on account of the "summer slump." Daylight-saving as practised in Baltimore, carnivals, amusement parks, and block parties, all are blamed by Vice-President J. Louis Rome, of the Baltimore Exhibitors' League. Rome, who manages a chain of Baltimore theatres such as the Rialto, Apollo, Broadway, Sunset, and Capitol, said in a recent interview in the Baltimore Sun that business had gone to smash completely, and predicted a complete closing of movie palaces during the next two months. The Poplar and Apollo theatres had cut daily performances, only Saturday matinee and the six evening performances being retained. Their evening showings begin at 6 P. M. Some smaller houses are having their mortgages foreclosed. Operators who at current time rates earned from $48.45 up to $65 a week, receive only $20 to $25 a week, on the shorter hours. Orchestra musicians are being dismissed. Alexandria, Va., across the Potomac from Washington, has been hard hit by the closing down of the Virginia ship yards, and dismissal of some thirteen hundred railway employees at the nearby division points of six railway systems. W. H. Reed closes his lower King street house this week. One of the two colored theatres is closed, and the other has just been purchased by a local business man.

Harry Crandall and two of his executives, Messrs. Bell and Boyd, received a letter of thanks from the M. P. T. O. A. for their services as chairmen of local committees at the recent meetings here of their convention.

Local golf clubs are rather indignant at the attempts of Harry M. Crandall and John J. Payette to learn golf on their courses. As golfers, a local wit says, they are some lawn mowers.

WESTERN NEW YORK

H. Tobias, of the Princess, Corning, has purchased the Regent theatre in the Southern Tier City from Winifred Deuel.

Frank Bovay, of the Lyric, Binghamton, was seriously injured in an automobile accident last week.

Walter Hays, vice-president of the Mark-Strand interests, has signed up Pathe's "Nanook of the North," for showing at the Strand theatres in Buffalo, Syracuse and Albany.

Harry Greenman, who four years ago was assistant manager of the Victoria theatre, Buffalo, under Eddie Hyman, now at the Strand, Brooklyn, was a Buffalo visitor last week. Harry is now manager of the Fox Liberty theatre in St. Louis.

Charles F. Ast, 345 Niagara Street, Buffalo, has been found guilty by a jury in Supreme Court of the charge of manslaughter, first degree, growing out of the auto accident last December in which Charles C. Lodge, former assistant manager at Shea's Hippodrome, lost his life.

M. Shea is installing one of the largest Wurlitzer organs ever huilt in Shea's Hippodrome, Buffalo. The instrument will be ready this fall. A famous organist will be engaged to play it. The organ will be featured as one of the big attractions at the popular western New York house.

Vaudeville has been discontinued at the Cataract theatre, Niagara Falls, and motion pictures will be shown exclusively for the summer. The new Strand, next door to the Cataract, is expected to open late this summer. A. C. Hayman, head of the Cataract company, is also head of the Strand company. The new house will be one of the finest in the State.

The Griffin theatre, in Welland, Ont., has been leased by the Lambert Theatre Company. The house has been closed pending the decision on a policy for the theatre. The Grand and Lambert theatres will remain open all summer in Welland.

Free film shows are being given Sunday evenings at Erie Beach on the Canadian shore opposite Buffalo.

PITTSBURGH

The Million Dollar Grand, of Pittsburgh, celebrated its fourth anniversary this week.

C. J. Harden will be branch manager for the Hoy Reporting Service, covering the Pittsburgh territory.

The Pittsburgh Motion Picture Supply Co. is the latest concern to enter the local supply field. They will be located at 636 Grant Street, the quarters formerly used by the Hollis-Smith, Morton Co. The new firm has the exclusive agency for the Motiograph Machine as well as a complete line of motion picture accessories.

Pete Santy is completing a movie theatre to seat about four hundred at Anawalt, W. Va.

The West Virginia Amusement Co. has awarded a building contract to the Valley Engineering Co. for a $300,000 theatre. Work on the structure has begun and it is expected to be completed within a few months. J. E. Watson, Jr., is the president and Samuel Brady is the secretary of the new company.

The following concerns are now housed in the new film building on Forbes Street. Hollis, Smith, Morton Co., S. & S. Film Supply Co., Quality Film Corp., and the Select Film Co.

C. Benson, of Wilcox, has purchased the interest of C. H. Burgeson, one of the owners of the Star theatre in the above town. The other owner is a Mr. Aldrich.

John G. Furrer, for over three years with the Standard Film Co., has changed his vocation and is at present selling automobiles for the Erny Motor Co., dealers in Chevrolet and Willys-Knight cars.

Joe Simons, who formerly was house manager for the Nemo theatre, Johnstown, has been appointed manager of the Deford theatre, Martinsburg, Pa., a few miles out of Altoona.

Mike Rosenbloom, of the Majestic theatre, Charleroi, has taken over the Liberty theatre, Bentlyville, and will run for three days a week.

George Ridenour & Sons, who operate the Photoplay theatre at Rockwood, Pa., have taken over the Grand theatre, of Somerset, and will operate both theatres.

Mr. Elliot, owner of the Star theatre, in Vandegrift, has taken over the Kiski theatre of the same town, and will operate both theatres. Mr. Elswick expects to take a trip to Sweden very shortly.

Mike Hogan, formerly on the road for the Vitagraph Exchange, is now on the main line for Universal.

Bennie Gould, for the past four years on the road for the local Fox Exchange, has been promoted to the branch management of the Albany office for the same concern.

Chas. Lynch succeeds W. R. Johnson as assistant branch manager for Pathe. Mr. Johnson has been transferred to the West Virginia territory.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

HOW CAN THEY TELL?

We all read announcements from time to time wherein manufacturers of new machines (and "improved" ones too) tell the world that their new machines will stand up for ten years without repairs.

HOW DO THEY KNOW?

THEY DON'T!!!

But they believe that they have the same right to borrow Simplex advertising claims as they have to borrow Simplex construction features.

Perhaps they have—

BUT THERE IS ONLY THIS DIFFERENCE BETWEEN THEIR CLAIMS AND OURS

THEIRS IS ONLY ON PAPER!!

SIMPLEX CLAIMS FOR SUPREMACY
ARE BASED ON THE FACT THAT

TODAY THERE ARE THOUSANDS OF 7, 8 and 9-YEAR-OLD SIMPLEXES IN ACTUAL USE

SO WHY SHOULD YOU EXPERIMENT?

THE PRECISION MACHINE CO. INC.
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Rothacker Prints

Of Course!

JULY 8, 1922

Motion Picture News

Reg. U. S. Patent Office



DON'T FAIL

To send back the Babson-Columbia University—*Motion Picture News* questionnaire now in every exhibitor's hands.

The questionnaire will establish gross income and taxation of the industry; average admission price and its decline; average feature rental price and its advance; theatre operation cost, and many other pertinent facts. In a word

It will present the first solid business facts we have ever had.

SEND YOUR QUESTIONNAIRE BACK

L. XXVI No. 2 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — *729 Seventh Avenue, New York* — *Chicago*

OPENING THIS WEEK

Our New Laboratory at Flushing, Long Island

Location: Only 20 minutes from Times Square by our speedy delivery vans.

Capacity: Three million feet a week.

Equipment: Latest type automatic developing and printing machines. *Tube System,* insuring clean prints. No handling of film.

Staff: Expert technical staff, with lifetime training in motion-picture laboratory work, many of them graduates of the Gaumont laboratories in Paris and New York.

Negative Insurance: Lowest rate in New York—43.8 cents per hundred. Four vaults of modern design conforming fully to fire regulations assure maximum protection.

Raw Stock: We prefer using only highest grades, but our superior equipment enables us to make good prints from any grade on the market that the producer may wish to use.

Prices: It is not our policy to cut prices—but our rates will be found to be *the lowest,* based on quality of stock and perfection of prints.

Service: Special cutting, editing, and projection rooms are provided for our patrons. Our laboratory and staff are always at their service.

Credit: To responsible producers we can arrange satisfactory terms.

THE ASSOCIATED SCREEN NEWS, Inc.

Laboratories:
Flushing,
Long Island
Telephone: Flushing 2211

Executive Offices:
120 West 41st St.
New York City
Telephone: Bryant 1939

41 Great Paramount Pictures

No. 5

A picture so spectacular that it makes other spectacles look like toys—and so deep and vital in heart-interest that it will thrill and amaze every audience.

Nothing so big, so affecting, so unforgettable has ever been offered. This picture ran eleven weeks at the Criterion on Broadway to crowded houses and New York critics called it the greatest picture ever made.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

If It's Worth Showing



Great pictures with poor advertising do some business —
Poor pictures with great advertising do a little business—

But

Paramount Pictures
with
Paramount Advertising

Beat the World



COLORED SLIDE

COLORED INSERT CARD



4 COL. NEWSPAPER AD.

GLORIA SWANSON
in "Her Gilded Cage"

5 COLOR HERALD



It's Worth Advertising!

PARAMOUNT has the greatest line-up of pictures ever announced, on its fall schedule. You know that.

And the accessories for the "Famous 41" are as good as the pictures!

The exhibitor gets everything he can possibly need to put these pictures over. All the Paramount accessories are of top quality, brilliantly conceived and strikingly executed.

The more you advertise the more you make!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION



8 Strong Goldwyn Pictures for current showing



With Helene Chadwick, Claude Gillingwater and James Rennie

Basil King's

The Dust Flower

Rupert Hughes'

The Wall Flower



With Colleen Moore

Zane Grey's

When Romance Rides

A Ben B. Hampton Prod.



With Claire Adams, Carl Gantvoort and Jean Hersholt

Gouverneur Morris'

Yellow Men and Gold



With Helene Chadwick and Richard Dix

BETTY COMPSON *in*

ALWAYS THE WOMAN

Zane Grey's

Golden Dreams

A Ben B. Hampton Prod.



With Betty Compson

Head Over Heels

starring

Mabel Normand

Mr. Barnes of New York

starring

Tom Moore



With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors.

Every picture has exploitation angles that mean business.



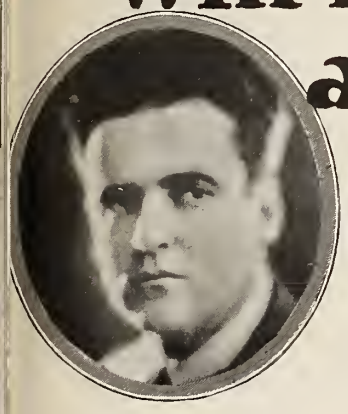
With Mabel Normand



With Tom Moore

Strong Pictures When You Need Them Most !

and for 1922-1923 Goldwyn will make only 20 pictures *all big ones*



MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.



ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.



R. A. WALSH

has begun production on "Captain Blackbird," his first big picture, at the Culver City Studios.

EACH of these twenty pictures is being produced as carefully as though it were intended to be the one big picture of the industry. No expense is spared in making it.

Goldwyn will not include in this Twenty any picture that is not a powerfully strong special. These will be BIG pictures—remember that!

Because we will not produce a single ordinary picture you will not be obliged to sign up for a great many films that are not strong in order to get the big one you really want.

You will see each picture before you are asked to book it.

GOLDWYN

announces the purchase of the Greatest Motion Picture Property in the history of the screen.

BEN HUR

(Purchased from A. L. Erlanger for close to $1,000,000)

We will make "Ben Hur" the most colossal motion picture of all time.



RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.



MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.



E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story.

Remember! 20 Pictures-All Big Ones!



Priscilla Dean as Cigarette in "Under Two Flags"



Forest fire scene from "The Storm"



Reginald Denny, star of "The Kentucky Derby"

Making New Series of "Leather Pushers"

"THE Leather Pushers," the series of two-reelers made as Universal-Jewels from H. C. Witwer's amusing Collier's stories of the prize ring, have proved such a screen success that Universal is to make more of them. The original series of six will be increased by six more, made by the same director, star and featured players.

"The Leather Pushers" series was directed by Harry Pollard, with Reginald Denny in the starring role. Denny's chief supporting player was Hayden Stevenson. Among the leading women used during the series were Norma Shearer, Doreen Banks and Elsa Petersen. Since the completion of the first series, Denny has been made a regular Universal star, and Pollard a regular Universal director. Denny is to be taken from five-reel productions long enough to produce the remaining Witwer stories.

Babby Peggy Pictures to be "Specials"

Hereafter, pictures made by Baby Peggy, the popular child star of Century Comedies, will be released as Baby Peggy-Century Comedy Specials, it is announced.



Eileen Percy in "The Flirt"

"The Storm" Packs Capitol

Universal-Jewel Production Wins Commendation of New York Critics

"THE STORM," Universal's Jewel screen production of Langdon McCormick's celebrated stage drama, had its world's premiere presentation last week in the Capitol theatre, New York City, and set a pace for itself in the esteem of the picture-going public as one of the greatest successes of the year.

Universal hails it as the greatest Universal picture since "The Heart of Humanity," and predicts it will far exceed that box-office marvel in its money-making power. Film men who have seen it, and the newspaper critics who have reviewed it, unite in placing it at the pinnacle of screen achievement.

Samuel Rothapfel, manager of the Capitol, booked "The Storm," on sight. He characterized it as a "great picture" when he booked it. After he saw the crowds which flocked to his theatre last Sunday night, at the opening of "The Storm," causing a sell-out early in the evening, and again later, he labelled the feature as the best picture shown in the Capitol in a long time.

Newspaper critics were loud in their unstinted praise of "The Storm."

"One of the greatest works of screen art of the year is 'The Storm,' a Universal-Jewel production, at the Capitol this week," said the New York World. "Paeans of thanksgiving are due Reginald Barker, director, and the three principals of the cast of six, Virginia Valli, House Peters and Matt Moore. They have produced one of the classics of the cinema.

"The Capitol should be jammed to capacity all week for this picture. It merits the limit of patronage of the picture-going public."

'The Winning Nine' Ready

Nine Universal Attractions Form First Group for Fall Release

INSTEAD of a Star Series, Universal is going to sell its big five-reel features this year in blocks of nine. The pictures themselves will be released one each week, instead of three a month, as was the case last year. In these nine it is planned to have two features each of four stars, and one feature made by a special company in which the biggest stars available will be utilized. The four stars represented in the series are Herbert Rawlinson, Gladys Walton, Frank Mayo and Hoot Gibson. Among the stars scheduled to appear in the all-star casts are Henry B. Walthall, Marjorie Daw, Mahlon Hamilton, Gladys Brockwell, Stuart Holmes, and Ralph Graves.

The first feature of the Winning Nine, by which name the first block of features is to be called, is "Don't Shoot," starring Herbert Rawlinson and directed by Jack Conway. The second will be "Paid Back," an all-star picture directed by Irving Cummings; the third, Gladys Walton in "Top o' the Morning," directed by Edward Laemmle, and the fourth, Hoot Gibson in "The Galloping Kid," directed by Nat Ross.

The others are "Caught Bluffing," starring Frank Mayo and directed by Lambert Hillyer; "Confidence," starring Herbert Rawlinson and directed by Harry A. Pollard who made "The Leather Pushers"; "The Long Chance" directed by Jack Conway with Henry B. Walthall, Marjorie Daw, and Ralph Graves; "The Girl Who Ran Wild," starring Gladys Walton, from Bret Harte's story (M'Liss) directed by Rupert Julian, and "False Play," a Hoot Gibson picture directed by Nat Ross.

Priscilla Dean Best in "Under Two Flags"

"UNDER Two Flags," Universal's great Jewel production, with Priscilla Dean in the starring role, of Ouida's famous novel and stage play, has been completed at the Universal City studios and the film now is being cut and edited by Tod Browning, the director. It is said to be Miss Dean's greatest screen portrayal. As Cigarette, "the daughter of the regiment," she has a role entirely different from any heretofore enacted by her.

"Under Two Flags" is scheduled for release in November. Included in the cast are James Kirkwood, John Davidson, Stuart Holmes, Ethel Grey Terry and others.

London's "Fish Patrol" as Universal Series

Universal is preparing to produce a series of two reelers based upon Jack London's famous "Fish Patrol" stories. This series will be one of the best sea-series ever attempted.

The stories deal with the patrol established to maintain order among the rough fishermen of mixed nationality that operate in San Francisco Bay.



Gladys Walton, Universal favorite



Art Acord, star in "Days of Buffalo Bill"

Radio Laboratory Built for "The Radio King"

In preparation for its production of "The Radio King," a chapter-play based on the marvels of the radio-phone, Universal has installed one of the most powerful radio broadcasting stations in the country at Universal City, and also has equipped a large radio laboratory. A committee of nationally known experts on radiotelephony is being assembled to direct the working out of advanced radio experiments for the serial.

Acord to Be Featured in Lumber Jack Series

As soon as Art Acord, now recuperating from an automobile accident, is on his feet again, he will be starred in a series of two-reelers written around the life and adventure of the lumber camps. The pictures will be known as the Lumber Jack Series, and will be filled with thrilling episodes and spirited action, it is promised by George Levine, Universal's new Short Subject Sales Chief.

Four Century Comedies for July Release

FOUR rollicking Century Comedies are announced for July release through Universal exchanges.

"Live Wires," the two-reeler for release July 5, features Brownie, the dog-star, and Johnny Fox. The cast includes Edna Gregory, Baby Delemeter and Jackie Morgan.

"Apartment Wanted," to be released the following week, stars Lee Moran. It was directed by Alf Goulding and shows the popular comedian in a lot of new apartment hunting gags. Edna Gregory, George Monberg, Alberta Vaughn and Jackie Morgan are in the cast.

On July 19 will come a wonderful "kid" picture, "You and Me," entirely enacted by youngsters. It features some fancy diving by children. The final Century release for the month will be "Hello, Mars," with Harry Sweet and Johnny Fox.

October Release for "Human Hearts"

"HUMAN Hearts," Universal's long heralded Jewel production of Hal Reid's famous stage drama, will be released early in October, it is announced by Art Schmidt, newly appointed sales chief at 1600 Broadway.

Few stage plays have had the vogue of "Human Hearts." A decade or so ago no theatre season was complete unless a "Human Hearts" road show passed through. Universal predicts that its picture will prove just as popular.

House Peters, the virile lead in "The Storm" and other great successes, is the star. He is supported by a strong cast, including George Hackathorne, Edith Hallor, Ramsey Wallace and others equally as well known.

King Baggot directed the production, and is said to have turned out a master-piece of screen art in his homely delineation of the characters and incidents of the play.

"Human Hearts" is said to be a worthy successor to "The Storm" in Universal's schedule of Jewel releases.

Harry Carey Successes Now in 2-Reel Series

A distinct novelty in "westerns" is promised by Universal in the form of a revival of Harry Carey successes, which now are being cut down and re-edited for release as two-reelers.

There will be a series of eight of these pictures—one a week beginning about the middle of September. They will be concentrated editions of the popular western star's best work. The entire list will be announced soon.



Virginia Valli, new Universal star



House Peters stars in two big fall pictures

Universal's Fall Jewels Strongest in History

The most imposing list of Universal-Jewel productions ever lined up for release are announced for the coming fall and winter by Carl Laemmle, president of the Universal Film Manufacturing Company.

Beginning with "The Storm," the House Peters production now creating a sensation in New York, the list includes a new picture by Priscilla Dean, another House Peters special, and several strong all-star features.

"The Storm" is scheduled for general release in September. It will be followed in October by "Human Hearts," another House Peters picture, adapted to the screen by King Baggot from Hal Reid's famous stage play.

Then will come "Under Two Flags," Priscilla Dean's long heralded portrayal of Ouida's world-famous novel. Tod Browning directed this picture and is said to have made a screen classic of it.

"The Kentucky Derby," a thrilling picturization of Charles T. Dazey's popular racing melodrama, "The Suburban" has been completed by King Baggot, with Reginald Denny in the starring role, and will be released in December. Parts of the picture were taken during the Kentucky Derby at Churchill Downs, Louisville, this year.

Following "The Kentucky Derby," Universal will release "The Flirt," featuring Eileen Percy and Helen Jerome Eddy. This is a screen production of Booth Tarkington's celebrated novel of the same name. It is being directed by Hobart Henley.

Carl Laemmle "Talks" in Sat. Eve. Post Ads

BEGINNING July 15, Universal pictures will be advertised weekly in the Saturday Evening Post, in a column uniquely designed to appeal to the theatre-goer along the same lines as Mr. Carl Laemmle's well known Straight - from - the - Shoulder Talks to exhibitors. The campaign is calculated to be of great benefit to Universal's exhibitor patrons. The first ad will deal with Universal-Jewels.

"Days of Buffalo Bill" Praised by Educator

Ernest L. Crandall, Director of Lectures and Visual Instruction for the Board of Education, New York City, has persuaded Universal to give him pre-release excerpts from "In the Days of Buffalo Bill," the forthcoming "thrills from history" chapter-play.

The New York educator, after pre-viewing the serial, was loud in his praise of its entertaining and instructive values, and asked for the loan of a number of historical excerpts, including those dealing with Abraham Lincoln and the closing days of the Civil War.

Crandall has asked permission of Universal to show these excerpts at the meeting of national educators, now taking place in Boston. He also has applied to Universal for permanent possession of the film for regular use in the New York City schools.

"In the Days of Buffalo Bill," which was directed by Edward Laemmle, with Art Acord in the starring role, deals with the thrilling events in American history from 1865 to the building of the first transcontinental railroad.

Novelty Reel Issued by Int. News

INTERNATIONAL NEWS has just announced the issue through Universal of a series of weekly novelty reels to be known as The Mirror, which is to feature interesting news movies of a decade ago and more.

The first issue, which is being released in various first run theatres as a try-out, contains pictures made twenty-five years ago, when the moving picture camera was hardly more than an experimental toy. They are pictures of President McKinley's inauguration.

Neely Edwards to Make More Tramp Comedies

Neely Edwards, the eccentric screen comedian, has proven such a success in the "Nervy Nat" tramp impersonations adopted in his recent one-reel Comedies, made and distributed by Universal, that it has been decided to continue the "Nervy Nat" series indefinitely. The latest, is "Easy to Cop."



Baby Peggy—Century Comedy Starlet

The Pledge has been kept

By R-C Pictures Corporation

To the Exhibitors of the World



THE statements that have been made—the adjectives that have been hurled—the prophecies that have been uttered—the expectations that have been aroused in the minds and hearts of thousands of film men in every city, town, village and hamlet in the country have not been in vain. . . .

The picture that will uphold the reputation of the entire industry—that will give the public a new and bigger insight into the rare beauties of what fine pictures can accomplish in rare entertainment—the picture is here. . . . It's "IN THE NAME OF THE LAW" (an Emory Johnson Production) Directed by Dame Nature—God's own story of every town that dots America. . . . Speak to your nearest R-C Exchange Manager NOW and—

Keep your eye on R-C

R-C Exchanges will hereafter be known as FILM BOOKING OFFICES of America

HAROLD LLOYD
IN
"GRANDMA'S BOY"



HIS FIRST



5

PART FEATURE

PRESENTED BY HAL ROACH


Contract
No:-
1
Symphony, Los Angeles,
Dr. H. B. Breckwedel,
May 14th — Indefinite
2
Strand, San Francisco
Mr. M. L. Markowitz
July 9th — Indefinite
3
Mark Strand, New York City
Mr. Joseph Plunkett, Mg. Dir.
Opening Sept. 3rd or 10th
Now Booking for the Fall Season
through
Associated Exhibitors
Arthur S. Kane, President
Foreign Representative Sidney Garrett
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Every One a Winner

Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-1923. To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat. The public shops for movies now with the discerning eye of a woman who can only afford one hat a season.

What the public shops for is the Special Production.

And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irresistibly, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits.

METRO PICTURES CORPORATION

ROBERT Z.
LEONARD
Presents

MAE
MUR

In a Photoplay
more gorgeous than
PEACOCK ALLEY

BROADWA

by EDMU

A TIFFANY *Productio*
M.H.HOFFMAN, *Vice-pr*
ident and General Manager



Jury Imperial Pictures L
Exclusive Distributors thro
Great Britain-Sir Wm. Jury

The resplendent romance of a girl who knew her Broadway better than her own heart . . . .

RAY

. . . more swiftly dramatic than FASCINATION

AY ROSE

OULDING

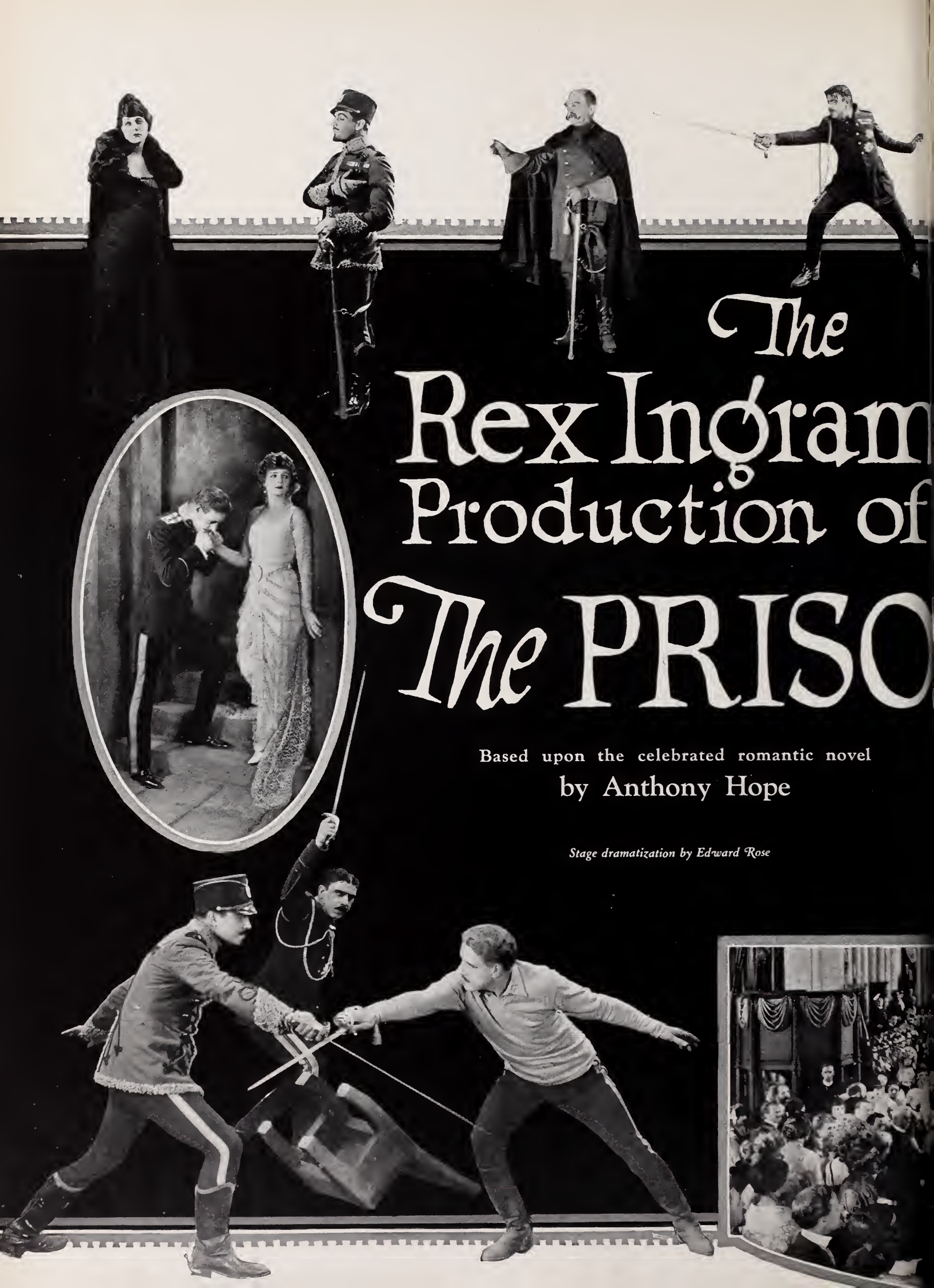




Distributed Exclusively by

METRO

PICTURES CORPORATION . .



The Rex Ingram Production of The PRISO

Based upon the celebrated romantic novel
by Anthony Hope

Stage dramatization by Edward Rose



Box Office Appraisals:

"A great attraction picture."
—Arthur James in the Moving Picture World.

"Sure fire box office and will certainly please."
—Film Daily.

"One of the real features of the year."
—Motion Picture News.

"Should reap a harvest for any exhibitor."
—Moving Picture World.

"Rex Ingram has rung the bell again."
—Exhibitor's Herald

"Pure Romance and Enchantment."—*Picture Play.*



Mr. Rex Ingram

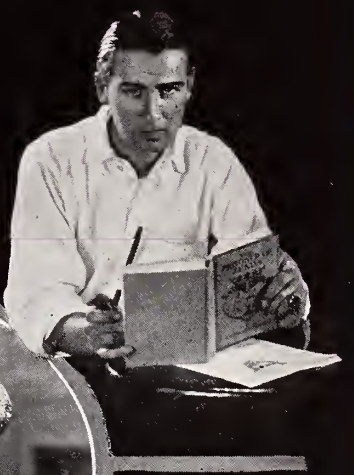
NER of ZENDA

Made and Released by

METRO

PICTURES CORPORATION . . .

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain—Sir Wm. Jury, Mng. Director.







Scenario by MARY O'HARA
Photography by JOHN F. SEITZ

VIOLA DANA *in*



The Prize Infant of the Infant Industry

See what the trade press said:

"A sure fire number that is real entertainment. It is just the sort of picture that they all like."—*Film Daily.*

"It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn."—*Moving Picture World.*

"If the public fails to respond to this feature, then you should lock up your door and throw the key into the gutter."—*Motion Picture News.*

Book It!











IRVIN S. COBB'S
CELEBRATED STORY

THE $5 BABY

A HARRY BEAUMONT
Production ···· *Scenario by*
REX TAYLOR ····

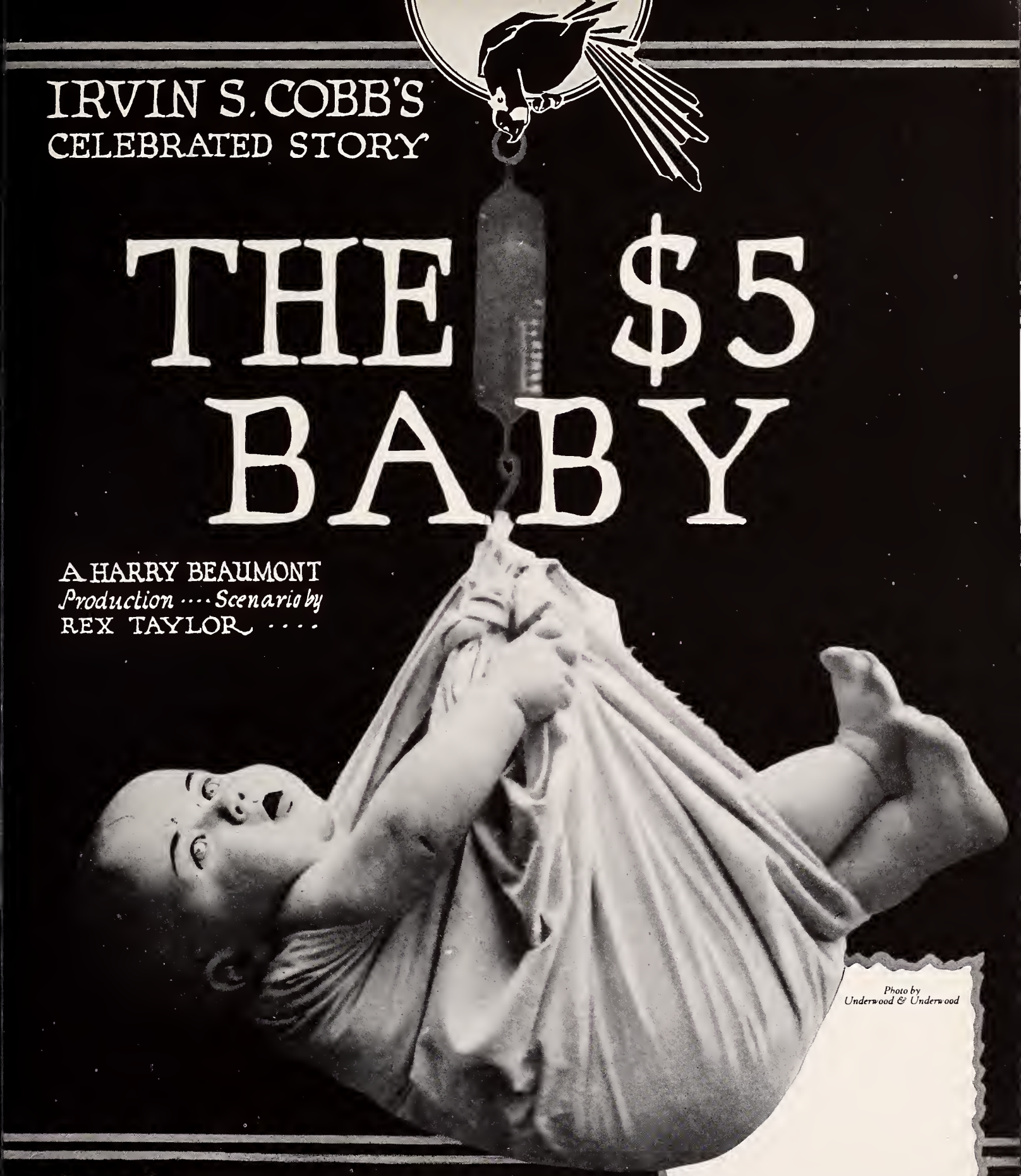


Photo by
Underwood & Underwood

THE FIVE DOLLAR
BABY IS A
YOUNGSTER
WORTH
HIS WEIGHT IN
RADIUM

METRO
PICTURES
CORPORATION

HARRY GARSON *Presents*

CLARA KIMBAL



in

an amazing photoplay of mystery and danger and a faith built upon falsity—

THE H
OF N

by RICHAR





L YOUNG



A novel of national renown. Strikingly successful as a serial in Collier's Weekly. Now a best-selling book, published by E. P. Dutton and Co.

ANDS
ARA

ASHBURN CHILD

(Present United States
Ambassador to Italy)

stributed
cting New York and in northern New Jersey by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive distributors throughout
Great Britain -- Sir William Jury ... Managing Director



Hunt Stromberg
Presents
A Series of Eight

BULL MONTANA COMEDIES



...They'll manhandle your box-office records!

All are two reels in length . except the first . which is a three reeler entitled ..

THE







They're funny—

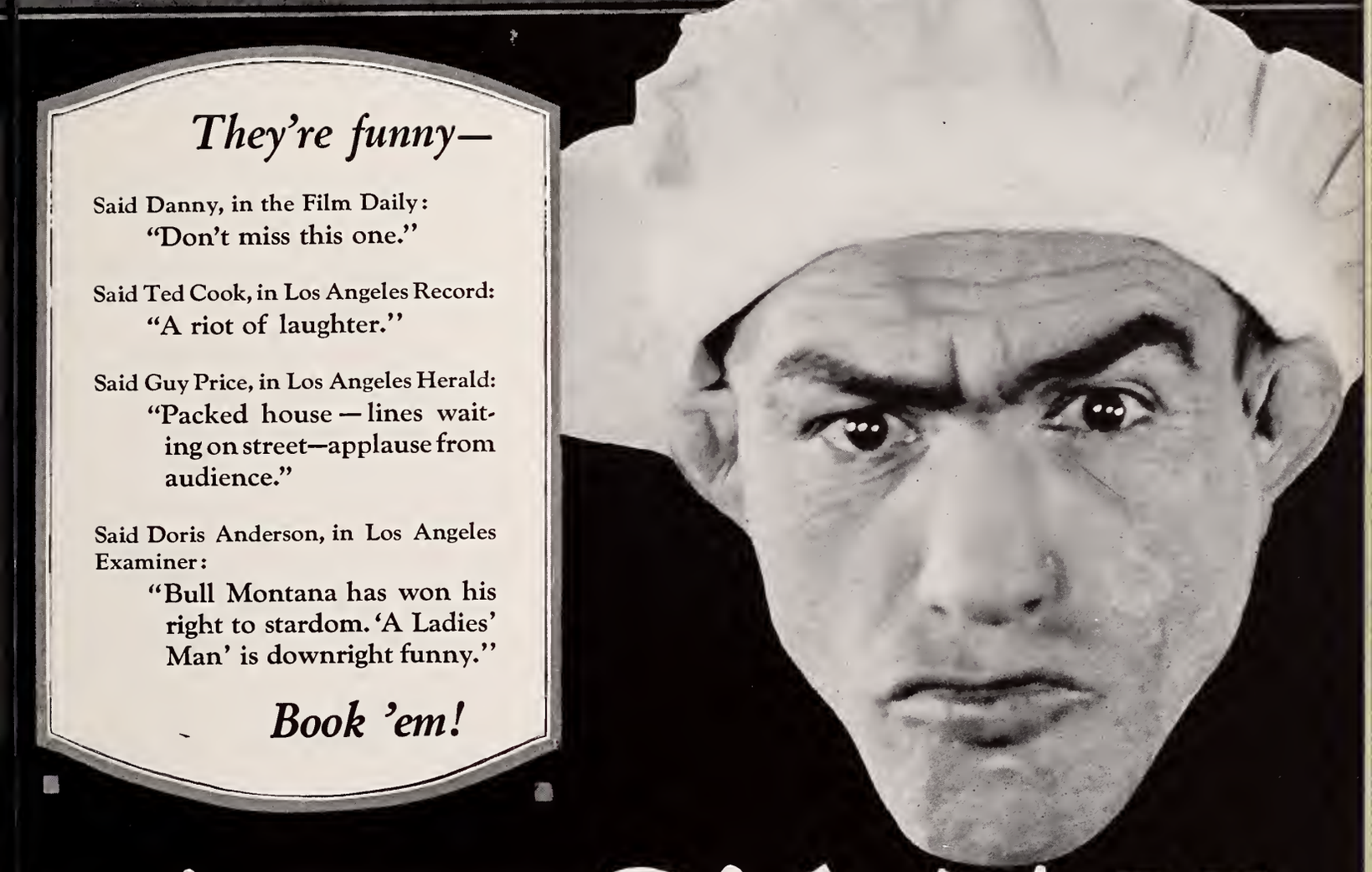
Said Danny, in the Film Daily:
"Don't miss this one."

Said Ted Cook, in Los Angeles Record:
"A riot of laughter."

Said Guy Price, in Los Angeles Herald:
"Packed house — lines waiting on street—applause from audience."

Said Doris Anderson, in Los Angeles Examiner:
"Bull Montana has won his right to stardom. 'A Ladies' Man' is downright funny."

Book 'em!



LADIES' MAN

SHOW IT AND GET A FULL NELSON ON PROSPERITY ...



METRO
PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain .. Sir William Jury, Managing Director ...

LOUIS B. MAYER
will present



Coming

4 Fred Niblo Productions

Fred Niblo—

—the man who made "The Mark of Zorro" "The Three Musketeers" "Blood and Sand"

will stage for Metro release four super-productions during the coming year.

A finished and dynamic artist, a product of the best in the American theatre, Mr. Niblo possesses an instinct of popularity in his work which has given him the unequalled record of never having made a failure.

Distributed Exclusively by

METRO

Special Stories Series



Coming

These unusually meritorious fiction creations by the foremost American short-story writers and photoplaywrights

Country Love *by Hulbert Footner*

East of Suez *by E. Lloyd Sheldon*

The Girl in the Gilded Cage *by Marion Fairfax*

A Temporary Marriage *by Cardell Hale*

The House on the Avenue *by Cosmo Hamilton*



Will be screened as Special Productions, enacted by distinguished casts, headed by

BILLIE DOVE

PICTURES CORPORATION

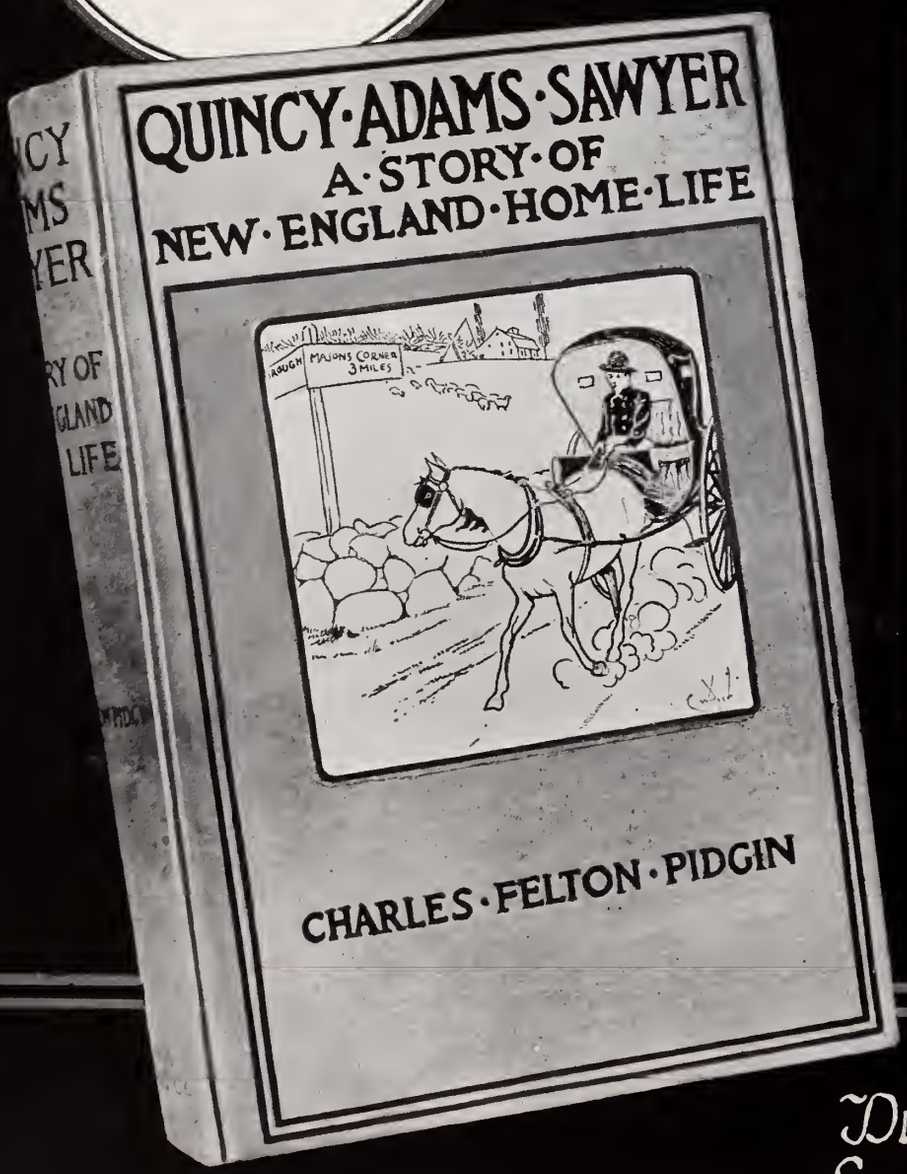
Jury Imperial Pictures' Ltd., Exclusive Distributors thruout Great Britain ... Sir William Jury, Managing Director.

The GREATEST *of* HOME-FOLKS STORIES



QUINCY ADAMS SAWYER

A book as popular as supper-time. The most human of the family of "Way Down East" and "The Old Homestead"



The book
has been read in a million and a half homes.

The play
has been cheered in every Opera House in the United States.

The picture
will be a clean-up.

A METRO
ARTHUR SAWYER HERBERT LUBIN
PRODUCTION

Distributed Exclusively by ME



Coming'

LAURETTE TAYLOR

in the
Play that has
Thrilled 14,925 Audiences

In New York	705 times	In India	65 times
In London	1001 times	In the Far East	20 times
In United States	7827 times	In Honolulu	3 times
In England	5791 times	In South Africa	229 times
In Australia	701 times	In Scandinavia	23 times
In Holland	152 times	In France	114 times

Now playing in Madrid, in Rome and in Paris
250,000 copies of the book have been sold

The Play Has Thrilled
14,925 Audiences

The Picture
Will Thrill
Yours



in

PEG O' MY HEART

by J. HARTLEY MANNERS

TRO PICTURES CORPORATION

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain... Sir Wm. Jury, Mng. Director.

Book Metro Solid

Every one of these productions is a box office winner

The first fall releases:

Mae Murray *in* Broadway Rose
Viola Dana *in* The Five Dollar Baby
The Rex Ingram Production, The Prisoner of Zenda
Clara Kimball Young *in* The Hands of Nara
Bull Montana *in* The Ladies' Man

And these to follow later:

Super-Cast, headed by Billie Dove *in* Country Love
Metro-SL Special Production *of* Quincy Adams Sawyer
Laurette Taylor *in* Peg O' My Heart
Fred Niblo Production *of* Picture Not Titled
Rex Ingram Production *of* Picture Not Titled
Viola Dana *in* Page Tim O'Brien
Mae Murray *in* Picture Not Titled
Clara Kimball Young *in* Enter Madame
Super-Cast headed by Billie Dove *in* East of Suez
Metro-SL Special Production *of* Your Friend and Mine
Bull Montana *in* Picture Not Titled

Metro will release nothing but the greatest super-productions this season

Book Metro Solid

METRO PICTURES CORPORATION



The Only Scenic Picture Ever Held Over!

"MY COUNTRY",

Wilderness Tales *by* ROBERT C. BRUCE

Played the Capitol Theatre, New York, the week of June 4th and was held over during week of June 11th. Read what S. L. Rothafel says in his program:

"'MY COUNTRY', the Robert C. Bruce picture which is being presented this week, whose only story is that of the natural beauties of the Pacific northwest, seemed to us too inspired and beautiful to 'adapt' music to it. Mortimer Wilson, the well known American composer, who is attached to the Capitol staff, has therefore written an original symphonic score from the theme of 'My Country 'Tis of Thee', a procedure which we believe is another milestone in the development of motion picture entertainment."

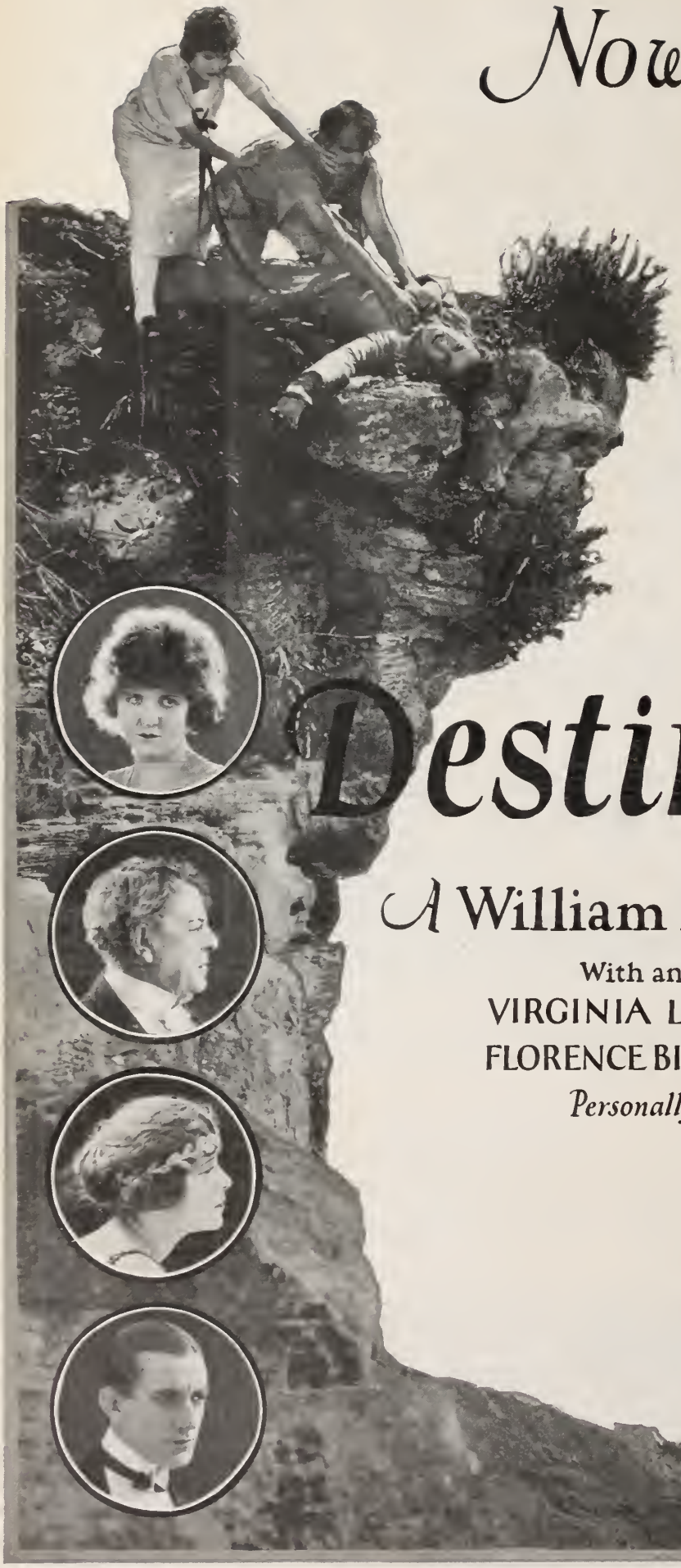
One of Educational's Nationally Advertised Short Subjects

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President



Now Ready

A story as fast as they make them—romance, drama, comedy, melodrama; action, airplanes; speeding motorboats; society. The work of the dynamic director who made "Within the Law," "The Lone Wolf's Daughter" and a score more successes.

And not alone four widely featured screen stars but an array of supporting notables including: *Wm. B. Davidson, Mario Majeroni, Ida Darling, Albert Roccardi, Arthur Housman.*

Destiny's Isle

A William P.S. Earle Production

With an all star cast including

VIRGINIA LEE GEORGE FAWCETT

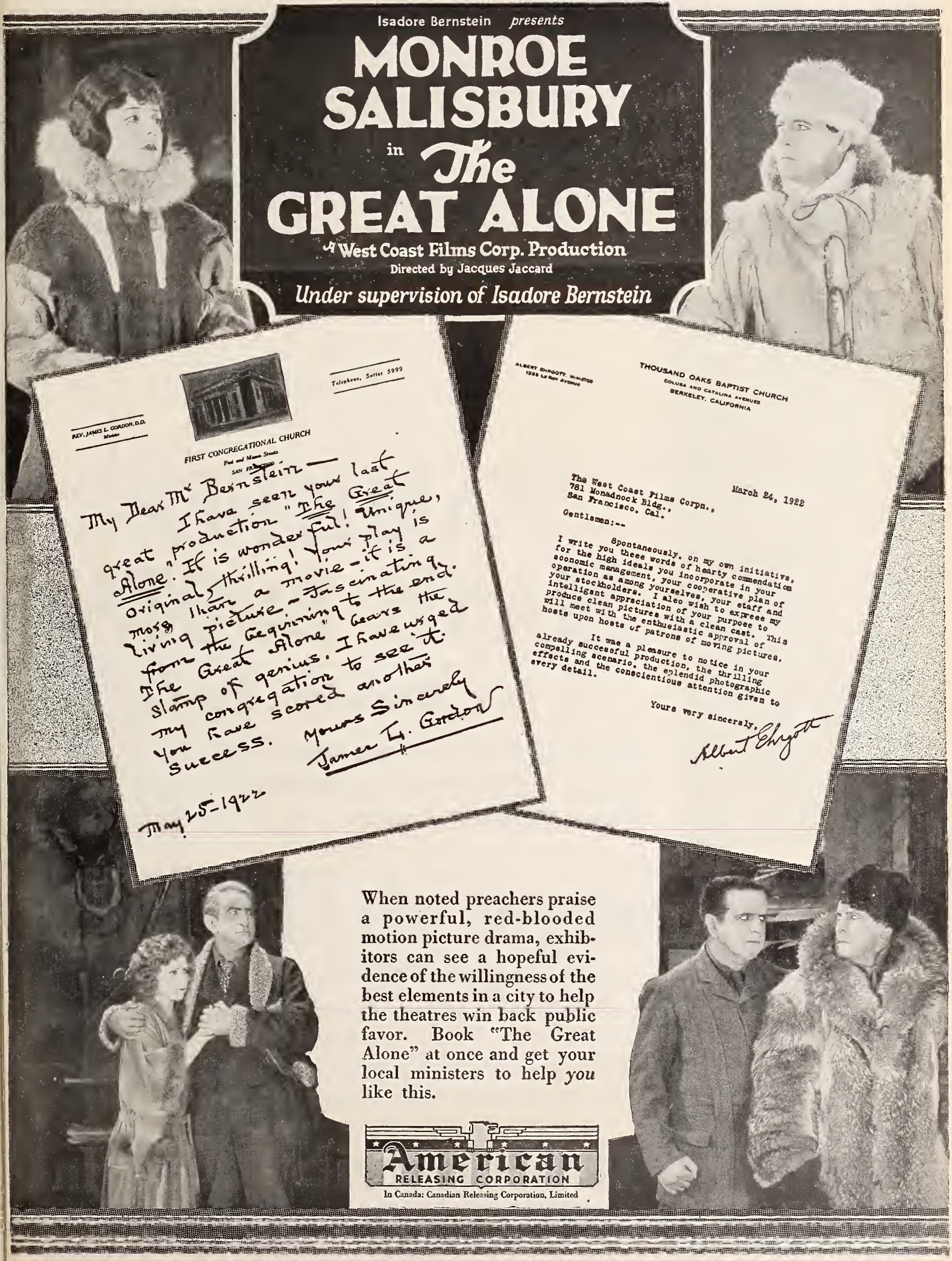
FLORENCE BILLINGS WARD CRANE

Personally directed by Wm. P.S. Earle

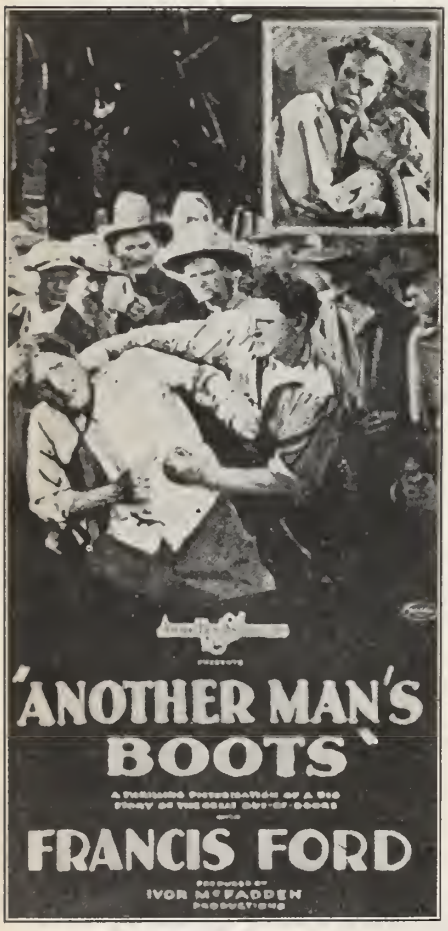
Phone your nearest American exchange in either of twenty cities and ask for a screening and price on this snappy summer season production.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited


Isadore Bernstein presents
MONROE SALISBURY
in
The GREAT ALONE
A West Coast Films Corp. Production
Directed by Jacques Jaccard
Under supervision of Isadore Bernstein
REV. JAMES L. GORDON, D.D.
Minister
FIRST CONGREGATIONAL CHURCH
Telephone, Sutter 5999
My Dear Mr Bernstein —
I have seen your last great production "The Great Alone". It is wonderful! Unique, original, thrilling! Your play is more than a movie - it is a living picture - fascinating from the beginning to the end. The Great Alone bears the stamp of genius. I have urged my congregation to see it. You have scored another success. Yours Sincerely
James L. Gordon
May 25-1922
ALBERT ELWOOD, MINISTER
1939 La Roy Avenue
THOUSAND OAKS BAPTIST CHURCH
COLUSA AND CATALINA AVENUES
BERKELEY, CALIFORNIA
March 24, 1922
The West Coast Films Corpn.,
781 Monadnock Bldg.,
San Francisco. Cal.
Gentlemen:--
Spontaneously, on my own initiative, I write you theee words of hearty commendation for the high ideals you incorporate in your economic management, your cooperative plan of operation as among yourselves, your staff and your stockholders. I also wish to expreee my intelligent appreciation of your purpoee to produce clean pictures with a clean cast. This will meet with the enthusiastic approval of hosts upon hosts of patrons of moving pictures.
It wae a pleasure to notice in your already successful production, the thrilling compelling scenario, the splendid photographic effects and the conscientious attention given to every detail.
Yours very sincerely,
Albert Elwood
When noted preachers praise a powerful, red-blooded motion picture drama, exhibitors can see a hopeful evidence of the willingness of the best elements in a city to help the theatres win back public favor. Book "The Great Alone" at once and get your local ministers to help you like this.
American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

ANCHOR FILM DISTRIBUTORS
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Presents

"ANOTHER MAN'S BOOTS"

an Ivor McFadden Production

featuring Francis Ford with a notable supporting cast. A sensational Western Melodrama with action in every frame.

"The Stranger of The Hills"

By Ferra Feature Productions

A Red-blooded Western Drama of the Great Arizona Out of Doors, featuring Charles Ferra, Ethel Ritchie and Edward Coxen.

Complete line of excellent paper, lobby displays, press books, and every needed accessory in keeping with these sure fire subjects.

Wire or write for your Territory

Anchor Film Distributors, Inc.

MORRIS R. SCHLANK, Pres.

3950 West 6th St. Los Angeles

ANCHOR FILM DISTRIBUTORS
INCORPORATED

"THE STORM GIRL"



Stars Peggy O'Day who won screen laurels in the two exceptional race track subjects, "They're Off" and "Thundering Hoofs." This production, directed by Francis Ford, has a most remarkable story of theatrical life. No opportunities were overlooked in the making and every sequence builds to a wonderful climax. Your exhibitors can't lose with this.



PEGGY O'DAY in
"THE STORM GIRL"

"They're Off" and "Thundering Hoofs"

Two sensational and thrilling race track subjects that have made good in fifty per cent of the territories. Stars Peggy O'Day. Directed by Francis Ford.

Produced by New Era Productions

Wire or write for your Territory

Anchor Film Distributors, Inc.

MORRIS R. SCHLANK, Pres.

3950 West 6th St. Los Angeles

An Open Letter

To the Officers and

Members of the MOTION PICTURE THEATRE OWNERS' ASSOCIATION, EXHIBITORS' ORGANIZATIONS, CHAMBERS OF COMMERCE, Etc.

In the Moving Picture World of May 27th, 1922, appeared an article by Mr. E. C. Mills, entitled "The Other Side of the Music Tax," containing a suggestion relative to the most practicable solution of this matter.

In the Motion Picture News of June 17th, 1922, appeared an editorial under the caption "The Music Tax—Its Stipulations," in which there was again clearly suggested a solution of the differences between exhibitors as a class, and the proprietors of copyrighted music as represented by this Society.

We responded to both of these articles with a paid advertisement headed "An Invitation," addressed to all concerned in this aged controversy. The advertisement contained an invitation to a conference; it was cordial, sincere and well-intentioned.

We have received no response to the invitation. It was extended by us, and printed in two of the trade papers, because of our desire to reach an amicable understanding with the exhibitors and their leaders, based upon justice and right, founded upon law and equity, conceived in a friendly and honorable understanding and recognition of each other's lawful rights.

When exhibitors violate the law which protects our rights, and in defense of them we summon such exhibitors into Court, it is quite the custom to accuse us of having done so without fair warning to the exhibitor; without having given him a chance to inform himself on the subject.

When exhibitors are advised of our rights, and urged not to infringe them; when they are advised that only under certain circumstances and conditions have they a lawful right to publicly perform our compositions, and then when we have, after repeatedly warning them of the consequences of a violation of these rights, sent our inspectors into their theatres and found them violating the law with utter disregard—which, of course, results in the filing of actions to protect our rights—we are accused of unjustly summoning them to Court, of "spying" upon them.

When we state a fee for licenses, fixed at a figure ridiculously low in comparison with the value of the product which we furnish, and WITHOUT WHICH THE MOTION PICTURE THEATRE CANNOT

EXIST; when we permit this fee to be paid in installments; when we maintain the fee at the same fixed figure at which it has been placed for years, in the face of advancing costs, we are accused of extortion, and called "robbers."

When we openly and frankly tell the exhibitors, and their leaders, that we welcome them to a conference at which it is hoped a mutual understanding may be reached, there is no response, no notice, and we therefore continue in our discovery of violations of the law, and punishment of the guilty exhibitors.

When you assemble in your conventions from time to time and adopt resolutions on this subject, that are NEVER carried out; when year after year this old question is brought up and militantly discussed—without eventual result of any sort, don't you think it is time to "get together?"

When, year in and year out, in case after case, we bring exhibitors into Court and our rights are then upheld at the great cost of the exhibitor, don't you think it is time that you knew the TRUTH about this whole matter, and learned it from your leaders, your trade press, and your own lawyers?

Or, are you determined to mislead yourselves and your followers with such "bunk" as is in fact what the resolutions adopted at your last national Convention with respect to this subject, amounted to?

We have invited you to a free and open conference, where whosoever has aught to say may be freely heard, in the hope that we may render you, more than ourselves, a service. Bear in mind that our rights are secure, and are being protected, but we could wish that there were more good will, more friendly understanding, than now prevails. It is to that end, to the end that we reach a mutually acceptable basis for operation, that we invite the conference.

Do you gentlemen fear to discuss the question? Do you already know so well that our position is just that you hope to evade the final and logical solution of the vexing question in order that you may continue to use it for propaganda purposes?

Let's have the TRUTH!! We *know* what it is in respect of our position; our members know what it is in respect of the operation of this Society; does the rank and file of the exhibitors know what it is?

We repeat the invitation to meet with us, individually or collectively, officially or informally, at our offices or yours, at your convenience, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an equitable adjustment of all differences that may now exist.

June 28, 1922.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

Telephone Vanderbilt 4326

56 WEST 45th STREET NEW YORK CITY

Preferred Pictures plus Preferred Distribution

The ideal combination

Pictures which can honestly be described as *Preferred* in the best sense of the word

Distributed through an organization of Territorial Partners, each one selected because of his especial knowledge of the problems and requirements of the exhibitors in his territory and therefore thoroughly equipped to serve their interests

We have told you of our distribution plan

We have published an advance list of some of the *Preferred Pictures* we have planned for production

We have announced "RICH MEN'S WIVES" the Gasnier special with its noteworthy cast, ~ as our initial production

Watch for it!

PREFERRED-PICTURES-INC.

B·P·SHULBERG·*Pres*·J·G·BACHMANN·*Treas*

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

Fearlessly

it throws the light of truth on the age-old problems of the woman who loves *not wisely, but too well.*

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

OSCAR WILDE'S

CELEBRATED PLAY

"A WOMAN OF NO IMPORTANCE"



JOHN H. KUNSKY

JOSEPH L. PLUNKETT

OSCAR Wilde's A WOMAN OF NO IMPORTANCE!

Joseph L. Plunkett is showing it to the discriminating patrons of the Strand, New York City.

John H. Kunsky booked it instantly for the beautiful Madison Theatre, Detroit, Mich.

8 Whirlwind Reels of Tempestuous Thrills

Red Hot Melodrama—with Red Blooded Men—and Red Corpuscled Women—in a Rip Roarin' Tale of Tortuous Loves—and Tumultuous Hates And Wildest Adventure—with Dynamic Action—and Crashing Scenes—That'll Get Under Their Skins—and Stir Up Their Blood—as Nothing Has Stirred It Before!

A First National Attraction

FIRST NATIONAL PICTURES



A Red Letter Day for Your Box Office from—

"HURRICANE'S GAL"

A Thousand and One Thrills



Allen Holubar, director of "Heart of Humanity" and "Man—Woman—Marriage," who has packed more thrills in one picture than ever dreamed of before.



Wallace Beery, as villainous a pirate as ever scuttled ship.



Robert Ellis, the bold secret service agent who plunged from a crashing aeroplane into the sea to capture a smuggler ship and a girl's heart.



Gertrude Astor, the society girl kidnaped in an auto by her rival and spirited away on an outlaw vessel to undergo the strangest adventures.

They'll Thrill to

The perilous trip from the South Seas with contraband pearls.

The trapping of a secret service agent in a leaking ship's hold.

The theft of pearls aboard ship.

The terrific battle of crew over a game of cards.

Smuggling ship running blockade of revenue cutters through Golden Gate.

Explosion of powder magazine aboard ship.

Burning of ship to water's edge.

Scenes in gambling palace in 'Frisco Chinatown.

Girl smuggler kidnaping fiancee of man she loves and fleeing in auto.

Runs cordon of police and sails for Orient with kidnaped girl a prisoner.

Terrific storm at sea and sailors washed overboard.

Mutiny aboard ship and terrific battle of two girls with crazed mate.

Pirate crew shoots down aeroplane and officer plunges into sea.

Perilous swim at sea in storm tossed waves.

A First National Attraction



ALLEN HOLUBAR *Presents* DOROTHY PHILLIPS *in*

By Sea and Land and Air

They'll Bubble with Joy Over

A Dare Devil Girl's battle to leadership over a band of smugglers.

The rescue of a drowning U. S. officer by girl smuggler chief.

Girl halting fighting, half-mad sailors by sheer strength of will.

U. S. agent sending wireless call for help.

Officers' attack on smugglers in destroyer.

Girl and Chinese servant escape in boat.

Rescue of Captain trapped on burning boat.

Girl's oath of vengeance against man she loves for betraying ship.

Girl trapping man she loves and hates, but love staying the fatal bullet.

Destroyer and airplane chasing outlaw vessel.

Flyer swimming to ship in time to rescue girls from mate.

Destroyer battling with fugitive ship with machine guns.

Marines board ship and fierce hand to hand battle ensues.

Crew overpowered and survivors placed in irons.

Battle of hearts between wild, untamed girl smuggler and U. S. agent.



Dorothy Phillips as Hurricane's Gal, who ruled with a hand of iron the roughest crew of cut-throat smugglers that ever sailed the seven seas.



James O. Barrows, as Cap'n Danny, sea dog and pearl smuggler, but whose heart was as big and loyal as his mighty fist.



William Fung, the faithful Chinese, who is battered and beaten and hurled into the sea in battling a mutinous crew in defense of his mistress.

Adapted and Directed by Allen Holubar

From a story by Harvey Gates; Photographed by Byron Haskin and William McGann; Assistant Director, Harold Bucquet; Naval Technical Advisor, Lieut. Thomas Berrian, U. S. N.



The Biggest Melodrama of the Year

"HURRICANE'S GAL"

WOW! You've Never Seen Anything Like It!



As a stop-'em-dead, knock-'em-down, drag-'em-in, hold-'em, thrill-'em, grip-'em, go-get-'em picture there's nothing can touch it!

As a hot weather business grabber you can't beat it!

Oh Boy! Get In On The Big Money

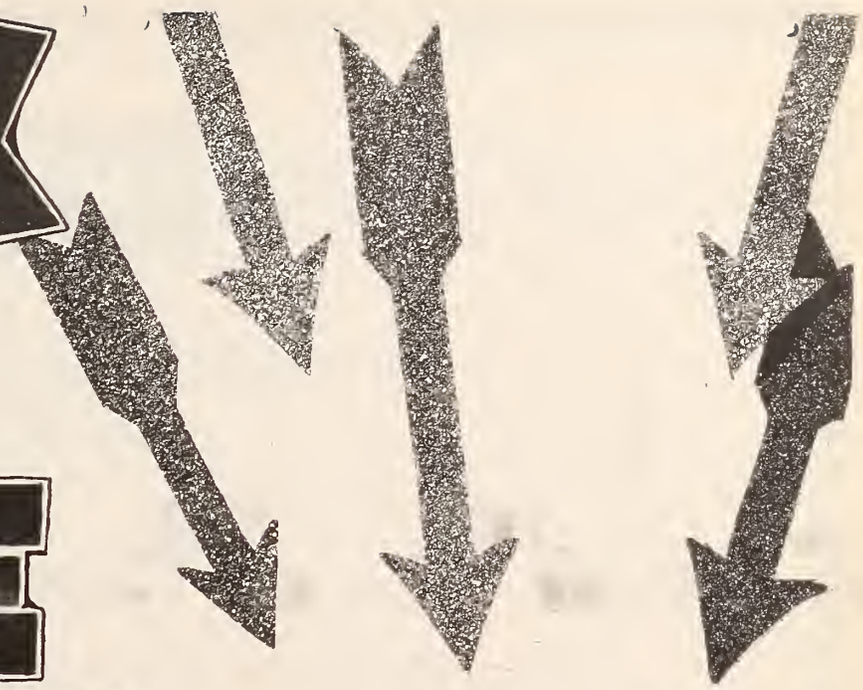
A First National FIRST NATIONAL PICTURES *Attraction*



A Smashing Drama in 8 Tornadoes

"HURRICANE'S GAL"

LOOK AT THESE NAMES



LOOK again—and study them!

Names that scream—names that "pull"—names that spell MONEY in juicy gobs—names with more concentrated attraction power than half a dozen ordinary "stars"—The most colossal line-up of great stage names ever grouped together in a single reel!

WALKER WHITESIDE
LEW FIELDS
IRVING BERLIN
THE ROTH KIDS
JOE SANTLEY
and IVY SAWYER
LETTY PEPPER

An R-C Picture
Distributed by FILM BOOKING OFFICES OF AMERICA
(Formerly Robertson-Cole)

ALL IN

Starland Revue

R-C Exchanges will hereafter be known as
FILM BOOKING OFFICES OF AMERICA

OPEN MARKET

Some Pointers About

BETTY BLYTHE

in

"How Women Love"

Star

Betty Blythe fresh from her triumphs in "The Queen of Sheba," "Fair Lady" and "His Wife's Husband." The most beautiful dramatic artist on the American screen.

Story

Story founded on "The Dangerous Inheritance" by Izola Forrester, published as a novel by Houghton-Mifflin, now being syndicated in leading newspapers throughout the country. An elaborate society melodrama of metropolitan life against a background of wealth and operatic Bohemia.

Cast

Supporting Miss Blythe are the following players: Gladys Hulette, Robert Frazer, Charles Lane, Julia Swayne Gordon, Harry Sothern, Henry Sedley, Katherine Stewart, Templar Saxe and Signor Salerno. These names must carry weight with all genuine "fans" and experienced exhibitors.

Director

Kenneth Webb, who has been with the Whitman Bennett Studios almost continually since leaving Famous Players. He directed Miss Blythe in "Fair Lady" and "His Wife's Husband."

Scenario

By Dorothy Farnum, who wrote the scripts for "Fair Lady" and "His Wife's Husband"—regular writer for the Whitman Bennett studios in conjunction with productions directed by Mr. Webb.

Sets

By Elsa Lopez formerly with Griffith and Famous Players—art director for "Fair Lady" and "His Wife's Husband." The sets will be as elaborate as any ever constructed by the Whitman Bennett Studios for First National or United.

Atmosphere

The atmosphere combines New York "high society" and "Bohemia." It is correct to the most minute detail. Two hundred extra and type artists are used in the "society opera" episode alone.

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

Motion Picture News

The Fall Season

(Note: This editorial was written at the request of Associated First National Pictures, to appear in a symposium of editorials on the same subject by editors of the trade press. The articles by the other editors appear on page 157.)

"FIVE hundred years ago a bunch of theological sharps sat around debating such questions as this:

"'Would an angel, going from one place to another, have to pass through the intervening space?'

"Today the business world is full of angels—automobiles, tires, moving pictures, electric utilities and other giant industries, that have gone from a shoestring to a capitalization of millions without passing through the intervening space. They have not learned the lessons that slower and more staple industries have had to learn—lessons in selling, promotion, dealer co-operation, advertising. Everything they have done has been successful, because nothing they could do could stop their growth. They have missed the discipline that comes from making mistakes and learning by them."

I borrow the above quotation from an impressive booklet I have just read because it seems to me to ring the bell on the general status of this industry today.

We are beginning "to discipline" ourselves.

The period of depression just behind us was a period also of business atonement, of stock taking. And out of it has come the beginning of a new era of doing things by the business yardstick—by figures, *known* figures.

Figures! Great guns! how we need them!

The "game," meaning the prodigal rush of a new business, used to yank along the exhibitor, distributor and producer who ran his business with loose figures or none at all. But there "ain't no game any more." And there's no hope now for the firm without figures. For the man with figures there's the best job the industry has to offer.

Business in general is going to be good this fall. There isn't the least bit of question about that. It's hard to make a motion picture man feel optimistic with a summer slump—and a mighty tough one—staring him in the face. But the business revival is on. We'll hit normal times this December and in 1923 there'll be a boom that will descend to normal again in 1924-25. We've got three solid years of prosperity just ahead of us. Did anyone miss that American Telephone and Telegraph chart in the June 3rd issue of MOTION PICTURE NEWS? If so turn back to it. It's the most definite and impressive business forecast I have ever seen—based upon sound sense and information and lots of each.

Will there be a shortage of pictures this year? I don't think so now.

There has been, of course, a long and pronounced slump in production, but the studios are speeding up and we are hearing a lot about independent production.

How many features do we need, anyway?

The first run theatres use only 250 a year. To furnish these picked features, production has got to supply, say, 450. Then there are the later run theatre zones where two or three competing theatres demand from six to twelve features a week. But it must be remembered that these late run houses are always catching up on the overproduction that has always existed before; also they take reissues. And again new and already released pictures will be held back this summer both because of the season and because of closed houses.

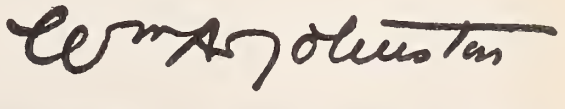
From September 1st, 1921, to March 1st, 1922—six months—323 features were released, or at the rate of 626 a year.

If we have five hundred new features this year this supply will meet the demand; and this number is one third less than we have produced each year before this.

Will the pictures be good ones?—that's the main question. And it's a bigger question this year than ever before.

Reduced production will prove a blessing. Exhibitor, distributor and producer will all feel the good effects of it. Overproduction is bad all around. When the market is overcrowded pictures kick each other along too fast. Many good ones don't get the play they deserve. And the producer and distributor don't bear this loss alone; the exhibitor pays it, must pay it, in higher rentals for what he does play.

Fewer pictures will permit of intensive advertising effort. And that's just exactly as important as good pictures. There's got to be a big improvement here. We have more assurance of good pictures than we have of good advertising. The best picture is no good if the public doesn't know it's good. Advertising is the genius of this business and yet it is less developed than other factors.



PICTURES AND PEOPLE

OCEAN VIEW, Virginia, one of the most attractive summer resorts in the country, will be the scene on July 11th to 13th of the annual convention of the Motion Picture Exhibitors of Virginia. Messrs. W. F. Harris and E. T. Crall are in New York making extensive preparations for what is confidently expected to be the most successful convention thus far held by the Virginia State League. Exhibitors will attend from Virginia, North Carolina, Maryland and the District of Columbia. A lot of delightful entertainment is promised including a ball, a seashore dinner, bathing, boating, etc. A large number of motion picture stars from New York will attend the dance.

* * *

Edgar Lewis' post cards from Potsdam, Germany: "Greetings from the capital of German filmland. Everybody seems busy and happy here."

* * *

WHAT is being done by the industry regarding the Massachusetts referendum? This referendum takes place on November election day and the time for effective work is getting very short. We hear of lots of promises but no reports of actual work.

It is unnecessary to call to anyone's attention the fact that every State in the Union will be heavily influenced by the Massachusetts situation. So far as we know at the present writing the only publicity sent out on behalf of the industry has come from the Freedom of the Screen Committee of the A. M. P. A.

Isn't it about time to let the people of Massachusetts know about the removal of Mrs. Snow in Ohio, about the practical failure of censorship elsewhere and about the recent report of the Federated Council of Churches in which censorship is decried as an impossible thing?

* * *

SPEAKING of censorship, the New York World of last week says editorially:

"The reason why Mr. Will Hays was called into the moving-picture business was to cleanse that business in time to prevent the creation of forty-eight conflicting State Censorship Boards. That is a good reason, and The World sympathizes both with Mr. Hays's effort to clean the movies and with his desire to avoid censorship.

"Yesterday he was in conference in this city with the representatives of some fifty national civic organizations. He was asking for advice, and no doubt he received plenty of it. The important thing, however, is that these influential organizations testified by their presence to the only possible principle in this matter.

"The principle is that no amount of legal censoring will really improve the movies. At best it will merely cut out a few objectionable scenes here and there. More probably it will drive the best playwrights out of the industry, for no artist could possibly write with the prejudice and tastes of forty-eight censors in mind. Reform and improvement must come from within. It can not be imposed from outside."

* * *

THE Government tax reports show that the amusement business advanced in May over April to the extent of $378,517. *The figures are* $5,817,531 *for May as against* $5,439,014 *for April.*

However, as usual, these figures mean nothing to the Motion Picture industry. The increase for May is undoubtedly largely due to the opening of the baseball season. On the other hand, more theatres are changing their admission prices down to the no-tax limit of ten cents.

Again we make an appeal to every exhibitor to send back the Babson questionnaire, recently sent forth under the auspices of MOTION PICTURE NEWS, Columbia University and the Babson Statistical Bureau.

We need volume of replies. Many are already in and already the figures are growing interesting. It will be possible from now on to tell just how the box-office gross is rising or falling. Many other vital facts such as rental prices, their proportion to box-office income, production and distribution costs, admission prices and how they are changing will be at last established. We appeal to every exhibitor—send back your questionnaire today.

* * *

The Department of Commerce at Washington reports that screen advertising is proving popular in Italy. Films advertising men's and women's wear, perfumery, etc., are being produced right along and interspersed with the regular theatre program. Prominent stars are taking part in the advertising films.

Another picture-ballroom venture, similar to that in Salt Lake City told of in these columns some months ago, will be launched this fall by Andrew Karzas, president of the Woodlawn Theatre Co. of Chicago. The floor will accommodate 3,000 *dancers at one time.*

* * *

A second municipal open air theatre is being built in Indianapolis through the efforts of Mayor Shankmis. The house will be ready early in July, and both theatres will remain open ten weeks during the summer. Such action, according to local theatre men, may have a tendency to arouse interest in things theatrical with those who have not been attending amusement places. Admission is free at the theatres.

* * *

Myron and David Selznick, Elaine Hammerstein, Mrs. Adulbert G. Volck of London, Mrs. Arthur Hammerstein and Mr. Volck, assistant to the president of the Selznick Picture Corp., left New York Wednesday for Hollywood.

* * *

Iowa City, Iowa, has a woman mayor—and she is thoroughly and uncompromisingly opposed to Blue Laws. "I never could see the sense in stopping picture shows and ball games on Sundays," she said. "I get tired working as well as everyone else and I enjoy seeing a good picture on Sunday."

More power to this clear thinking woman!

** * *

Presentation of prizes won by Fox News cameramen for exceptional work during the past year was formally made on the steps of City Hall, New York City, June 20. Mayor John F. Hylan presented the trophies to the knights of the camera and complimented them highly on their outstanding work. A city department band and a cordon of police were present as a tribute to Fox News.

Russell Muth, Robert H. Farrew, C. J. Kahe and Blaine Walker were those honored.

* * *

Mary Alden, one of the few screen artists who can successfully portray the girl of twenty and the woman of fifty, has just completed another dual role that promises to add new laurels to her already splendid record. In "The Bond Boy," starring vehicle for Richard Barthelmess, under direction of Henry King, Mary plays opposite Dick as his girl sweetheart and young wife. In the end, she is mother of their son, with Dick, of course in the title role.

(Continued on page 163)

The Future Outlook—As Seen By Trade Paper Editors

By Martin J. Quigley
Publisher, Exhibitor's Herald

THE motion picture industry's greatest need today—and it is a need that has been conspicuous since the commencement of the business—is the general adoption of a commercial code consistent with the principles of right, equity and fair-dealing. Of overwhelming importance for the commercial, and likewise the artistic, advance of this business is the elimination of the spirit and the deed of oppression; the introduction as a practical thing in this business of the sane and logical idea that the industry in reality is a business family and that one factor or one individual cannot be imposed upon and injured without a retributive loss being suffered by every factor and every other individual. This is the lesson that has been taught by the world's experience in business; this is the lesson that the motion picture industry is just now learning. With respect to the future of this business, nothing matters so much as the question of just how soon this lesson will be fully learned and practiced!

No one but a fool would contend that an industry constituted as the motion picture business, with its interests and contacts reaching every class of people in every city, town and crossroad in the land, could not be affected by every turn of the general business situation. The general business situation, as every one of intelligence knows, has been bad; in fact, the nation is just now emerging from what has really been a quiet panic gnawing at the nation's prosperity for more than two years.

The end of the panic period has been reached. Unemployment is no longer a problem. General industries are awakening out of the depression that held them practically inert during this panic period. The public's purse is fattening. It is getting back in its normal stride. A new and better day is dawning for business and no industry need look with troubled eye upon the conditions that are to come. When this summer is at an end every industry must look to itself and not to conditions for an explanation if the return of prosperity has not been won.

Putting aside the internal problems which this industry must solve, there is nothing wanting in the prospect to afford grounds for enthusiastic and substantial confidence. Business has improved and with the new theatrical season attendance will be found at former levels unless we fail in our task of affording the type of amusement which the public expects.

We believe that such questions as the possible shortage of features, the ascendency of either the "special" or the program subject and other similar items are of no more than passing consequence. This industry, from its very nature, is a flexible machine; it must keep in step with public opinion and trade requirements, and, if its internal reorganization has been effective, if it learns the lessons of the modern business world, and if it does not forget what the panic period has taught, there is nothing to be feared.

There is a particular requirement that is fixed upon many industries and this one is markedly fixed upon the motion picture business. We refer to the demand for quality advancement. In this respect what has been done yesterday and last year will certainly not do for tomorrow and next year. The motion picture informs and educates. Since its first early struggles to be something in the world of entertainment it has steadily advanced the public's taste. It has taken the public by the hand and led it up and up the scale of appreciation. Unless pictures progress in artistic merit and in entertainment quality, they will become to the public as a fourth grade school book is to a high school boy.

But, again, we see no cause for apprehension here. Pictures generally are vastly improved. They are more even, more logical and they represent more thought and intelligence month by month.

It is simply a case of everyone putting his best foot forward with full realization that it will strike on solid ground and will carry him on.

By Arthur James
Editor, Moving Picture World

THE business prospects for the fall and winter for the exhibitor first and then for the producer and distributor are brighter now than they were before the period of depression. Business should return to what we have come to know as normal, which means normally large profits, because we are justified in expecting a return of heavy attendance by reason of the large number of attraction pictures that are in view for the coming market. The exhibitor will benefit by these conditions and so will the producer and distributor, as a matter of course, but none of the three elements will benefit if the pictures are expected to sell themselves first to the trade and secondly to the general public.

Will there be a shortage of features? There will be a shortage of features of the kind that bring people into the theatres, but there will be plenty of pictures available, particularly in view of the fact that the revival habit has now fastened itself on the business. There is every prospect that we will have more fine pictures this year than ever before, but we will not have enough to fill the demand and a choice must be made after the big features are taken care of, as there will remain a number of middle grade products. In this choosing the exhibitor must use his own judgment as a showman and once he has chosen must get back of his entertainments and work in their behalf to sell them to his patrons.

A decided improvement is unquestionably under way in the entertainment quality of pictures, but we have a long distance to go before conditions may be regarded as fully satisfactory in this respect.

Curtailment in production has been beneficial in only one respect. It has lessened the number of poor pictures, and there naturally will be a great demand for those which have been made, especially those which are of show quality.

The coming season will have many big specials, but the program picture, on which the exhibitor must depend, must continue to be the important factor. The exhibitor must have pictures that will make him a profit week in and week out, and he cannot depend for his revenues merely on big specials. The cost of the big special makes his margin of profit smaller unless his business is tremendous, and tremendous business is hard to maintain week after week.

There has been a turn for the better in pictures because the entire industry is looking upward and forward. There is an appreciation of the public demand for clean and yet tremendously interesting entertainment.

As we have stated before, the industry's chief thing to do is the shelving of poor pictures that drive away customers from the box office. When this problem is solved the majority of the industry's difficulties will disappear as a mist before the morning sun.

By L. W. Boynton
Editor, Exhibitors' Trade Review

IN commenting on the general condition and outlook of the industry, let me begin by pointing out that Exhibitors' Trade Review recently completed a survey of the theatre field, which uncovered an almost unanimous belief on the part of exhibitors that the coming fall and winter will usher in the greatest season of normal prosperity the industry has ever known.

This survey was made first-hand by our correspondents in all parts of the country, and is a significant index to the real situa-

(*Continued on page* 162)

N. Y. Exhibitors Secede from M. P. T. O. A.

O'Reilly Statement Declares Move Is Made to Preserve State Independence

PRESIDENT CHARLES L. O'REILLY of the Motion Picture Theatre Owners of the State of New York has issued the following statement:

"The officers and Board of Directors of our State Organization were called for the purpose of considering the very many definite requests of the various local units and members of our organization throughout the State to discontinue any further relations with our former national organization, the Motion Picture Theatre Owners of America.

"This subject brought up for discussion was the first order of business at the meeting on Monday, at State Headquarters, and the order to withdraw from the national organization was passed by an overwhelming vote. Howard Smith of Buffalo was the only member of the Board of Directors who voted to continue our relations with the national organization. Smith subsequently resigned, and his resignation was unanimously accepted.

"The Motion Picture Theatre Owners of the State of New York, in taking this action, realize its importance to the exhibiting branch of the industry throughout the country, and for that reason and because of the fact that the State Organization wishes the theatre owners of the country to know definitely its position in the matter, this statement is issued.

"The theatre owners of the country must realize that Sydney S. Cohen was formerly the president of this organization, and was sponsored by it for the national presidency at two former national conventions—Cleveland and Minneapolis.

"We wish the exhibitors of the country, as well as the leaders of the other State Organizations throughout the country to know, despite innuendos, rumors and statements to the contrary, that no attempt will be made by the New York State Organization to promote any new national organization, or to, in any way, create dissatisfaction within the ranks of the membership of other states.

"As a matter of fact, the same feelin of friendship still exists in the hearts o the exhibitors of the State of New York and their desire for cooperation with thei sister states is as keen as ever.

"We are more than willing to confe and to cooperate with the other State Or ganizations on any issue that may arise i the future where the strength of the Stat of New York can be of benefit to the ex hibiting branch of the industry, or to th industry as a whole. But, under no condi tion, will the State of New York rec ognize the leadership of Sydney S. Cohen

"Many State leaders are members o the national Board of Directors. They ar men who have given of their time and thei money to build up organization for th protection of exhibitor rights, and we wis to definitely assure them that our strengt and our treasury will always willingly b used in the defence of those exhibito rights any place in the United States.

"We are forced officially to withdraw from the national organization which w in New York State did so much to creat and promote, to preserve our independ ence from being crushed by Sydney S Cohen with his high-handed attempt t force an illegal constitution upon us. Ha we subscribed to Mr. Cohen's constitu tion we would have sold our independence and placed in the hands of that man whom we have learned to mistrust a weapon which, in our opinion, not only will eventu ally disrupt the national organization, bu will be used by him in an effort to destroy any State Organization that dares to as sert an opinion which would run counte to his ruthless personal ambitions."

Exhibitors Praise "News" for Fair Dealing

W. A. JOHNSTON,
Motion Picture News,
Godfrey Building,
New York City, New York.

Dear Mr. Johnston:

About two weeks ago this organization, under my signature, issued a statement denying the persistent rumors that were current at that time, that this organization was about to split with Sydney S. Cohen.

The statement was issued to all of the trade papers through their Kansas City correspondents. I have carefully watched the editions of the different trade papers since the issuance of the statement and I want to say to you that out of all the trade papers in the field, your publication was the only one that published the statement in full, for which I want to thank you. I also want to commend your publication and extend the thanks of this organization for your fairness and squareness in publishing the statement in full.

With my kindnest personal regards, I am, Very truly yours,

MOTION PICTURE THEATRE OWNERS OF KANSAS, INC.
(Signed) M. VAN PRAAG,
President.

F.B.O. Division Chiefs to Hold Conference

New Robertson-Cole Distributing Corporation Will Discuss Coming Activities in Chicago

A GENERAL meeting of branch managers and division chiefs will mark the birth of the Film Booking Offices of America, the new name of the Robertson-Cole Distributing Corporation. The convention is scheduled to be held at Chicago on July 14th and 15th.

Branch managers from all sections of the country will have an opportunity to meet the executives and officials of R-C Pictures and the F. B. O. for the first time since the reorganization of R-C several months ago. While P. A. Powers has left New York for the West Coast where he is engaged in supervising the production activities at the R-C Studios, Joseph I. Schnitzer, vice-president, Harry M. Berman, who takes up his duties as general manager of distributing on July 1st, and Nat G. Rothstein, advertising and publicity director, will attend and address the branch managers.

The meeting has been called in order to get all of the F. B. O. men in the field fully acquainted with the policy formulated by Powers for the distribution of R-C and independent productions. This policy is radically different from that in vogue with the Robertson-Cole Distributing Corporation in the past, and consists of developing a highly specialized sales and exploitation force to act simply as a selling medium for high class independent productions. It will be explained to the branch managers that the aim of the F. B. O. is to win the reputation of being the most efficient film clearing house in the industry; that its object is not to submerge the individual picture or brand of pictures under the trade name of the Film Booking Offices; and that the organization is prepared to foster independent productions and assist the exchang managers with a complete line of sales an exploitation aids.

"Our plans are too big, our policy to radically different to be explained in an other way than through personal contact," stated Mr. Schnitzer, in announcing th meeting. "Our branch managers are wit us heart and soul now for we have re ceived congratulatory messages fro every exchange since we announced ou policy of expansion and sales and exploi tation specialization but when we can sho our men in the field that our coming sea son's product far surpasses anything tha they have handled in the past, the sam enthusiasm and spirit of loyalty that pre vails in the home office will surely be re flected in the fullest extent among all th branch managers."

T.O.C.C. Approves Code of Ethics Drawn by Producers Association

Agreement Will Establish Equitable Basis for Uniform Contracts

(Editorial Note: In publishing the correspondence between Mr. Hays and Mr. Edelhertz we are requested by Mr. Hays' office to make plain these facts: That Mr. Hays for the Producers and Distributors Association is conferring with three organized exhibitor groups—the Motion Picture Theatre Owners of America, the Theatre Owners Chamber of Commerce, and the M. P. T. O. of New York state; that these conferences are all progressing with equal speed and harmony, and that in each case the same satisfactory results are looked for.)

A "CODE OF ETHICS" designed to establish an equitable basis for arriving at a uniform contract between distributors and exhibitors, has been drawn up by a committee of the Motion Picture Producers and Distributors of America. Upon submission of the tentative draft, embodying three concrete principles, to Bernard Edelhertz, Chairman of the Board of Directors of the Theatre Owners Chamber of Commerce, it met with unqualified approval.

In transmitting the draft to Mr. Edelhertz, Mr. Hays wrote as follows:

Mr. Bernard Edelhertz, Chairman, Board of Directors, Theatre Owners Chamber of Commerce, 1540 Broadway, New York, N. Y.

Dear Mr. Edelhertz:

I take pleasure in transmitting herewith three copies of a memorandum embodying the principles that have been suggested by our Committee, subject to approval of counsel, as a basis of a uniform contract between distributors and exhibitors.

I hope you will agree with me that this draft marks a decided advance in eliminating, as far as possible at this time, consistent with sound business and the natural right of a manufacturer to exert a reasonable control over his product, various grievances both of the distributors and exhibitors.

The present draft eliminates all penalties on both sides.

It sets up what I hope will prove to be a workable and fair method of selecting play dates which will cure at the same time the evils both of over-buying and over-selling.

It provides for the delivery of all pictures released by a distributor during the period of the contract, which we hope will reach the complaint that it has been the practice occasionally to withhold a picture intended to be delivered when the contract was written but which by reason of superior merit was subsequently withheld because it was belived it would command a higher price.

It cuts down the period of payment of license fees from seven to three days in advance of shipment of the film.

It provides for a uniform payment for film lost or destroyed.

It provides in every case of a re-issue or a re-named negative, that the photoplay should be specifically enumerated in the contract as a re-issue.

To cure the complaint that signed applications of exhibitors are not acted upon with reasonable promptness, we propose to provide that unless a written acceptance is mailed within fifteen days from the date of the application by the exhibitor, such application shall be deemed withdrawn.

We have consented to the assignment of contracts in the case of a sale of a theatre, under suitable regulations, and finally, we propose with your cooperation to promulgate a mutually agreeable code of ethics, a copy of which is enclosed, in which we announce and declare our views as to certain practices to be observed by both parties, which do not properly belong in a formal contract and tend to unduly extend it.

I should like very much to have your written comments, if any, by noon Thursday, and would then like as soon as possible, thereafter, to meet your Special Committee for a discussion which I hope will be in the nature of a final conference.

With very kindest regards, I am

Sincerely yours,

(Signed) Wm. H. Hays.

Mr. Edelhertz's reply follows:

Hon. Will H. Hays, 522 Fifth Avenue, New York City.

My Dear Mr. Hays:

I beg to acknowledge receipt of your letter of the 21st instant enclosing three copies of a memorandum, embodying the principles of the proposed uniform contract between the exhibitor and distributor; also the proposed code of ethics.

I have no hesitation in saying, that the principles embodied in this form of contract, when, finally agreed upon, will mark a new era in the business relations between the exhibitor and distributor. Furthermore, I am firmly of the opinion that it will mean the taking of a long step in the direction of a better and more harmonious understanding between these two important branches in the motion picture industry.

I am particularly pleased with the excellent standard and high order of principles set up by your code of ethics. It shows good faith and will undoubtedly serve as an important factor in the consumation of the fundamental idea you have so forcibly advocated, to wit:—Confidence and Cooperation.

In our conference yesterday, we have submitted to your special committee, certain modifications which I have no doubt, will be adjusted in our final conference.

With kind personal regards, I am,

Sincerely yours,

Bernard Edelherz,

Chairman Board of Directors.

Following is the code of ethics:

1. While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular Exhibitor whose offer he believes to be the best, and takes a written application from such Exhibitor he should forward the same to the home office and make no further effort to sell the same service to any other Exhibitor in competitor's territory until the application so forwarded has been formally rejected or accepted.

2. No paid advertising should be inserted in any feature picture, comedy, scenic or news reel.

3. In the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-'23 product—should be carried out in the spirit of the new form of agreement.

Exhibitors of Kansas Endorse Cohen

THE most important session in the history of the executive board of the M. P. T. O. Kansas was completed Wednesday at midnight after a strenuous all day meeting. The strength of the much heralded anti-Cohen faction, which, it has been rumored persistently, existed in the organization and was contemplating secession from the state body, upon being put to an acid test, failed to develop the expected opposition.

The following resolution was introduced by President M. Van Praag and adopted by the board:

"Whereas the M. P. T. O. Kansas always has been affiliated with the M. P. T. O. A. and was one of the state units to aid in pioneering its formation, and whereas there have been persistent rumors from seemingly authentic sources that there was dissention among this board, its officers and members, and that Kansas would secede from the national organization, and whereas we have always had high regard, confidence and esteem for our national president, Sydney Cohen, and whereas our president and vice-president have denied these false rumors,

Therefore, be it resolved that we extend and express a vote of sincere confidence in our national president, Sydney Cohen, and pledge our hearty co-operation to the program by constructive work laid out by the M. P. T. O. A.

Sir Charles Higham Urges "Clean Standards"

Would Refuse to Advertise "Puerile or Vile" Picture, He Says at A.M.P.A. Luncheon

FOLLOWING the A. M. P. A. luncheon at the Biltmore, New York City, on Thursday of last week, June 22nd, at which Sir Charles Higham, the distinguished British advertising man, was the guest of honor, C. L. Yearsley, president of the Associated Motion Picture Advertisers. was the recipient of a letter of thanks and appreciation from Sir Charles for the cordial reception extended to him on that occasion. In his letter, Sir Charles again complimented the organization for the poster advertising, and particularly for the newspaper advertising created by the advertising executives of the motion-picture industry. Sir Charles's letter follows:

"Dear Mr. Yearsley:

"I want to thank you personally, and every member of your association for the splendid luncheon and audience you gave me today.

"First let me compliment you on your splendid poster advertising, and particularly your newspaper advertising. Little did I realize that the moving picture men had gone forward so fast during the past five years.

"By comparing your present work with the work done five or six years ago, I can readily see that you are doing all the things I asked you to do, and possibly it was presumptuous on my part even to seem to lecture you.

"Your business and mine—advertising and motion picture—I think is the greatest in the world, and I am sure you men realize it just as much as I do."

The receipt of a verbatim account of Sir Charles's address after the hour of going to press made it impossible for Motion Picture News to carry the speech in last week's issue. Sir Charles, after being welcomed at last week's luncheon by D. W. Griffith on behalf of the motion-picture industry, responded with a brilliant and highly interesting speech, the most striking utterances of which follow:

"Today Mr. Hays is meeting to discuss how you can make the business of the films better. There is only one way you can make the film industry a great one—far greater than it is now, far greater than you ever dreamed of and that is first of all by making it clean and the only way you can make it clean is by being clean men and women yourselves. There is no use of trying to make pictures if you do not believe in them . . . I believe in human nature. I am a human man. I have touched most of the passions and vices. I am not standing up to you as a goody-goody man, but I believe this motion picture business appealing as it does to the eye—and photographing on the brain of illiterate and all kinds of people of misunderstanding—photographing as it does on their brain what they will never see or hear, must be very, very careful of what it puts into those pictures, and I believe it is possible and if I didn't—I wouldn't have the audacity to say that it is possible—to make virile, dynamic striking pieces and put them on the screen that will hold audiences' attention and hold them spellbound without having actors jumping off cliffs or seducing women.

"You can make those pictures big and bold enough to fill every plush seat in every cinema in the world without all that. You have got men big enough and you will help those men to carry through their ideas and ideals if you will help them. . . . You are all in a great calling—and I don't believe the fringe of the film business has been touched. You advertising men—what do you know? You take the story for what it is worth and you are told to put it over. What is your business?—To fill plush seats? You merely retell a tale. How many of you are big enough advertising men so that when you get a big picture handed to you which is puerile or vile, that you get a big picture like that, say 'I won't advertise for that picture.' Until you do that—until that day comes, you are not worthy men.—I'll tell you why. Because you have the greatest gift given to man or woman—the ability to make a million or ten million people act in unison on a given thing. A doctor, scientist, preacher, couldn't do it. The only men that have that gift are advertising men.

"You have started well. You have got Will Hays. I have never seen him, but all I know is the effect of him in my country. Over there, they say that the American film industry is going to be cleaned up. . . . We need a man like him in Great Britain. No one needs him more than the American Film industry in my country. The method of exploitation and selling pictures and of booking—a great deal of it is wrong. I do not think that any one man will ever clean the film industry—either ethically or financially. The only way is to love it more than you do yourself, unselfishly. And every day to say to yourself that 'I damned well won't do anything today that is going to make this industry worse. Only to do good for it.'

"Next time you look at a motion picture, next time you publicity men are asked to exploit a picture in your country or mine, look at it from the angle that in the greatest country in the world where freedom is supposed to be everything, that you are wielding a power to put a story over—look at that picture and say to yourselves that picture that makes me proud that some other country's Father and Mother bred me on this soil—made me an American boy or girl and I am proud of it and if you can't say that—scot it. That is the way to build a great cinema industry—that is the way to make the motion picture industry ten times as big as you are making it. I am not misunderstanding the value of money. I know the temptation of every man to make it. I know it is difficult to preach to you—that doesn't bring gold into your pocket. But a cleaner, a more human picture—a picture that once and for all says—'Hollywood is dead' and all the rotten mess is gone and our pictures and people are so clean and high and we love our world so much we have wiped it out. You can't wipe it out by burning down the buildings—you can't by burning the fields—you can't wipe out that stigma by stopping Arbuckles pictures—there is only one way and that is by wiping it out of yourselves—and then you will be proud to belong to the picture business."

Pictures were taken exclusively by Kinograms, Educational's news reel, of the guest of honor and a few other prominent guests immediately after Sir Charles's address at the dinner. Sir Charles visited Educational's home office Monday, and had a private showing of the entire length of film. After the showing, the film was presented to Sir Charles, who is taking it back to London as a souvenir and an example of the high speed work of the "film newspaper" in America.

Southern California Denies Dissension

AT a meeting of the Motion Picture Theatre Owners of Southern California, held in Los Angeles last Monday, allegiance was unanimously pledged to the national organization and to Sydney S. Cohen.

Erroneous reports had been circulated and printed to the effect that the Southern California Association had dissension in its ranks and that the association was divided in its loyalty to the national body.

A wire from the Southern California association reads in part:

"There is no dissension of any nature in the Southern California organization and we are whole heartedly with the national organization."

Hahn Named Manager for Rothacker

John G. Hahn has been named assistant general manager of the Rothacker Film Company. His appointment was made by the board of directors. He will be at the helm in Chicago while Watterson R. Rothacker is in Europe this summer.

Hahn was Rothacker's private secretary fourteen years ago when the latter was Western manager of the Billboard. He was with Universal on the Coast for two years before joining the Rothacker forces in Chicago in 1916. Hahn is secretary of The Illinois Rothacker Corporation and is on the board of directors.

Church Report Points Out Censorship Evil in Constructive Series

Dean Lathrop's Articles Give Council Views on Picture Industry

ATTENTION was called last week by Motion Picture News through the Pictures and People Department to a report of the Social Service Commission of the Federal Council of Churches to the effect that the churches at large were not opposed to motion pictures, nor were they in favor of official censorship. That was the content of a report prepared by Dean Charles N. Lathrop of the Episcopal Church.

Since the publication of the last issue of Motion Picture News there are now available a series of four articles summarizing a study of motion pictures made by the Social Service Commission of the Federal Council of Churches and prepared by Dean Lathrop. Because of their length publication of them in their entirety is impossible, but these reports are available at the office of Motion Picture News for those who care to look them over. The reports are very complete and should be of interest to producers, distributors, exhibitors and by parents and all who attend motion picture theatres.

Dean Lathrop starts his first article by saying:

"Those who are looking for the sensational and extraordinary will be disappointed in this study of motion pictures under the direction of the Social Service Commission of the Federal Council of Churches. It frankly lacks the thrill and excitement of the reform movement. It does not denounce and it finds the ultimate solution of its problem in the social ideals of the whole community."

Summing up the first article, Dean Lathrop says:

"Convention moralists sometimes fail to realize that realistic art is not necessarily immoral because of its frank and intimate treatment of elemental life situations.

"Until the blue law attitude and psychology are wholly substituted by something more intelligent and constructive Philistinism will thrive.

"The screen is not the worst offender. Persons differ widely regarding motion picture standards. Conditions call for a marked improvement in the general character of the films shown throughout the country."

In his second summary Dean Lathrop says:

"The pendulum of public opinion has swung against censorship.

"Censorship bills were defeated in twenty-nine states, adopted in New York and Massachusetts, and a compromise effected in Florida.

"North Carolina passed a rather practical law making the exhibition of motion pictures that are obscene, immoral or detrimental to the morals of the community a misdemeanor.

"Individual judgments vary greatly regarding motion pictures. It is impossible to get even a small group to agree on the probable influence of a picture."

In his third article after giving the various reasons and arguments in favor of censorship, which have generally been advanced Dean Lathrop gives the following reasons as opposed to censorship.

"It is undemocratic. It is un-American. It is impossible for state or federal censorship boards to meet local conditions.

"It would delay releases. The cost to the public would be increased.

"Political perversion of censor privilege would be possible.

"Set rules laid down by law do not allow interpretation according to immediate problems.

"It affords opportunity for graft.

"Application of formal standard results in ridiculous and unjust eliminations and restrictions.

"Separate local and state boards cause duplication and increased expense to public.

"Impossible to make all films suitable for children, as adult entertainment cannot be placed on level of child's mind.

"Motion pictures should be regulated as books and theatres are regulated."

The summing up of the third article says:

"The burden of proof should be placed squarely upon the producer, distributor and exhibitor of carrying on their business in such a way that it will not be detrimental to the public. This can probably best be done by a system of licensing under the usual regulations governing public amusements."

The last of the four articles starts with the statement:

"A number of conclusions are presented in this concluding section of the study of the motion picture problems of the country. The chief of them is that motion pictures should be thought of and talked of not as a troublesome problem but as one of the chief assets of the community for education and betterment."

And in summing up Dean Lathrop writes:

"All social betterment is a matter of educating the oncoming generation. The public school and the religious education departments of the churches can do more to improve recreational standards than all other agencies combined.

"The prevalence of the bad picture is due to the prevalence of bad taste and low morals."

Better Pictures Body Doing Great Work

J. S. LUTIG, president of the Southern California Motion Picture Association, has wired Sydney S. Cohen calling attention to the great work being done by Better Pictures Association of the World. According to Lustig the association for better pictures has the backing of Protestant, Catholic and Jewish churches, as well as the Advertising Club, Rotary Club, City Club and publishers and leaders in all walks of life.

Cohen answered that the wire had been submitted to the National Board of Directors of the M. P. T. O. A. and that an effort would be made to get similar cooperation in every state in the union.

Mae Marsh Will Star In London Company

Sidney Jay, prominent film man of London, England, sails on the Mauretania, Tuesday. Aboard also will be Mae Marsh whom he has signed to play in a big special to be made by the Graham Wilcox Productions at the Famous Players, London Studios. Jess Smith negotiated the contract.

May Figures Surpass April

WHILE official tax figures announced in Washington show a falling off this May over the figures of last year the May figures of this year show an improvement over those of April. The May figures amounted to $5,817,531, as against $7,152,375 for a year ago ,and $5,439,014 for April.

Following are the admission taxes for first five months of the past three years:

	1920	1921	1922
January	$6,707,768	$7,120,905	$6,369,200
February	6,166,685	7,802,776	5,867,256
March	7,085,123	7,863,785	6,284,528
April	7,033,006	7,415,568	5,439,014
May	6,623,188	7,152,375	5,817,531

Following are the admission taxes for every month since 1920:

	1920	1921	1922
January	$6,707,768	$7,120,905	$6,369,200
February	6,166,685	7,802,776	5,867,256
March	7,085,123	7,863,785	6,284,528
April	7,033,006	7,415,568	5,439,014
May	6,623,188	7,152,375	5,817,531
June	8,338,017	7,362,487	.....
July	6,463,422	5,822,972	.....
August	6,879,323	5,926,818	.....
September	7,369,476	6,066,936	.....
October	7,932,042	6,413,426	.....
November	7,982,248	6,995,338	.....
December	8,363,708	6,453,483	.....

What Editors Say of Outlook for Future

(Continued from page 157)

tion. Many sections reported the usual summer slump. A greater number than might have been expected, however, showed absence of theatre closing; and in several territories actual improvement in business over that recorded in the preceding few months was noted.

With regard to shortage of features, it is my belief that there is always a shortage of first-class features. The present curtailment in production, however, does not necessarily mean that the shortage in the coming season will be any greater than usual. On the other hand, it will probably be less, because the producer today is making a more strenuous effort than ever before to give the exhibitor pictures of the highest box-office type.

The big special is being developed more and more. That is an inevitable outcome of the first-run system under which the industry is operating. There is, however, still a place for the so-called program picture. I believe the present tendency is toward specialization. And I see no reason why there should not be specialization in the program picture as well as in the special and the short subject.

It does not necessarily follow that because production has been curtailed there will be a demand that cannot be suitably filled. The point is not quantity of pictures, but quality. I see no reason to believe that the supply will be so short that any theatre will have to close for the want of a picture to show. What the exhibitor is after is box-office pictures. Give him those—in consistent measure—and he will solve the question of longer runs naturally and without any great difficulty.

Unquestionably, there has been a general turn for the better in pictures within the past year. The whole situation, of course, hinges upon the attitude of the public toward the industry. I believe we are becoming more and more responsive to public demand; more and more mindful of our responsibilities toward the American people.

Because we need the active co-operation of the public more than we need any other single thing, we also need healthy cooperation within the industry itself. Unless all the signs are wrong, we are entering an era of real cooperation with the public and with ourselves.

And that fact, above all others, makes me a thoroughgoing optimist about the industry's future.

By Jack Alicoate
The Film Daily

ACCORDING to the great business minds of the country, a decided improvement, already under way, can be looked for in a general economic way throughout the entire United States this coming fall and winter.

The period of readjustment is practically behind us. All lines of business are showing healthy reaction and with the communities that have been hit with the so-called depression again prosperous it cannot help but reflect in increased prosperity for the live, aggressive exhibitor.

The picture business is not unlike other lines in its fundamentals. It is based, like other great industries, primarily, upon the law of supply and demand. Experience has shown us that the great ninety per cent. of the American public must have clean, wholesome, cheap amusement, and nothing so adequately fills that demand as the motion picture. Increased patronage means increased prosperity for the exhibitor, which in turn is reflected to the distributor from whom he must buy, and is again carried on in turn to the source of supply, or producer.

Production for the past nine months has been at a low ebb. This condition is not without its beneficial results, as it has brought a market of overproduction back to normal, decreased production costs all along the line and weeded out a lot of sharp-shooting producing elements that were no more than leeches to the industry. Production is under way again with all of the prominent producers which should mean an ample amount of product for the coming season. With the vast amount of foreign product to draw from in case of emergency, I cannot see a shortage of product for this fall and winter.

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Rigid Inspection Law for N. Y. Houses

From next October on every motion picture theatre in New York state must display a certificate to the effect that the house has been inspected and found to be a place absolutely safe for the audience which it can accommodate.

There have been a great many requests for the new law during the past two or three weeks, indicating that motion picture theatre owners are losing no time to comply with the provisions contained in it. Each theatre is to be inspected, especially with regards to the roof supports.

Rochester Exhibitors Pledge Support

The annual outing of the Rochester Motion Picture Theatre Owners was held at Point Pleasant, Irondequoit Bay, last Monday and was addressed, among others, by President Sydney S. Cohen of the M. P. T. O. A.

Jules Greenstone, president of the Rochester Motion Picture Exhibitors, was in the chair at the meeting incidental to the outing, which was attended by about two hundred.

In his opening address Greenstone pledged one-hundred percent support to the National organization and to Sydney Cohen. He also spoke along the same lines for Howard Smith of the Buffalo association. These messages expressed the sentiments of practically the entire body of theatre owners of Western and Northern New York.

Cohen, in his talk, reviewed the work of the organization and thanked the representatives present for their splendid cooperation.

Among other speakers were: Harry Barham, commissioner of public safety of Rochester and M. J. O'Toole of Scranton, Pa., chairman of the public service committee of the M. P. T. O. A.

Ginsberg Named Sales Manager by Lichtman

The appointment of Henry Ginsberg as General Sales Manager of the Al Litchtman Corporation has been announced. Ginsberg has been assisting Lichtman for several weeks past in lining up the distribution plans of the organization.

Because of his wide acquaintance among exchangemen and exhibitors Ginsberg is eminently qualified for the work he has undertaken. For nearly three years he has occupied the position of Sales Manager for Educational and has spent much of that time in the field. Prior to that connection he was with International. Practically his entire attention for years has been directed toward problems affecting National distribution and he possesses a wealth of ideas born of actual experience which will be invaluable.

Ginsberg accompanied Lichtman as far as Cleveland on the latter's tour of the country, returning to New York to complete his general organization work.

McVickers and Paramount Sign Agreement

McVickers' new million dollar theatre in Chicago has secured a five-year franchise for Paramount pictures. This deal was arranged this week between executives of McVickers and Adolph Zukor, president, and Sidney R. Kent, vice-president of Famous Players. Under the terms of the agreement McVickers are to have the pick of all pictures released by Paramount, it is announced .

Pictures and People

(*Continued from page* 156)

IF a copy of Peter Milne's book, Motion Picture Directing (Falk Publishing Company) could be placed within reach of everyone concerned with picture production, from the executive seated behind his glass-top desk to the lowly extra in search for expression and fame—if this book which establishes the facts and theories of the newest art will be read by the producer, the director, the actor, the cameraman and all their assistants and its outline appreciated by them—then that oft-repeated slogan—" Fewer and Better Pictures " might carry some weight among those who have become skeptical concerning the progress of the fifth industry.

There is meat in this comprehensive volume—meat which should be thoroughly digested by all directors. For it cannot be disputed (to quote a familiar bromide) that a director makes or breaks a picture. Mr. Milne does not attempt to teach anyone the art of direction. The layman need not imagine after reading the book that he possesses the skill, imagination and knowledge of the technicalities of production that he could walk on a set and shout " Camera! " He points out convincingly that able direction comes only through the elements of generalship coupled with emotional and technical experience. And he has wisely chosen that handful of directors who have blazed the trail. Thus the less great through profiting by the ideas established by Messrs. Griffith, Ingram, Neilan, Cecil De Mille, Borzage, Edward Dillon, Chaplin, May and Lubitsch, may some day hope to have their ambitions and hopes realized.

There are illuminating chapters devoted to the creation of a picture from the time it leaves the author's hands until it is given thoroughly scenarioized by the continuity writer to the director. The book is highly readable, there being entire chapters detailing incident of production—such as the value of music in inspiring the proper mood in a company of players. The cameraman is given some attention. Also the art director who must see to it that the sets are in harmony with the plot and characterization. Mr. Milne pricks the German bubble and shows that Herr Lubitsch has much to learn from the Americans in giving a production the lasting stamp of individualism. He states emphatically that in the desire for spectacular effect the German often loses contact with the personal story. Mr. Milne firmly believes with Mr. Griffith that a picture must point its human values—also it isn't art. He exposes the tricks of the trade in a semi-humorous fashion and many of our lesser directors who have established themselves through sheer magic will wince if their nerves are the least bit sensitive.

* * *

On page 144 there appears an open letter from the Society of Authors, Composers and Publishers addressed to the members of the various organizations of motion picture theatre owners in the country, both local and national. As we have stated previously, it is our belief that the exhibitors of the country should take some action in connection with the music tax.

We believe that the matter should be taken up officially and decided finally with the American Society of Composers, Authors and Publishers. We believe that some equitable understanding should and can be arrived at. There is no doubt that every theatre in the country desires to use the music controlled by this organization, though they can get along without it. We urge a conference. We hope it will result in a complete and satisfactory understanding between the theatre interests and the Society.

* * *

EDMUND LICHTENSTEIN, Director of the Cinema de la Monnaie in Brussels and of eight other theatres in the same theatre chain in Belgium, has arrived in New York on his way to Detroit. He will vacation here and return to his duties in August. He is in the market for twenty-five to fifty features for Belgium or the Continent.

Mr. Lichtenstein called at the office of Motion Picture News to tell us that the News has been his guide right along in theatre exploitation. He has complete file of copies for the past year and reads no other American paper.

There are some two hundred theatres in Brussels and when Mr. Lichtenstein went there last fall the total newspaper advertising space used in the leading paper totalled about three hundred lines per week at an expense of about $175.00 in American money. This display advertising in the newspapers has now been raised to 8000 lines a week.

Newspaper, billboard and screen advertising are most largely used. Other kinds of advertising are seriously hampered by city ordinances, as is true of all foreign cities. Mr. Lichtenstein recently gave a "Queen of Sheba" four weeks run. Previous to this no run had exceeded two weeks. His advertising in this instance is of interest. Because of the fact that his own theatre in Brussels did not accept screen advertising he engaged space on his competitors' screens using simply the words, "She is Coming". This was two weeks in advance of the showing of the "Queen of Sheba". The week before he changed the advertising to read— "She will arrive at the Gare du Nord at half past one o'clock". So effective was the advertising that 25,000 people were present and the police reserves had to be called out. An actress dressed for the part emerged from the station at this time and was escorted to the Cinema de la Monniae where the " Queen of Sheba " was announced.

* * *

Will Hays met last week with some fifty representatives of nationally organized bodies at the Waldorf for the purpose of discussing the picture industry with them and to get from them suggestions that might be of benefit to all branches of the industry. Just before the conclusion of the meeting a committee of three was appointed to act with Hays in the selection of a larger committee of fifteen whose duties it would be to put into effect and aid in carrying out different ideas advanced at the meeting and that might be advanced in the future.

If this committee actually functions in the sincere manner that those who advocated it were sure it would, then a great step for the advancement of the picture industry has been accomplished. Those fifty representatives gathered at the Waldorf represented a national membership running into the millions, in all probability. Each is a leader in a body that has branches in cities, towns and hamlets all over the United States. Each of these organizations has spent years in building a national machine through which it can function for its own purposes. Through the same channels it can function for the good of the picture game.

These organizations are not interested for the purpose of controlling the pictures nor to censor them. They have pledged themselves for better pictures and to help in any manner they could. If full advantage is taken of their kindly offer nothing but good for the game can result. The producer, the exhibitor, the exchange man and the distributor, all can benefit equally if these millions of people under the banners of the various organizations throughout the United States are made to realize, through the medium of their own organizations, that each is a part of this great industry, and that a suggestion advanced by any one of them for the improvement of pictures may be acted upon throughout the United States.

Paramount Stock Company School Praised

Will Hays Declares Plan Step Forward in High Purposes of the Association

"THE inauguration of the Paramount Stock Company and School is a splendid step forward in the direction of the association's high purposes. I am, of course, most happy about it."

This was the comment of Will H. Hays, president of the Motion Picture Producers and Distributors of America, upon Paramount's announcement of its radical and ambitious plan for the betterment of motion pictures, as published in full in the trade press and newspapers. This step taken by Adolph Zukor and his associates in the Famous Players-Lasky Corporation is in complete accord with the Hays program and is hailed both within and outside the industry as the first definite and tangible plan put forward by the producers themselves through which the Hays policies may be carried out.

Corroborating their earlier request for rules to govern all the players, nearly all the stars and directors at the Lasky studio have sent messages to Mr. Zukor pledging their enthusiastic support of the rules and the plan for the school. These telegrams, by reason of their source, stood out among all the hundreds of telegrams and letters that have been received by Mr. Zukor since the announcement was made, and give most gratifying evidence, Mr. Zukor says, of a spirit of the heartiest cooperation and an appreciation of the fact that the benefits of the plan far outweigh the restrictions imposed.

Among the first to give formal expression to their approval of the plan were the members of the Players' Board of Control, Conrad Nagel, Lois Wilson, Sylvia Ashton and Theodore Roberts. Their message reads as follows:

"The individual members of the Players' Board of Control desire to congratulate the officers of the Paramount Stock Company and School for the inception of a brilliant idea for the education of motion picture players in all branches of their profession, a plan designed to raise the art of the motion picture to the highest level of the other creative arts and to realize in a larger measure the unbounded scope of the screen. To our fellow members we would commend most heartily a careful study of the rules and regulations and the plan of instruction of the school. The rules are merely those which all clean-living, right-thinking persons observe; the courses have been charted by the masters in their respective fields whose names appear in the faculty roll. The rule applies here as to all mental achievement: that you will receive from the school a benefit exactly proportionate to the amount of work you put into it. Lastly, we pledge to you and to our other co-workers the fullest measure of cooperation and loyalty in every activity for 'better pictures,' which we realize you have instilled as the constant aim of everyone in the Paramount organization. Enthusiastically, Conrad Nagel, Lois Wilson, Sylvia Ashton, Theodore Roberts."

The announcement of the plan of the stock company and school received probably wider publicity than any other piece of news concerning the motion picture industry in recent months. Newspapers from coast to coast featured it under big headlines and hundreds of editorials praised the constructiveness of the plan. Even newspapers in London and other European capitals commented upon it.

Universal Exchange Men Enthuse at Meeting

Managers from All Parts of Country and Canada Declare Business Slump Is Over

THE first national gathering of Universal Film Managers from all Exchanges in the United States and Canada met in convention at the Congress Hotel, Chicago, Saturday and Sunday, June 24th and 25th. The meetings were presided over by E. H. Goldstein, Treasurer of the company, and A. A. Schmidt, General Sales Manager, assisted by George Levine, newly appointed General Manager of Short Product. Those in attendance were:

Buffalo, N. Y., M. A. Chase, Mgr.; Butte, Mont., A. W. Skoog, Mgr.; Charlotte, N. C., E. F. Dardine, Mgr., Chicago, Ill., Herman Stern, Dis. Mgr., I. Leserman, Louis Laemmle, Sales Promotion Mgr., W. L. Hill, Director of Publicity; Cincinnati, O., Cleve Adams, Mgr.; Cleveland, O., Tom Colby, Mgr.; Denver, Colo., E. Gerbase, Mgr.; Des Moines, Iowa, I. Davies, Mgr.; Detroit, Mich., J. Friedman, Mgr.; Indianapolis, Ind., R. W. Abbett, Mgr., J. H. Calvert; Kansas City, Mo., L. W. Alexander, Mgr.; Los Angeles, Calif., C. Theuerkauf, Mgr.; Oklahoma City, Okla., S. Benjamin, Mgr.; Omaha, Neb., H. F. Lefholtz, Mgr.; Portland, Ore., McMeckin, Mgr.; St. Louis, Mo., B. Rosenthal, Mgr.; Salt Lake, Utah, G. Hager, Mgr.; San Francisco, Calif., C. A. Nathan, Mgr.; Seattle, Wash., L. J. Schlaiffer, Mgr.; Spokane, Wash., A. H. McMillan, Mgr.; Toronto, Can., C. Hague, Mgr.; San Francisco, Cal., E. Armstrong, Mgr.; Denver, Colo., H. M. Herbel, Mgr.; Philadelphia, Pa., Jules Levy, Mgr.; Dallas, Tex., N. E. Depinet, Mgr.; New York, N. Y., C. Rosenzweig, Mgr. Special representatives, L. Jacobs, St. Louis, Mo., J. C. McNance, Kansas City, Mo.; F. J. McConnell, Serial Mgr.; Publicity, Kansas City, Mo., Louis Kramer.; Minneapolis, Minn., I. Gettlson, Mgr.; Milwaukee, Wis., Roy Baldwin, Mgr., C. L. Cassanave, Short Prod. Mgr.

At a gathering of the home office officials of the company in New York Monday night, the 19th, after reviewing the strength of the entire product for this coming season, the enthusiasm of everyone ran riot and as a result the Chicago convention was called in order that this enthusiasm might be transmitted to the field forces.

It was the consensus of opinion of all those attending the convention that the slump in business in general, including that of the Universal, was practically over.

Straight from the shoulder talks to the boys so ably given by the general officers present pepped up the staff to the very limit, for during their entire stay and despite the hot weather of Friday and Saturday, there was about the hotel the most enthusiastic bunch of film sales representatives ever gathered in this city.

Treasurer Goldstein returned to New York Sunday. The other general officers remained over until Tuesday with some of the sales representatives who came from distant points for further conference on the new plans and policies for the coming season.

E. E. Shauer Going Abroad

E. E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation, will sail with Mrs. Shauer on the Laconia on July 6th for a visit of several weeks in Europe. Mr. Shauer will visit the offices of the Famous Players-Lasky Corporation in Great Britain, France, Denmark and Germany and will discuss with J. C. Graham, general foreign representative, plans for further extension of Paramount distribution in Europe during the coming year. This is his thirty-first visit to Europe and will be in the nature of a joint vacation and business trip.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Over the Border—
A fair picture that did better business than we expected. (Middle West.)

Fairly good entertainment and box office value. (West.)

A little better than average. Played to fair business. (Middle West.)

A satisfying picture. Good box office attraction. (Middle West.)

The Bachelor Daddy—
Excellent business. Lockout on Saturday and big crowds on Sunday. Did well on matinees with special showing of picture for orphans on Tuesday afternoon. Everybody liked it. (Middle West.)

Thomas Meighan is popular here and always assures a good attendance. This one did a lively week's business. (Middle West.)

Bought and Paid For—
Satisfying results reported on this attraction. Seemed to help matinee business especially, attracting many women. (East.)

The Sleep Walker—
Constance Binney not much of a box office attraction when she appears in such an average picture as this one. Business off. (East.)

North of the Rio Grande—
Jack Holt continues to come to the front and Bebe Daniels does good work in this rattling melodrama. Good box office attraction. (Middle West.)

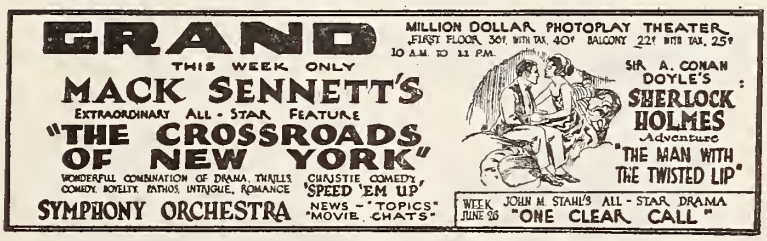
Good, exciting Western picture—although patrons would rather see Bebe Daniels in a different sort of play. Business good for first of week. (East).

Don't Tell Everything—
On second showing business seemed to warrant holding it for the whole week but took it off in middle of run. (Middle West.)

The Woman Who Walked Alone—
Good commercial picture. Big business, aided by cool weather. (East.)



"Yellow Men and Gold," attraction at the Moon, Omaha



Is there any more forceful advertising than black and white? Note this one, for "The Crossroads of New York," at the Grand, Pittsburgh

For the Defense—
Fair in quality. Business fair. (East.)

Bobbed Hair—
Picture of mediocre character. Business only fair. (East.)

The Man From Home—
Good picture—pleased our audience, but played to poor business. (East.)

FIRST NATIONAL

Sonny—
Excellent picture in which Barthelmess does fine work. Played to good business. (Middle West.)

The Primitive Lover—
Average Constance Talmadge feature which played to fair business. (Middle West.)

Scrap Iron—
Did quite well on second showing. Birthday party for the kiddies on Saturday morning. (Middle West.)

Domestic Relations—
Fair picture with business about average. (West.)

The Woman He Married—
Picture and business both fair. (West.)

The Barnstormer—
Mediocre picture with business fair. (West.)

Crossroads of New York—
Very popular picture. (Middle West.)

The Infidel—
Poor picture, with good scenic effects. Fair box office value. (Middle West.)

Blind Hearts—
An average attendance although the size of the crowds did not justify the merit of production, which made a big hit with those who saw it. (Middle West.)

Smilin' Through—
As repeat at Karlton. Business better than expected. (East.)

My Boy—
Good picture. Audience liked it very much. Business fair. (East.)

METRO

Missing Husbands—
Good picture, distinctly foreign in its flavor. Biggest exploitation ever pulled in this city helped crowd the house for every performance during the week's run. (Middle West.)

They Like 'Em Rough—
Very unreal—terrible strain on the imagination. Overacted. Even the popularity of Viola Dana couldn't draw any attendance. (Middle West.)

Little Eva Ascends—
Good picture which played to good audiences. (Middle West.)

Conquering Power—
Rodolf Valentino goes over good and he went over exceptionally good in this feature. Picture pleasing. (East.)

UNITED ARTISTS

The Ruling Passion—
They turned out well for this one, which proved to be a good box office attraction. (Middle West.)

Way Down East—
Previous showings of this one, along with a wide reputation as a good picture, caused it to go over great on a return engagement. (Middle West.)

Dream Street—
Received favorable comment but was not popularly attended. Business fair. (Middle West.)

UNIVERSAL

Out of the Silent North—
Excellent outdoor picture. Average summer business. (Middle West.)

Fair business on this picture which my patrons considered to be fairly good. (Middle West.)

Once to Every Woman—
Fine picture which brought good business. (West.)

Foolish Wives—
Audience were not overly enthusiastic, although business was extraordinarily good. (East.)

SELZNICK

Reported Missing—
Thrilling and very funny. One of best attractions of weeks. (Middle West.)

Conceit—
Fair picture. Average box office attraction. (Middle West.)

GOLDWYN

The Poverty of Riches—
Very acceptable. Ran a free matinee for every mother who came with her child on Friday afternoon. (Middle West.)

Yellow Men and Gold—
A good action picture which, in spite of warm weather, did a very fair business. (East.)

Grand Larceny—
Went over pretty well. (Middle West.)

Watch Your Step—
Fairly good entertainment with fair business. (West.)

Golden Dreams—
This is a feature with strong story and fine acting. Pleased our audience. Business good. (Middle West.)

The Night Rose—
Fair picture of effective appeal. Did very well. (East.)

FOX

Arabian Love—
Did better than anything has for six or seven weeks. Good picture. (Middle West.)

A good business despite hot weather. The production proved popular with most patrons. (Middle West.)

A Virgin Paradise—
Pearl White a favorite at this house and this vehicle just suited patrons. Business fine all week. (East.)

FILM BOOKING OFFICES

The Barricade—
Very good picture. (Middle West.)

The Vermilion Pencil—
Good pictures for followers of Hayakawa. Business good. (East.)

Duke of Chimney Butte—
Nice little Western picture. Patrons sort of liked it and so did I personally. Business fair. (East.)

PATHE

Nanook of the North—
Fine production, scenically and dramatically. One of the few really interesting pictures to be had. Our audiences liked it very well and complimented us on it. Good attendance all week. (Middle West.)

AMERICAN RELEASING

Sisters—
Good picture that was moderately well liked. Played it with a double feature bill so can't tell just how it would stand up alone. (Middle West.)

STATE RIGHTS

Determination—
Very poor picture. Little drawing power.

I Am the Law—
Great picture. Crowded houses during run. (West.)

The Worldly Madonna—
Mediocre picture. Fair business. (East.)



A "leading ad" for "Our Leading Citizen," to the credit of Loew's State, Cleveland

PROGRAMS FOR THE WEEK OF JUNE 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

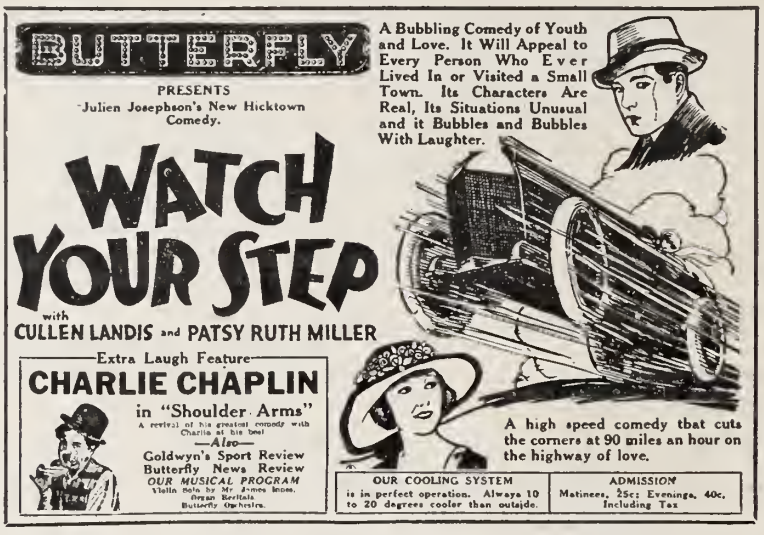
Capitol Theatre—
Overture—"Marche Slav," Tschaikovsky.
Novelty — The Migration, Sixth Episode of Bible series, Sacred Films.
Divertissements — Gavotte from "Mignon," Thomas, interpreted by Thalia Zanou and Doris Niles, danseuse. "Alice Blue Gown," Tierney, sung by Elsa Gray. Danse Tzigane, Nachez, Mlle. Gambarelli and Alexander Oumansky.
Current Events—Capitol Magazine.
Specialty — Waltz from "Romeo and Juliet," Gounod, with Helen Allyn, soprano, from Berlin Opera House.
Feature—The Wall Flower, Goldwyn.
Musical—Interlude, "Valse Amoureuse," Berger, Capitol Orchestra.
Recessional—"Magic Fire Music," from "Die Walkure," Wagner, organ solo.

Rivoli Theatre—
Overture—"Jolly Robbers," Franz von Suppe.
Current Events—Rivoli Pictorial.
Vocal—"When You and I Were Young, Maggie," sung by Miriam Lax, soprano; Adrian da Silva, tenor.
Feature—While Satan Sleeps.
Specialty—Dance from "The Firebird," Mme. Victorina Krigher.
Comedy—Cops, Buster Keaton.
Recessional—Organ solo.

Rialto Theatre—
SPLIT WEEK
Overture — Selection from "La Tosca," Giacomo Puccini.
Current Events—Rialto Magazine.
Musical—"Andantino," "Guitarre," Robert Belten, violinist.



The Strand, Cincinnati, and how the management announced attractions for the week



The "Butterfly," a Milwaukee Theatre, indicates style in advertising "Watch Your Step"

Feature—Dr. Jekyll and Mr. Hyde, John Barrymore and "The Sheik."
Novelty Music—Otto F. Beek at the Wurlitzer.
Comedy — The Stone Age, Snub Pollard in Pathe.
Overture—From "Raymond," Ambroise Thomas.
Scenic—In the Great North.
Novelty Music—Otto F. Beck at the Wurlitzer.
Feature—The Sheik, Rodolph Valentino.
Specialty—"Spanish Dance," Granados-Kreisler; "Liebesfreud," Fritz Kreisler, played by Robert Velten.
Comedy—The Stone Age.

Criterion Theatre—
Overture — "Hejre Kati," Jeno Hubay.
Current Events—Criterion Magazine.
Feature — The Five Dollar Baby, Viola Dana.
Musical—"Souvenir," Franz Drdla.
Comedy—Danger, Mermaid.
Recessional—Organ.

Apollo Theatre—
Continuation of Silver Wings and personal appearance of Mary Carr, Fox.

Park Theatre—
Continuation of Retribution.

Mark Strand Theatre—
Overture—"Les Preludes," Liszt, with special scenic effects, Mark Strand Orchestra.
Current Events — Mark Strand Topical Review.
Scenic — Kilauea's Lakes of Fire, Prizma.
Vocal — "Cradle Song," Estelle Carey.
Musical—"Polonaise," Wieniawski, played by Madeleine MacGuinan, violinist.
Feature—A Woman of No Importance.
Comedy—Oh Daddy, Sennett.
Recessional—Organ solo.

Cameo Theatre—
Continuation of Sherlock Holmes, John Barrymore.

LOS ANGELES

Superba Theatre—
Current Events — International News.
Vocal—Tenor, "Georgette."
Comedy—Horse Tears, Century.
Feature—Once to Every Woman, re-issue, Valentino-Phillips.

Tally's—
Current Events—Kinograms.
Novelty — Kineto Review, Boy Scouts in Switzerland.
Vocal—Tenor, "Ninety and Nine."
Feature—Premier of Mission Film Corporation's production, Science or God.

Clune's Theatre—
Current Events—Kinograms.
Novelty—Screen Snapshots.
Comedy—Ask Father, Lloyd Reissue.
Vocal—Tenor, "Jeanette."
Feature—Little Eva Ascends.
Next Week — When the Devil Drives.

Grauman's Theatre—
Overture—Medley popular airs.
Current Events — Pathe Weekly News.
Musical—Organ solo, "Georgette."
Novelty — Pathe Review; Movie Chats.
Vocal—Two Men Singing Southern California Songs.
Added Attraction — Personal Appearance of Edna Wallace Hopper, with film on Plastic Surgery.
Feature—The Dictator.

Kinema Theatre—
Overture—"The Serenade."
Current Events — Topics of the Day; International News.
Scenic—Silver Harvest.
Musical—"My Gal, Sal," organ.
Comedy—Poor Boy.
Vocal — Tenor, "Goodbye Forever"; soprano, operatic selections.
Feature—Domestic Relations.

California Theatre—
Overture—Concert March and Procession of Baechus; "Dance of the Hours."
Current Events — International News; Fox.
Novelty—Local Screen Tests taken for Goldwyn, Los Angeles Examiner contest.
Feature—I Am the Law.

Mission Theatre—
Second Week—A Fool There Was.

Symphony—
Seventh Week—Grandma's Boy.

Rialto—
Overture—Medley.
Current Events—Pathe Weekly.
Musical—"Allah's Holiday."
Novelty — Urban Movie Chat and Pathe Review.
Added Attraction — Bathing Girls Revue, thirty girls.
Feature—While Satan Sleeps.

Loew's State Theatre—
Current Events — International News.
Feature—Arabian Love.
Five acts of vaudeville.

Hill Street Theatre—
Current Events—Kinograms.
Novelty—How to Grow Thin.
Scenic—The Great White Silence.
Comedy—Torchy's Ghost.
Feature—Her Own Money.
Five acts of vaudeville.

PHILADELPHIA

Stanley—
Comedy—Torchy Steps Out.
Current Events—Fox and Pathe.
Novelty—Topics of the Day; Pathe Review.
Feature—Sonny.
Music—John Richardson, violinist, and Robert Armbruster, pianist, in Schubert's "Serenade," Kreisler's "Chinois Tambourin," and the "Ave Maria."



The "Ohio" in Indianapolis, used an attractive ad for "The Heart Specialist"



"The Moon," an Omaha house advertised "The Deuce of Spades" with attractive display copy

Karlton—
Comedy—Bucking Broadway.
Current Events—Pathe News.
Feature—The Man from Home.
Next Week—The Ordeal.

Arcadia—
Current Events—Pathe.
Feature—The Prophet's Paradise.
Comedy—Hickory Hick—Electric.
Educational—Movie Chats No. 20.
Screen Snapshots.
Next Week—French Heels.

Palace—
Feature—The Bachelor Daddy.
Current Events—Pathe News.
Novelty—Pathe Review; Topics of the Day.
Comedy—Bucking Broadway.
Next Week—The Woman Who Walked Alone.

Capitol—
Feature—Watch Him Step.
Comedy—Better Late Than Never.
Current Events—Kinograms.
Scenic—Cape of Good Hope.
Next Week—Seeing's Believing.

Victoria—
Current Events—Pathe.
Feature—Up and Going, Fox.
Comedy—Oh, Daddy, Peerless.
Novelty—Lassoing Live Lions.
Local News — Strawbridge and Clothier Store.
Next Week—Yellow Men and Gold, Goldwyn.

Regent—
Feature—Little Miss Smiles.
Comedy—Excuse Me, Sheriff.
Next Week—The Heart Specialist.

Aldine—
Feature—Don't Doubt Your Wife.
Comedy — Never Weaken, Harold Lloyd.
Starland Review.
Next Week—The Real Adventure, King Vidor.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ Selections.
Special Number—Miss Ruth Pryor, interpolated dance divertissement, and Lloyd Garrett singing, "No One Just Like You."
Feature—Fascination, Mae Murray.
Next Week — The Woman Who Walked Alone, Dorothy Dalton.

Liberty Theatre—
Overture—Selections.
Current Events—Fathe.
Musical—Organ Selections.
Comedy—Going Straight.
Feature—A Real Adventure, Florence Vidor.
Next Week—Cup of Life.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Feature—Sonny, Richard Barthelmess.
Next Week—Come On Over, Colleen Moore.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.



Startling copy used by the Imperial, Los Angeles, for the attraction "Shame"

Musical—Organ selections.
Comedy—Jaws of Steel.
Feature—Chasing the Moon—Tom Mix.
Next Week—The Broadway Peacock.

BROOKLYN

Mark Strand Theatre—
Overture—"Cavalleria Rusticana" — Mascagni. Synchronised with lighting and scenic effects, orchestra.
Vocal—"Duna" (Pick Hall-McGill), sung by Charles Carver, basso.
Current Events — Mark Strand Topical Review.
Specialty—The LaForge Artists Quartette. (a) Italian Street Scene song from "Naughty Marietta." (b) "April Showers" from "Bombo."
Feature—One Clear Call.
Comedy—A Pair of Kings—Larry Semon.
Recessional Music — Organ—"On the Mount."
Next Week—Nanook of the North.

ST. PAUL

Capitol Theatre—
Overture—Selection from "Babes in Toyland"—Victor Herbert.
Current Events — Capitol Digest, Pathe and International News.
Cartoon—Felix All at Sea.
Special—Bathing Beach Revue, featuring Georgia Howard, late of Ziegfeld's Amsterdam Roof, with other famous beauties, songs and dances.
Feature—Fools First.
Recessional Music—Minuet, Beethoven; Beceuse from Jocelyn —Godard.

CHICAGO

Chicago Theatre—
Overture—Selections from "The Bohemian Girl."
Current Events—Topics of the Day; News.
Specialty—In Old Chicago.
Organ Solo—"At Dawning." Jesse Crawford at the organ.
Specialty—Tom Brown and the original six Brown Brothers from "Tip Top."
Feature—While Satan Sleeps—Jack Holt.
Comedy—The Skipper's Narrow Escape.
Coming Feature—Our Leading Citizen—Thomas Meighan.

Tivoli Theatre—
Overture—"If I Were King."
Current Events—Topics of the Day.
Specialty—Madame D'Arley's "The Wren."
Organ Solo—"By the Sapphire Sea"—Milton Charles, organist.
Scenic.
Specialty—"A Lonesome Boy"—Roy Dieterick, tenor.
Feature—Across the Continent—Wallace Reid.
Comedy—A Pair of Kings.
Coming Feature—Trouble—Jackie Coogan.

Woodlawn Theatre—
Overture—"Little Thoughts."
Novelty—Screen Snapshots.
Current Events—Woodlawn News and Views.
Comedy—Toonerville Blues.
Organ Solo—"Nabucodonzor."



"Reported Missing," at the Capitol, Cincinnati. Good looking copy

Feature—Over the Border—Betty Compson and Tom Moore.
Coming Feature—The Man from Home.

Roosevelt Theatre—
Orphans of the Storm, featuring the Gish Sisters.

Pantheon Theatre—
Overture—Selections from the Metropolitan Grand Opera.
Current Events—Pantheon Views of the World.
Specialty—Flute solo, "The Whistler and His Dog."
Comedy—The Landlord.
Specialty—Cowboy Frolics.
Solo—Hazel Dawn, soprano.
Feature—Over the Border.
Coming Feature—The Man from Home.

Barbee's Theatre—
Feature—Tell Me Why.

Randolph Theatre—
Comedy—Irish Punch.
Feature—For the Defense—Ethel Clayton.
Coming Feature—The Last Trail.

Ziegfeld Theatre—
Selznick News Weekly.
Comedy—Charles Chaplin in "The Immigrant."
Feature — Stolen Moments — Rodolph Valentino.

CINCINNATI

Walnut—
Current Events — Pathe News; Topics of the Day.
Novelty Cartoon—Aesop's Fables.
Feature—The Rosary.
Next Week—Evidence.

Strand—
Current Events—Pathe News.
Comedy—Hickory Hick.
Feature—The Woman Who Walked Alone—Dorothy Dalton.
Next Week—Man Unconquerable.

Capitol—
Current Events—Capitol News.
Novelty—My Country.
Feature—Our Leading Citizen—Thomas Meighan.
Next Week—Sisters.

Keith's—
Current Events—Keith's Pictorial Review.
Novelty Cartoon—Aesop's Fables.
Comedy—A Penny Reward.
Feature—The Glorious Fool.
Next Week—The Truthful Liar.

Lyric—
Current Events—Fox News.
Novelty—Movie Chats—Urban.
Feature—The Way of a Woman.

DES MOINES

Des Moines Theatre—
Overture—"Grand Etude de Concert."
Current Events — International News.
Special Music—"Three O'Clock in the Morning," by Julius K.



Care for "Circus advertising"? Take a look at how Loew's State, Buffalo, advertised "Love's Boomerang"

Johnson, with elaborate scenic and lighting effects.
Comedy—A Pair of Kings, Larry Semon.
Feature — Grand Larceny, Elliott Dexter.
Next Week — Fascination, Mae Murray.

Strand Theatre—
Current Events — News — Educational Kinograms.
Special Music — Phyllis Mitchell from Chicago singing "Just Because You Are You" and "The Dancin' Fool."
Comedy—Any Old Port—Christie.
Feature—Just Around the Corner.
Next Week — West of the Rio Grande, Jack Holt.

WASHINGTON

Metropolitan—
Overture—"Romantique."
Comedy—Torchy Steps Out, Educational.
Current Events — Pathe News — Topics of the Day.
Feature — Primitive Lover, First National.

Rialto—
Overture—Popular Hits.
Current Events—Fox News.
Comedy—Toonerville Blues.
Scenic—Lassoing Wild Animals.
Feature — Fellow Men and Gold, Goldwyn.
Next Week—The Man Unconquerable.

Palace—
Overture — "Hunt in the Black Forest.
Current Events — Pathe News — Topics of the Day.
Comedy—The Village Sheik, Sunshine.
Extra—Screen Snapshots.
Feature—North of the Rio Grande, Paramount.
Next Week—Reckless Youth, Select.



Descriptive advertising for "Gay and Devilish," in Detroit, at the Capitol Theatre

Columbia—
Overture—"Southern Star."
Current Events — International News.
Comedy—You and Me.
Extra—Movie Chats.
Feature—For the Defense, Paramount.
Next Week—Come on Over, Goldwyn.

BALTIMORE

Century Theatre—
Overture — Songs of Yesteryear, Farson's Orchestra.
Comedy—Century selected attraction.
Current Events—Century News Pictorial, selected.



This is something new. The Strand, Minneapolis, cashed in on the value of advertising "Reported Missing," as above

Special—Vocal selections.
Feature—Betty Compson, Tom Moore, Over the Border.
Organ Solo—John H. Eltermann.

Rivoli Theatre—
Overture, "March of Bacchus," Iula's Orchestra.
Current Events—Rivoli News, selected.
Special—Round Five, The Leather Pushers.
Novelty—Pathe Screen Magazine.
Feature—Domestic Relations, Katherine MacDonald.
Organ Duet — Ernie Cooper and Henry Boehme.

Parkway Theatre—
Current Events—Parkway Review, selected.
Comedy—Johnny Hines, Torchy's Ghost.
Feature—South of the Suva, Mary Miles Minter.
Special—Alice West, contralto, singing "Until," by Wilfred Sanderson.

Wizard and Strand Theatres—
Feature—Irene Castle, No Trespassing.



Here's a swift ad for "Across the Continent," that the Des Moines, Ia., Theatre created and used in large space

Blue Mouse Theatre—
Feature—Marie Prevost, Kissed.

New Theatre—
Current Events—Pathe News.
Novelty—Urban Movie Chats.
Comedy—Special selection.
Feature—Trouble, Jackie Coogan.

INDIANAPOLIS

Circle Theatre—
Overture—"Mignon."
Current Events—Kinograms.
Scenic—A One Man Reunion.
Music—Organ Solo—"Tannhauser March."
Novelty—Topics of the Day.
Novelty—Organ solo with slides—"In Bluebird Land."
Feature—The Crossroads of New York—Sennett.
Cartoon — Felix in Love — Krazy Kat.
Next Week—The Deuce of Spades.

Colonial Theatre—
Current Events—Pathe News.
Novelty—Aesop Fable — The Pig and the Cat.
Comedy—Hale and Hearty—Pollard.
Feature—Arabian Love.
Next Week—Reported Missing.

Loew's State Theatre—
Novelty Overture—"Pickings from Puck."
Current Events—Pathe News.
Travelogue — Old London — Hi Mayer.
Comedy—Now or Never—Lloyd reissue.
Novelty — Longfellow — Great Authors Series.
Feature—The Barricade.
Closed for renovation.

Ohio Theatre—
Current Events — International News Service.
Comedy—Some Class—Century.
Feature—Grand Larceny.
Next Week—The Glorious Fool.

PITTSBURG

Olympic Theatre—
Current Events—Pathe News.
Feature—The Woman Who Walked Alone.
Comedy—Special Delivery.
Novelty—Pathe Review.
Next Week—The Beauty Shop.

Regent Theatre—
Current Events—Kinograms.
Feature—Our Leading Citizen.
Comedy—Torchy's Ghost.
Next Week—The Man Unconquerable.

Blackstone Theatre—
Current Events — International News.
Feature—The Leading Citizen.
Comedy—Some Baby.
Next Week—The Man Unconquerable.

Liberty Theatre—
Current Events — International News.
Feature—One Clear Call.
Comedy—Bucking Broadway.
Next Week—The Primitive Lover.

State Theatre—
Current Events—Kinograms.
Feature—Broken Silence.
Comedy—Torchy's Ghost.
Next Week—Cardigan.

Savoy Theatre—
Current Events—Fox News.
Feature—Perjury.
Comedy—Good Morning Judge.
Next Week—For Big Stakes.

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Scenics—Movie Chats.
Feature—One Clear Call.
Next Week—The Primitive Lover.

SEATTLE

Coliseum Theatre—
Overture—March from "Tannhauser."
Current Events—Pathe Weekly and Kinograms.



Cock-sure advertising for premier of "A Game Chicken"—eight theatres; count 'em! That's one for St. Paul

Novelty—Topics of the Day.
Comedy—Monkey Shines.
Vocal—"Georgia," sung by Stanley Humble.
Feature—The Woman He Married.
Next Week—Our Leading Citizen.

Columbia Theatre—

Overture—"Glow Worm."
Current Events — International News Weekly.
Comedy—You and Me.
Prologue—Recitation "The Shooting of Dan McGrew," and other Kipling poems — Jack Montgomery.
Feature—Out of the Silent North.

Strand Theatre—

Overture—Selections from "Thais."
Current Events—Kinograms.
Scenic—Biskra, the Beautiful Oasis.
Comedy—Torchy's Ghost.
Feature—Find the Woman.
Next Week—Over the Border.

Blue Mouse Theatre—

Overture—"Love Dreams."
Current Events — Fox News Weekly.
Novelty—The Painter.
Feature—The Barnstormer.
Next Week—Return engagement of "The Connecticut Yankee."



Unique ad, the creation of a Los Angeles theatre, featuring "South of Suva," at Grauman's

Liberty Theatre—

Overture — Medley of popular tunes.
Current Events—Liberty and Selznick.
Scenic—Pathe Review.
Specialty—"Old Fashioned Girl," sung by Albert Hay Mallottee, with own accompaniment.
Features — Watch Your Step and Cops.
Next Week—Yellow Men and Gold.

Winter Garden Theatre—

Current Events — International News Weekly.
Cartoon—Aesop Fable.
Comedy—Friday, the Thirteenth.
Feature—The Bait.



"Where Is My Wandering Boy Tonight?"—In Omaha, as this ad for the Rialto, informed Omaha picture goers

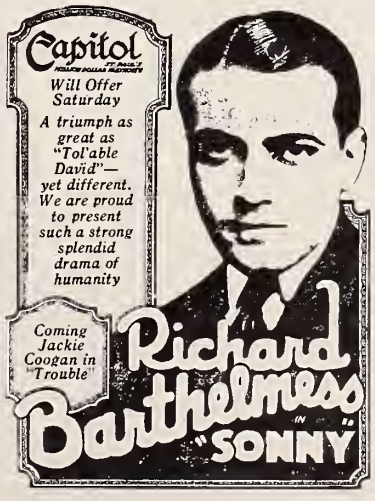
CLEVELAND

State—

Overture—Selections from "Cavaleria Rusticana."
Current Events — Pathe News — Topics of the Day.
Novelty—The Cape of Good Hope, Prizma.
Feature—"Our Leading Citizen," Thomas Meighan.
Specialties—(a) State Theatre Follies, with new songs and dances; (b) Al Wolman, comedy entertainer; (c) Tade's Singing Orchestra, first time in Cleveland.

Allen—

Overture—"Tasso," by Liszt, interpreted by Philip Spitalny and the Allen Symphony Orchestra.
Current Events — Allenette — News Selections.



In territories where a star has a following, this idea of advertising is effective. Credit the Capitol, St. Paul

Novelty — Bali, The Unknown, Prizma Travelogue.
Feature — The Grim Comedian, Jack Holt, Gloria Hope and Phoebe Hunt.
Specialty—"The Isle of Dreams," a fantasy in music, song and dance, arranged and produced by S. Barrett McCormick, with original scenes by Zimmerer.

Stillman—

Overture — Midsummer Review, potpourri of popular tunes, arranged and presented by Musical Director Homer Walters.
Scenic—White Magic.
Comedy—Hokus Pokus.
Feature—The Woman That Walked Alone, Dorothy Dalton.
Next Week—Footfalls.

Park—

Overture—"Raymond" by Suppe.
Current Events—Fox News.
Comedy—Safe in the Safe, Chester Conklin.



"Black and White and Read All-over," is the ad for "Over the Border," used by the Granada, Los Angeles

Feature—North of the Rio Grande, Jack Holt and Bebe Daniels.
Next Week—The Infidel, Katherine MacDonald.

Standard—

Current Events — International News.
Comedy—Ten Seconds, Lee Moran.
Feature—The Trap, Lon Chaney.
Next Week—Her Night of Nights, Marie Prevost.

BUFFALO

Shea's Hippodrome—

Overture—"Poet and the Peasant."
Current Events—Hippodrome Review.



An unusual piece of copy, Loew's Park, Cleveland, on the comedy, "Home Talent"

Vocal—(a) "Sunshine of Your Smile," (b) "The Dream" sung by Richard Miller, concert tenor.
Feature—The Man From Home, James Kirkwood.
Comedy—The Piper, Sunshine.
Next Week—Turn to the Right.

Loew's State—

Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—Love's Boomerang, Ann Forest.
Comedy—The Dentist, Hallroom Boys.
Next Week—The Cradle, Ethel Clayton.

Lafayette Square—

Overture—Selections on organ by C. Sharpe Minor.
Current Events—Fox News.
Feature—Too Much Business.
Comedy—Snub Pollard.

Mark-Strand—

Overture—"The Blue Kitten."
Current Events—Kinograms.
Feature—Arabian Love, John Gilbert.
Comedy — Hickory Hick, Bobby Vernon.
Special—Screen Snapshots.
Next Week—The Real Adventure, Florence Vidor.

Shea's North Park—

Feature—The Man From Home, James Kirkwood.
Comedy—The Piper, Sunshine.



The "Circle Theatre," Indianapolis, used a unique ad incorporating the entire program, with the feature "The Infidel"

Exhibitors' Service Bureau—Pages 170-176

Conducted by J. S. DICKERSON



A few "slabs" from a nearby saw mill was material enough to build a lobby display on "North of the Rio Grande" when this picture played the Rialto theatre, Chatanooga, Tenn., of which E. R. Rogers is managing director

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finkiestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
S. A. Partington, Imperial theatre, San Francisco.
[illegible] Carpenter, Paramount-Empress theatre, Salt Lake.
[illegible] M. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Proper Exploitation

¶ Good pictures appear better when properly exploited.

¶ Proper exploitation, therefore, is important to a picture's success.

¶ How are you to decide what is proper exploitation?

¶ THE BOOKING GUIDE points out exploitation ideas that have been successfully tried out.

¶ It is a record of proven results.

¶ Return your GUIDE questionnaire and benefit by its helpful assistance.

Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.

Dalton's Doubles Interest Hagerstown Fans

MORE than 140 young women of Hagerstown, Md., thought they resembled Dorothy Dalton in the Resemblance Contest, conducted jointly by the Colonial theatre and the Hagerstown Daily Mail. The contest served to keep Miss Dalton on the front page of the newspaper a week preceding the run of the picture at the Colonial theatre. By the time the print arrived, the town was sold 100 per cent.

Leslie F. Whelan, representing Paramount; William H. Lacy, the Hammerstein Production Co., and a member of the staff of the Daily Mail, took care of the details.

Mounted Cut-outs Dress Lobby for "Island Wives."

E. J. Barnette, manager of the Victory theatre, Waco, Texas, gave "Island Wives" some good exploitation recently.

The twenty-four sheet on this picture shows Corinne Griffith in two poses one the island girl, and the other the wealthy New York society woman. These two poses were cut and mounted on beaver board, then placed on opposite sides of the theatre lobby.

Across the entranee of the lobby was a large sign telling of the picture and the star. Small and large tropieal plants, particularly palms were everywhere in the lobby, giving it the South Sea Island appeal.

One of the best located merchants in Waco allowed Manager Barnette to dress his entire window in tropical settings, also three and six sheets were made into cutouts and placed in the windows. The store displayed their latest in Summer Bathing suits and Tropical garments. An Ad appeared in the newspapers about the display and the pieture in connection with the dry goods store's regular advertising. A teaser newspaper campaign in which "Wanted 1,000 Wives" was used freely prior to the announcement of the picture created considerabe interest, was a successful part of the exploitation.



Lobby front on "The Queen of Sheba" arranged by the Washington theatre, Dallas, Texas

Newspaper Teasers Make Hash of Calendar

MANAGER FRANK WINTER of the Empress theatre, Moncton, New Brunswick, made hash of the calendar when .he played "Saturday Night."

He took a series of newspaper teasers that literally had the town in a whirl.

One read:

"'Saturday Night:' If Saturday is Wednesday night, and Wednesday night is Saturday night, and Saturday night is Thursday night, and Thursday night is Saturday night, and Saturday night is Friday night and Friday night is Saturday night, and Saturday night is Saturday night, what do you know about Saturday night."

Picture Puzzle Helps Harrison Put Over "World's Champion"

Manager J. P. Harrison of the Hippodrome theatre, Waco, Tex., carried out a very elaborate campaign on "The World's Champion" by distributing 3,800 special heralds. Street cards were placed in the most favorable locations in the town and special posters in all hotel lobbies.

To interest the children in the picture a puzzle was published in the local paper. The object was to get the children to tell the name of the picture. The winners were admitted free. About 420 children attended the children's performance.

For tieups Mr. Harrison secured a window in the best sporting goods house in the city and rigged up a miniature ring for boxing and had two small figures aetually fight.

The lobby display consisted of a gymnasium outfit ant two cut-outs of Wallaee Reid in his fighting togs. Real bathrobes were placed around the Reid cut-outs to make them look more realistic.



Lobby decorations for "Smilin' Through," as arranged by Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn.

"Smilin' Through" Candy Makes Bow at Hillsdale, Mich.

"Smilin' Through" candy made its bow when Norma Talmadge played at the Dawn theatre, Hillsdale, Mich. The manufacturer used a specially prepared box with the caption: "You can go 'Smilin' Through' from the top layer to the bottom." Most of the buyers did.

Grauman Stages Baby Peggy Contest

SID GRAUMAN gave Baby Peggy and her starring vehicle, "The Little Rascal," some effective exploitation, when the comedy was on the bill at Grauman's theatre, recently.

A contest was put over in which children resembling Baby Peggy were invited to compete on the theatre stage.

The prize was a valuable wrist watch and at each performance children were judged as to size, 'cuteness and general appearance. At the close of the contest Mr. Grauman gave a luncheon to all the children entered in it.



Lobby decorations on "Ten Nights in a Barroom," by S. N. Brooks, manager of the Royal theatre, Little Rock, Ark.

Lazarus, First National Exploiteer, Wakes Up Southern Tier

Jeff Lazarus, exploitationist attached to the Buffalo First National office, dashed into Elmira recently and woke up that Southern Tier town with some real publicity stunts on "Hail the Woman," which was shown at the Mozart. The best bit of exploitation was the double page spread in the Elmira Star-Gazette, the first in its history by the way, on a fine tie-up with Elmira's successful business women. A good feature of the ad was the announcement at its top that the first five women patronizing any of the businesses listed would be given free passes to the Mozart.

The next town to receive the attention of Mr. Lazarus was Oswego where he co-operated with R. E. Chase of the Capitol in putting on "Smilin' Through," hooking up on the prosperity idea. The theme of the campaign was "Prosperity Brings a Smile, But a Smile Brings Prosperity Quicker." The prosperity idea was put over in co-operation with the Chamber of Commerce, K. of C. and Kiwanis Club. A catch card was sent to members of the women's clubs. Two members of each club were invited to see the picture as the guests of the Capitol. One thousand telephone hangers were used. A singer with a trailer was used one week in advance. Tie-ups with three music stores were put over. A film was run off showing styles of women's clothing in 1861 with a soloist accompanying it, singing old songs like "The Bowery."

Buffalo is still talking about the traffic zone idea put over by Mr. Lazarus in connection with the Shea Hippodrome run of "Smilin' Through." Signs on the zone chains read: "Drive Carefully, Avoid Accidents and Go Smilin' Through 1922. Norma Talmadge, Shea's Hipp."

Tunstall Ballyhoos "School Days" to the Limit

NO angles were overlooked by Manager Tunstall of the Rialto theatre, Chickasha, Okla., in exploiting "School Days," even the small towns for a radius of 15 miles being papered with heralds and dunce-caps. An ambulance and stretcher stunt and the wagon ballyhoo used by Manager Tunstall were knock-outs. In the former the ambulance and siren tooting drew big crowds and when the "victim" was brought out of the theatre cards were tacked on the sides of the stretcher, reading: "This man bursted his sides laughing at Wesley Barry in "School Days," and a minute's stop on the sidewalk allowed all to read these. Similar banners were hung on the car which was then driven all over town.

Of barely secondary interest was the wagon and team ballyhoo, with a big blackboard, six school desks, and six kids in dunce-caps, and a teacher in a frock coat. The lesson on the board was about "School Days" and each child got up in turn and read something.

Dresses Orchestra in Rube Attire for "Fresh from Farm"

When the Allen theatre in Montreal, Quebec, played "Fresh From the Farm," the management put on a special musical score with the orchestra dressed up in farmer costumes. The comedy is particularly adaptable to presentation savoring of the "rustic" atmosphere, and this stunt added considerable interest to the showing.

'Frisco Theatre Puts Up Job on Publicist

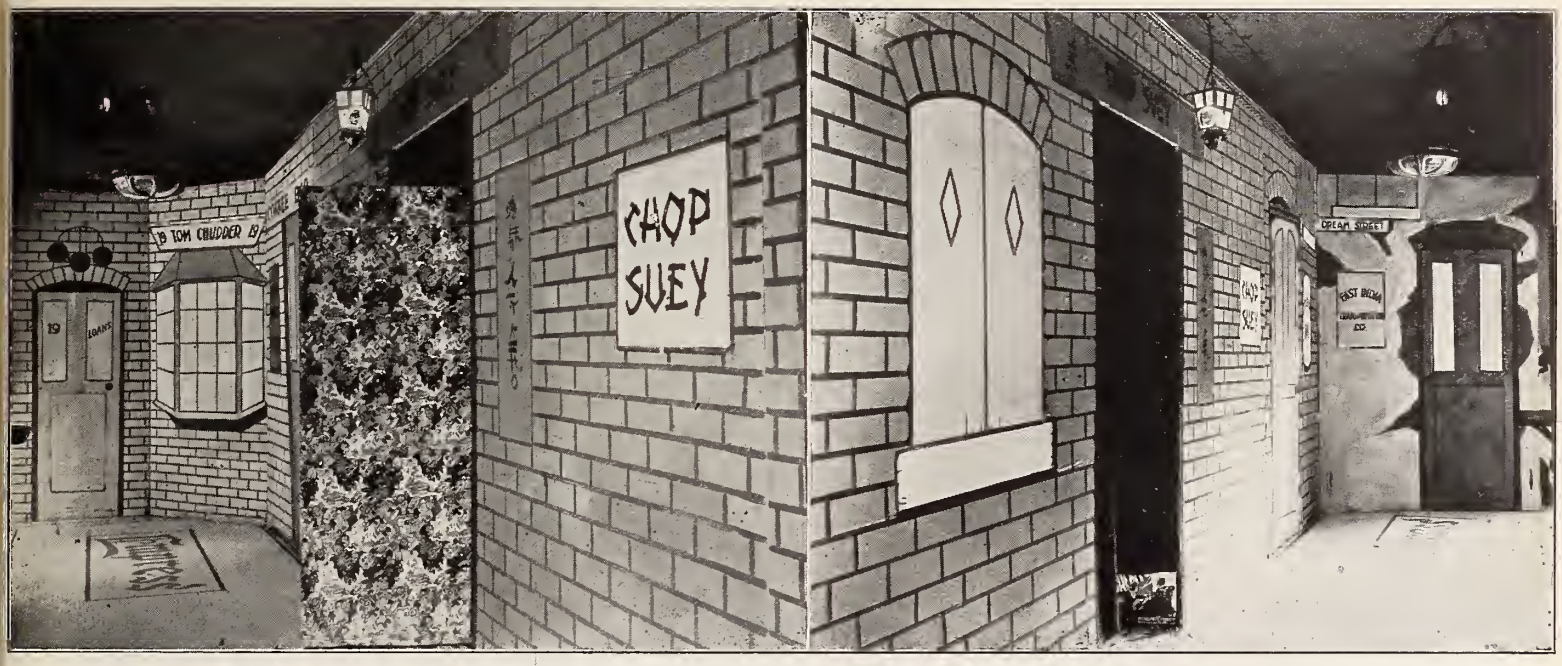
Milton F. Samis, popular young San Francisco man and publicity director of the California and Portola theatres since the opening of the Granada when E. Nick Ayer left the publicity field to become house manager of the new house, was married to Miss Edna Neikirk, at the Stanford University Memorial Chapel in Palo Alto on May 6.

Young Samis and his bride left shortly afterwards for a wedding trip to Yosemite, where their romance began, but before leaving were caught in the meshes of a fraternity "frame up." The Grenada theatre had passed a temporary ruling permitting the use of marriage licenses issued in May, 1922, as tickets of admission to the theatre during the week of "Is Matrimony a Failure?" Samis and his bride journeyed up the Grenada way to make a latent investigation into the question. Louis W. McDermott, a fellow member of Theta Delta Chi, the national fraternity, was recently made housemanager of the Granada. He instructed the ticket-taker to refuse admission to Samis' pass and insist upon the not-yet-recorded marriage license.

Samis flushed and his bride blushed when a crowd assembled behind them. Finally, heckled but unretreating, he pulled out the license and entered to find a smiling row of Theta Delts awaiting him inside. The enterprising Granada publicity department took advantage of the story and had a photographer on the spot, with the result of a three-column cut and story in the paper next day.



Illustrating by cut the exploitation on "His Nibs," put over by Ralph Talbot, manager of Majestic theatre, Tulsa, Okla.



Two views of the "Dream Street" lobby display, which the Empress the atre, Lansing, Mich., constructed for a recent showing of this picture

Advance Show of "Smilin' Through" Part of Ann Arbor Campaign

Manager Gerald Hoag pulled over a comprehensive exploitation campaign for his Majestic Theatre, Ann Arbor, Mich., on "Smilin' Through," the distinctive feature of which was the co-operation of faculty and students of the University of Michigan. Members of the faculty and leaders among the student body were invited to an advance showing that also included members of the Rotary Club and of the local journalistic field. Opinions given at this showing were used in the advertising later and also quoted in the student publication at the university:

Healthy newspaper and retail merchants cooperation put "Smilin' Through" cards in 200 retail windows and brought it to the notice of every one who came to Ann Arbor. The fact was evidenced at the box office.

"The Oath" Sold by Teaser Newspaper Ads

CLASPED hands with the two words, THE OATH, without quotation marks, were used for teaser newspaper advertisements on this attraction when it played the New Royal theatre, Findlay, O. It proved an effective teaser for arousing interest and paved the way for the display advertising on the picture.

Tiny Auto Ballyhoos "Across the Continent"

THE STEARNS-KNIGHT CO. of Detroit has a tiny automobile scarcely larger than a toy, which they use for street exploitation.

Johnny Howard, Paramount Exploiteer of Detroit, got the contraption to exploit "Across the Continent" for the Adams theatre, well realizing that such an automobile invariably draws a crowd.

It was properly bannered to give both the Stearns people and the theatre equal advertisement.

Old Bell Is Feature of "School Days" Campaign

The "lief motif" of "School Days," namely, the old time school room slate, was used to good advantage by Manager J. P. Harrison, Hippodrome Theatre, Waco, Texas. An attractive lobby also helped to sell the picture to the public.

Two cut-outs of Wesley Barry, one facing the street and the other facing a large slate, were placed in the lobby. On top of the slate Manager Harrison placed an old-fashioned school bell, and it was made to ring at infrequent intervals. The ringing of the bell in the theatre lobby attracted the crowds, and the attractive front helped to pull the patrons into the theatre.

Catchy Titles Give Holloway Fine Teaser Ad. Idea

A couple of catchy titles like "What Do Men Want" and "No Woman Knows," may be used to garner a lot of publicity at small expense, as has been proven by Manager I. C. Holloway of the Grand theatre, Columbus, Ga.

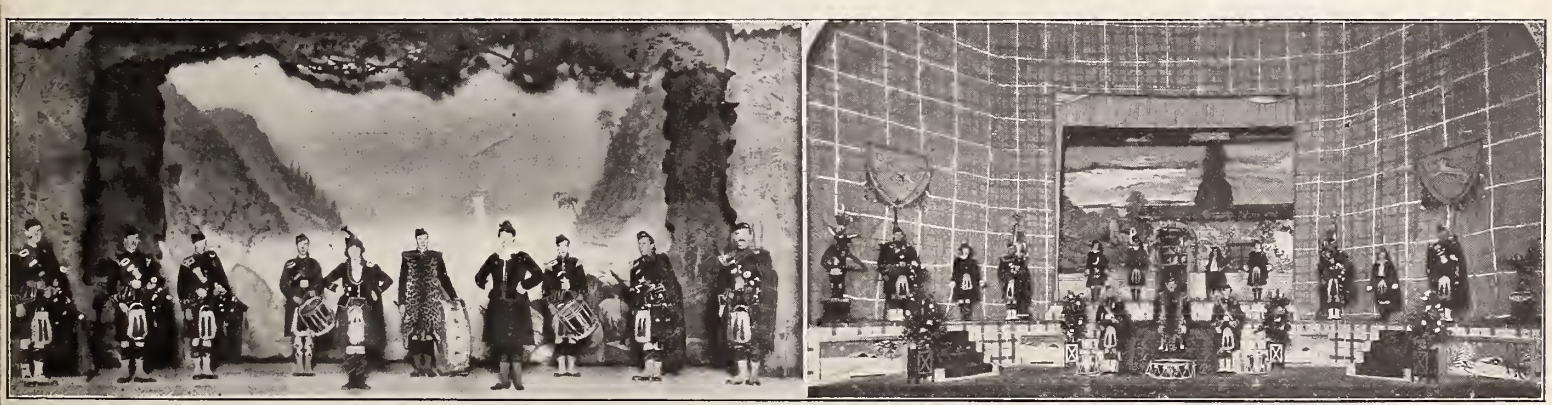
Mr. Holloway had these two pictures booked in succession as he ran a teaser campaign in the newspapers and on his screen featuring both titles. This got a laugh out of his patrons and got unusual attention for his straight advertising for both these pictures.

For "What Do Men Want?" he used 100 teaser cards on the street cars and in show windows. In the lobby he had a large illuminated question mark.

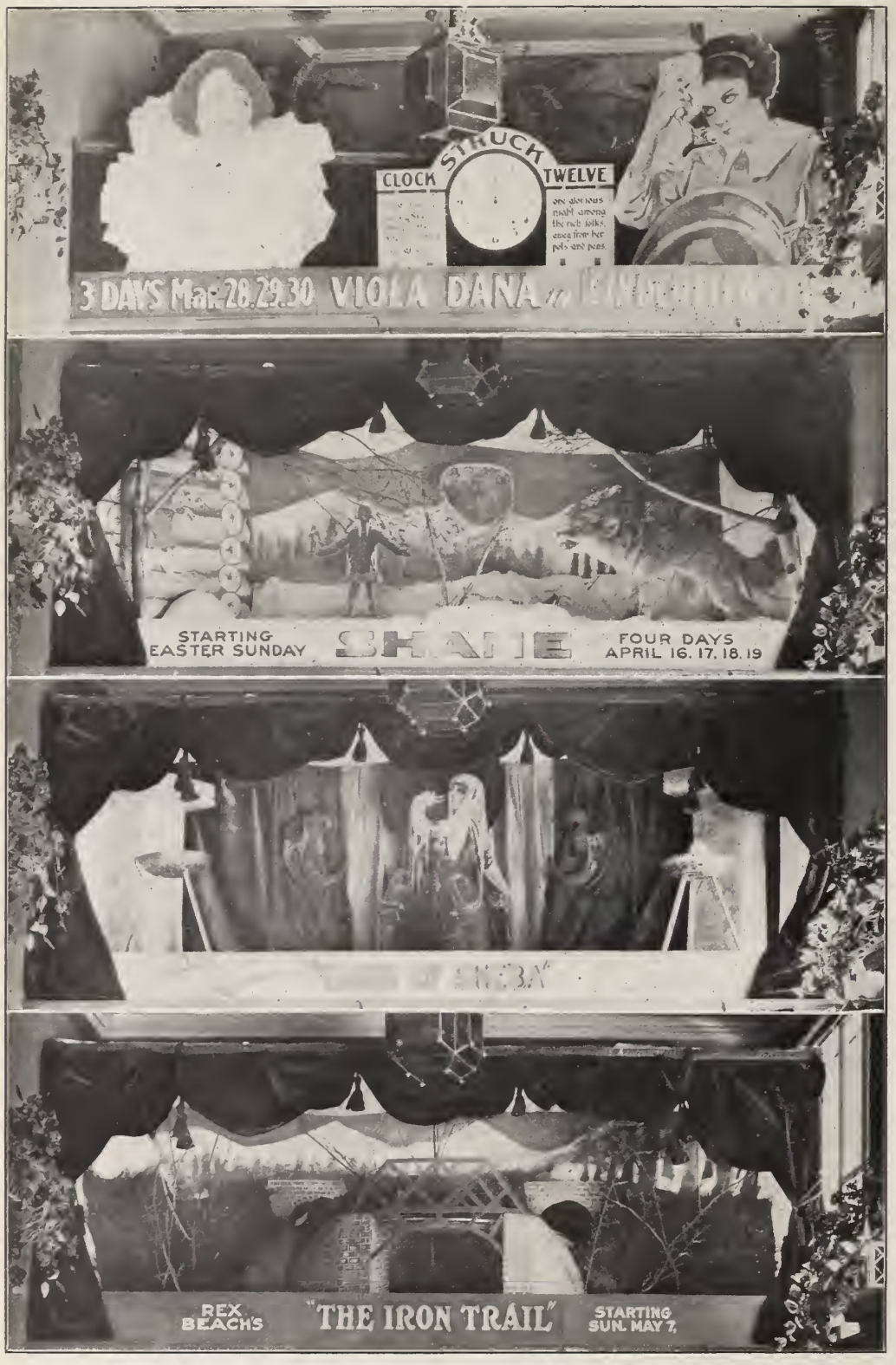
When he got them in for the first picture he sold them the second largely by a series of slides. The result was that "No Woman Knows" opened to the largest Sunday business the Grand has done in months.

Book Stores Help Burns Sell "Penrod"

EVERY book store in Orlando, Fla., specialized a window display on "Penrod" the day this attraction played there and Manager Burns who arranged the tie ups was credited with a 1,000 per cent average on his showing.



Illustrating how The Famous Players, Ltd., houses in Canada are presenting "The Little Minister." The illustration at the left shows a scene in the prologue presented by the Capitol theatre, Calgary. The scene at the right is from the atmospheric number staged by Oral D. Cloakey of the Capitol, Winnipeg



A quartet of attractive lobby displays arranged by Manager H. C. Holah of the Parkway theatre, Madison, Wis., and explained by the banners as shown

Ice Cream Cones Gratis at "Penrod" Matinee

MANAGER SHIRLEY of the Strand theatre, Schenectady, N. Y., topped an excellent freckles contest and a Penrod suit contest with the use of ice cream cones for his showing of "Penrod."

A deal was arranged whereby a local ice cream company, in return for some free advertising, furnished enough cream for a cone for each child. Outside the theatre was a white clothed table over which a lady dressed in white presided. Each child entering for the matinee was given a cone.

New Roth-Partington 'Frisco Theatre Exploits Comedy

Several effective tie-ups were made by the exploitation department of the new Roth and Partington theatre in San Francisco, the Granada in connection with the exploitation of "Fair Enough."

The campaign included tie-ups with Market Week, modeling in San Francisco hats in connection with one of the city's largest department stores, co-operation on Pencil Day for Homeless Children and personal appearance by Dorothy Devore. Miss Devore was interviewed by the newspapers and assisted in the publicity stunts put over.

Mapleton Youngsters Take Exploitation Course

"MOLLY O" was being played at the Opera House, Mapleton, Ia. The city has still to acquire a regular motion picture theatre so the attraction was staged under the auspices of the consolidated schools. The youngsters had read in the trade papers of the power of exploitation and started out on their own account to make the show a financial success that would warrant bringing other pictures to Mapleton and perhaps induce a theatrical man to put capital into building a theatre there.

The stunt was a simple ballyhoo and still different from any of the previous exploitations of "Molly O." They brought out the old hook and ladder to play up the fire scene in the production, bordered it with banners and clanging bells, manned it with a crew of juvenile firemen and had it traverse the main streets of the town. The ingenuity and initiative paid at the box office and "Molly O" was reported a success. The kids say that when they have a theatre they expect to put on some real exploitation.

Schenectady's City Fathers Co-operate on "Smilin' Through" Campaign

Thirty huskies of the Schenectady, N. Y., traffic squad devoted their early morning hours of one week day to whitewashing prominent streets intersections with the sign:

"Stop. Let's go 'Smilin' Through' Schenectady."

The stunt, sponsored by the local business boosters, was for the benefit of the city in general and for the Strand Theatre specifically. Thirty different signs can cover every block leading to the business section in a city the size of Schenectady and, with the sign painted to be read by oncoming traffic it is certain that it received the attention of every motorist who came in.

In addition the exploitation campaign included a window tie up with a millinery shop that made attractive use of a cutout of Norma Talmadge, giving over the entire window simply to a display of stills and posters from the picture.

Miniature House Used in "Rent Free" Lobby Display

When "Rent Free" played the Strand theatre, Mashalltown, Iowa, Joe Jacobson, manager, constructed a little house and placed it in the very center of the lobby. It proved a novel and profitable bit of exploitation and was reflected in record breaking business at the box office.



Ballyhoo and lobby display on "The Sheik" used by the Capitol theatre, Regina, Canada



This lobby display for "School Days" was designed and built by Manager Brownlee of the Palace theatre, Muskogee, Okla.

Good Lobby Display Used for "School Days"

The followers of the school room idea for a lobby display in conjunction with the showing of "School Days," has apparently proven worth while for many theatre managers. Manager Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., created school room atmosphere by completely covering his lobby with small slates and school paraphernalia.

Directly in the center of the lobby he placed an old-fashioned slate made from beaver board, illuminating it around the border with frosted lights. On the slate were drawn in kid writing some crudely drawn pictures and symbols. The cost of the lobby display was practically nothing, and it helped to increase the business of the theatre during the run of the picture.



Window display on "The Cross Roads of New York" secured in a Times Square drug store for the recent showing at the Capitol theatre, New York

Identification Contest Used in West

THE MURRAY THEATRE, Murray City, Utah, has revived the Star Identifictaion Contest which is about 100 per cent effective in a little town about Murray's size.

Rick Ricketson, Paramount Exploiteer from the Salt Lake City Exchange, pulled the stunt for "Beyond the Rocks." Every day for two weeks, pictures of two Paramount stars appeared in the Murray Eagle. Persons correctly identifying them received autographed photographs and two tickets to see "Beyond the Rocks."



Ballyhoo on "Yellow Men and Gold" used by the California theatre, Los Angeles

Pretentious "Sheba" Lobby Arranged by Bleich Theatre

Pretentiousness was lent to the lobby of the Bleich theatre, Owensboro, Ky., during a recent engagement of "Queen of Sheba," by the superimposition of cleverly designed compo board colonnades.

The colonnades permitted four entrance and exit arches and were painted to resemble white stone. Above the arches were painted tapestries of the "Sheba" period. Atop these was a foot-high banner reading "Queen of Sheba." Two smaller signs spoke of the run.

One-sheets and stills were used to decorate the empty spots in the front.

New Drug Store Furnishes "Queen of Sheba" Exploitation Idea

When "Queen of Sheba" played at the De Luxe theatre, in Utica, N. Y., Sim Allen, manager of the Robbins house, told the Fox representative a new drug store was opening at the busiest corner of the town. This corner, incidentally, is the transfer point for all street cars. The Fox man, with Allen, went to see the druggists. They worked out a deal that brought both sides business. Here it is:

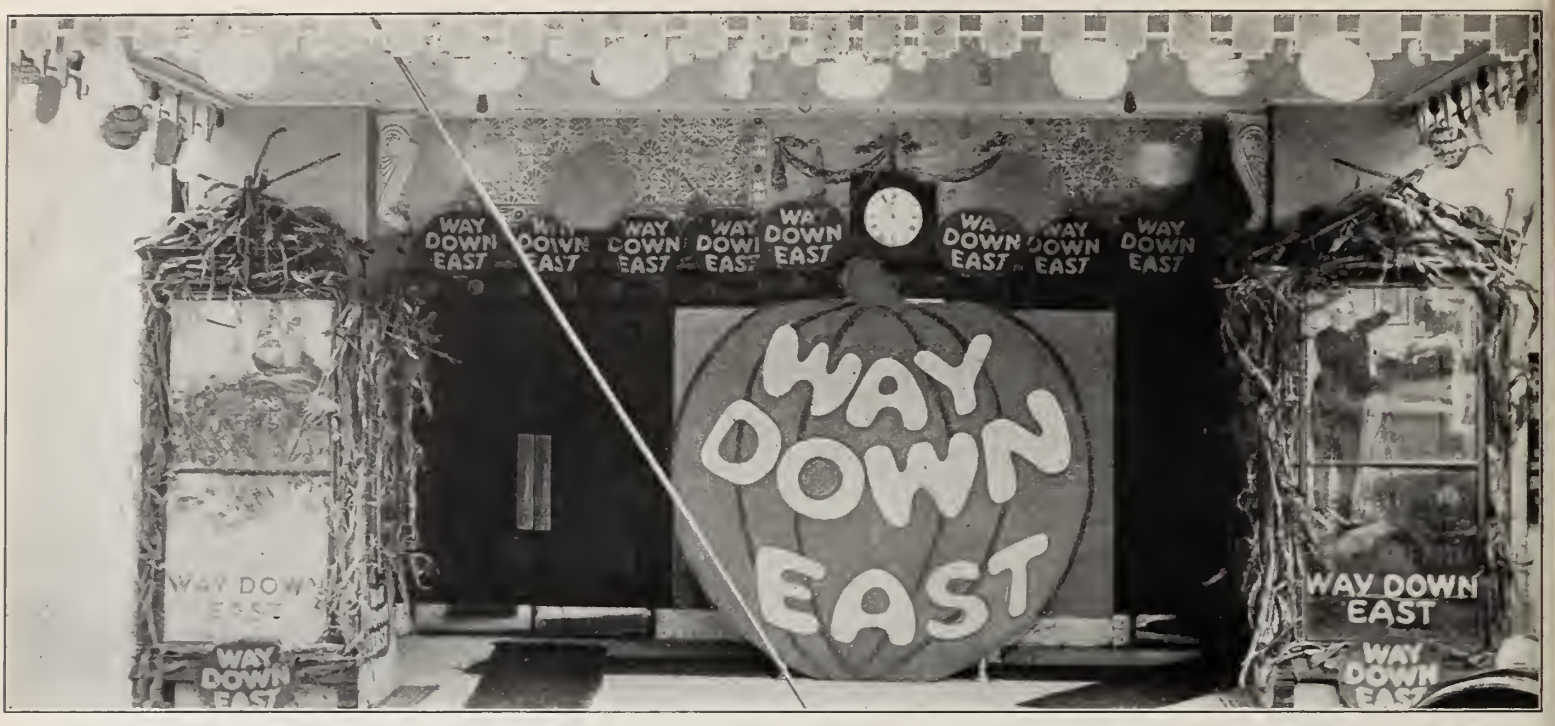
The store gave a box of chocolates to each of the first 300 people making purchases. A pass to see "Queen of Sheba" was placed in each box. In return the store windows carried cards, 30x40 inches, showing production stills and telling the passers-by in Utica that "Queen of Sheba" never tasted better candy than these chocolates.

The day before the opening of the show and the first day the store was open the druggists ran full-page ads telling of the event. The proprietors felt that there was something still due the theatre for giving the passes, so they devoted a two-inch strip across the page each day to this announcement:

"'Queen of Sheba' is coming to Utica. See her at the De Luxe theatre. Get your tickets for the show at Sullivan & Slosson."



The bath tub stunt on "Saturday Night" was pulled recently at the Liberty theatre, Yakima, Wash., by Manager W. A. Gillespie



Ollie Brownlee, manager of the Palace theatre, Muskogee, Okla, constructed this lobby front on "Way Down East."

Miniature Room Serves Nicely as "Wall Flower" Exploitation

As exploitation for "The Wall Flower," Manager Charles E. Sassen of the Queen theatre, Galveston, Texas, built an atmospheric lobby that increased business considerably.

A small showcase was borrowed from a local merchant. Wall paper of a striped design was arranged on the inside of the case so as to make a miniature room. In the center of the case was a miniature rug and several tiny chairs. In one of the chairs was a doll, dressed as is Colleen Moore in the picture.

In addition to the window display several attractive window tie-ups were secured.



Front and miniature set for "The Wall Flower" which the Queen theatre, Galveston, Texas, designed as exploitation for this picture

Painting Side Walks Best of Exploitation, Says Ogg

FOR a small town, Manager E. C. Ogg of the Imperial theatre, South Pittsburg, Tenn., believes there is nothing more effective in advertising a picture than painting the sidewalks, so three days before his playing dates on "The Night Horseman" he heralded the attraction in this manner. Of course, he did not neglect his slide advertising, for fifteen days in advance of showing it was announced on the screen. And the usual newspaper advertising was also used, while one, three and six-sheets were displayed in the windows of business houses.



"School Days" lobby decorations as arranged for the recent showing at the Rialto theatre, Denison, Texas

"Man's Home" Gets Assistance From Montgomery Bankers

A novelty sign placed on a fence built around a bank building under construction at Montgomery, Ala., was one of the exploitation mediums which Manager H. C. Farley of the Empire theatre used in connection with the run of "A Man's Home."

The sign read "This building will not be a man's home but the people who run the bank can help a man to have a home. A Man's Home, Empire Theatre." In addition to this a large banner was displayed at the Auditorium where a builders' show was held. The banner called attention to the fact that it is a big advantage to a man to own his home.

Toy Balloons Rival National Contest at Empress Theatre, Fremont

Taking advantage of the timely interest in the national balloon flying contest from Milwaukee, Manager R. B. Thomas of the Empress Theatre, Fremont, Neb., aided by a First National exploitation man, staged a balloon contest all his own that rivalled the national championship eliminations.

The Empress was playing "Hail the Woman" at the time; and on the same day that the papers announced the start from Milwaukee of 15 entrants in seven column heads, Manager Thomas announced the start of his own 15 entrants on Main Street. Each balloon was given the name of a famous First National star and a color to signalize it.

And—here's the big thing: each balloon was supplied with a pass to the Empress. Where the spectators at Milwaukee applauded the length of time each balloon stayed up, the spectators at Fremont greeted each heavenward flurry with a profound objection. From the standpoint of the Empress this only increased interest in the race which was the most successful exploitation stunt ever seen in Fremont.



Ballyhoo for "Fool's First" by the Hope theatre, Dallas, Texas

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

	Number of Reports	Entertainment Value	Box Office Value
AMERICAN RELEASING			
Cardigan	10	67	61
Sisters	10	70	67
ASSOCIATED EXHIBITORS			
Sailor-Made Man, A	39	87	87
Woman Wake Up	19	62	55
FAMOUS PLAYERS			
Across the Continent	13	63	65
Bachelor Daddy, A	19	70	75
Back Pay	22	64	65
Beauty's Worth	14	70	65
Beyond the Rocks	44	72	74
Bobbed Hair	11	47	52
Boomerang Bill	26	72	66
Bought and Paid For	21	71	71
Bride's Play, The	20	66	58
Call of the North	34	76	71
Cradle, The	12	67	60
Don't Tell Everything	41	65	66
Enchantment	21	68	61
Exit the Vamp	24	63	60
Find the Woman	10	62	59
Fool's Paradise	62	72	72
Get-Rich-Quick Wallingford	38	72	65
Good Provider, The	21	71	73
Green Temptation, The	32	67	65
Her Husband's Trade Mark	33	72	72
Her Own Money	16	70	70
Is Matrimony a Failure?	17	68	69
Just Around the Corner	30	71	66
Ladies Must Live	28	57	50
Lane That Had No Turning	33	66	61
Law and the Woman, The	25	73	67
Little Minister, The	79	72	70
Love's Boomerang	10	63	55
Miss Lulu Bett	31	67	64
Moran of the Lady Letty	48	72	69
One Glorious Day	24	65	66
Ordeal, The	10	61	55
Peter Ibbetson	39	78	72
Prince There Was, A	27	63	65
Red Peacock, The	10	50	42
Rent Free	38	66	68
Saturday Night	53	76	67
Sheik, The	137	83	83
Three Live Ghosts	33	74	64
Travelin' On	21	60	64
Under the Lash	38	64	60
White Oak, The	27	67	61
World's Champion, The	29	67	68
FIRST NATIONAL			
Alf's Buttons	11	51	49
All for a Woman	11	57	53
Barnstormer, The	16	57	52
Beautiful Liar, The	28	56	52
Gas, Oil and Water	10	60	65
Hail the Woman	45	74	71
Her Mad Bargain	23	61	55
Invisible Fear, The	31	57	58
Lotus Eater, The	45	63	62
Love Never Dies	10	67	60
Love's Redemption	40	67	70
Marry the Poor Girl	11	55	60
Molly O'	68	78	74
My Boy	49	77	75
Penrod	40	74	74
Polly of the Follies	39	73	70
Primitive Lover, The	10	70	73
Question of Honor	18	68	64
Rosary, The	14	69	62
R. S. V. P.	34	55	56
Sea Lion, The	11	72	69
Seventh Day, The	24	67	62
Smilin' Thru	54	76	77
Star Dust	34	68	68
Tol'able David	71	79	75
Wife Against Wife	17	56	51
Woman's Side, The	11	67	56
Wonderful Thing, The	46	71	71
FOX			
Any Wife	24	57	54
Arabian Love	11	70	73
Broadway Peacock	14	53	51
Bucking the Line	12	68	70
Chasing the Moon	31	67	70
Desert Blossoms	14	60	54
Devil Within, The	26	62	63
Footfalls	24	56	50
Gleam O'Dawn	17	58	58
Iron to Gold	17	63	65

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports.

	Number of Reports	Entertainment Value	Box Office Value
Jackie	11	63	57
Jolt, The	11	74	65
Last Trail, The	24	74	66
Little Miss Smiles	13	72	70
Pardon My Nerve	12	70	68
Queen of Sheba, The	52	80	78
Riding With Death	23	64	62
Roof Tree, The	11	65	65
Sky High	37	68	67
Stage Romance	23	56	53
Trailin'	31	71	68
Up and Going	10	67	62
Whatever She Wants	10	57	54
Winning With Wits	10	64	64
GOLDWYN			
Be My Wife	14	66	66
Come On Over	14	70	70
Doubling for Romeo	22	74	74
From the Ground Up	11	65	59
Glorious Fool, The	21	67	66
Grand Larceny	27	64	58
Grim Comedian, The	20	60	54
His Back Against the Wall	17	69	60
Man from Lost River, The	16	63	60
Night Rose, The	27	70	63
Pardon My French	12	62	52
Poor Relation, A	20	63	56
Poverty of Riches	16	62	63
Theodora	40	72	68
Watch Your Step	11	67	55
Yellow Men and Gold	10	67	68
WID GUNNING			
Old Oaken Bucket, The	24	74	69
Our Mutual Friend	10	70	70
What Do Men Want?	29	65	66
White Hands	11	67	56
HODKINSON			
Cameron of the Royal Mounted	26	70	67
French Heels	22	65	66
Jane Eyre	17	68	61
Light in the Clearing, The	14	64	60
METRO			
Fascination	24	70	73
Fighting Mad	31	67	59
Fourteenth Lover, The	17	65	63
Glass Houses	16	72	72
Golden Gift, The	12	66	63
Hole in the Wall	12	64	63
Idle Rich, The	16	65	66
Little Eva Ascends	10	62	55
Peacock Alley	60	76	76
Polly With a Past	14	64	60
Right That Failed, The	14	70	66
Turn to the Right	40	74	66

	Number of Reports	Entertainment Value	Box Office Value
PATHE			
Isle of Zorda, The	13	72	72
REALART			
Dawn of the East	11	67	63
First Love	14	63	60
Game Chicken, A	14	69	65
Hush Money	15	56	55
Love Charm, The	10	66	66
Morals	20	68	61
Nancy from Nowhere	20	60	63
Tillie	24	67	67
Too Much Wife	15	65	59
Virginia Courtship, A	11	63	56
ROBERTSON COLE			
At the Stage Door	22	71	70
Beyond the Rainbow	16	68	72
Boy Crazy	11	68	69
Call of Home, The	11	70	65
Duke of Chimney Butte, The	10	62	62
Eden and Return	12	58	57
Five Days to Live	11	64	61
Lure of Jade, The	14	65	59
Silent Years	13	63	59
Two Kinds of Women	15	63	58
SELZNICK			
Chivalrous Charley	17	59	54
Conceit	11	65	65
Man of Stone, The	17	67	60
Man's Home, A	39	66	63
Prophet's Paradise, The	14	56	60
Reported Missing	17	67	67
Shadows of the Sea	13	63	61
Way of a Maid, The	21	66	65
Why Announce Your Marriage	28	67	65
STATE RIGHTS			
School Days	35	75	74
Ten Nights in a Barroom	34	70	69
Where is My Wandering Boy Tonight?	15	68	68
UNITED ARTISTS			
Doll's House	17	62	59
Fair Lady	12	66	62
Little Lord Fauntleroy	38	80	70
Orphans of the Storm	40	77	75
Ruling Passion, The	16	70	67
UNIVERSAL			
Across the Dead Line	20	66	67
Bear Cat, The	10	70	67
Cheated Hearts	14	64	60
Conflict	86	73	69
Dangerous Little Demon	15	70	67
Dr. Jim	26	64	61
Don't Get Personal	17	68	65
False Kisses	13	55	58
Fire Eater, The	23	69	65
Foolish Wives	59	68	67
Golden Gallows	10	65	57
Guttersnipe, The	14	63	61
Headin' West	21	70	67
Man To Man	29	72	71
Man Under Cover, The	12	68	67
Millionaire, The	27	66	61
Parisian Scandal, A	17	65	68
Playing With Fire	39	68	67
Scrapper, The	18	66	64
Shattered Dreams	16	65	65
Sure Fire	15	70	60
Tracked To Earth	14	70	69
Trap, The	10	67	67
Wild Honey	43	69	67
Wise Kid, The	15	66	65
VITAGRAPH			
Flower of the North	26	69	66
Island Wives	10	64	61
Little Minister, The	48	74	70
No Defense	15	63	62
Prodigal Judge, The	12	68	62
Rainbow, The	10	67	67
Received Payment	10	67	67
Sheik's Wife, The	21	73	66
Steelheart	22	70	65

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

D. O., known to exhibitors of the territory as "Dandy Old" Reese, will hereafter cover Wisconsin territory for Vitagraph, working out of the Chicago office. Mr. Reese, for some time past, has been connected with the Celebrated Film Corporation.

Dan Roche, Paramount's publicity director in this territory, states that his company will run a nine hundred line ad in the home town paper for every theatre, regardless of size of the city or town in which it is located, which signs up to show his company's pictures for seven days, starting September 3rd, which is Paramount Week. In keeping with the new policy of greatly increasing advertising space, Paramount will start a big billboard campaign in Chicago, July 1st, utilizing fifty painted and lighted boards fifty feet long and of standard height. Mr. Roche has picked out locations for these boards near theatres using Paramount service and states that the advertising and illustrations on the boards will be changed monthly.

Miss Rosscan has taken over the lease of the Princess Theatre, at Monticello, Illinois, formerly operated by J. V. Kratz. It is understood that she will continue selling film and have a manager operate the theatre for her.

John D. Clark, special representative of Paramount, was a Chicago visitor this week.

An important sales conference of Metro officials was held in Chicago this week with Vice-President and General Manager W. E. Atkinson in the chair. Among those who attended were Sales Manager E. M. Saunders, of New York; District Manager Shirley, and Manager L. A. Rozelle, of Chicago; Manager A. H. Fisher, of Minneapolis; Manager C. R. Osborne, of Omaha; S. L. Haldeman, of Kansas City and Charles Werner, of St. Louis. Mr. Atkinson, in a talk at the meeting, declared that he looks for the coming fall to inaugurate Metro's best season and in confirmation of this belief, pointed to the splendid array of pictures his company will have and to the fact that business in general is showing a marked revival, which will soon react on the picture business and stimulate all branches of the industry. A pleasing, social event of the meeting was a dinner at the South Shore Country Club on Tuesday evening, which was tendered the visiting officials by Mr. Rozelle.

G. K. Spoor, president of Essanay Film Company, is planning what will probably be the greatest apartment project in Chicago. Architects already have designed the first big unit, a fourteen story structure to contain eighty-four apartments and to cost approximately $950,000, which will stand at the northwest corner of Argyle Street and the Lake Shore. Four duplicates of this first unit will be erected according to present plans one year apart and when all are completed more than five million dollars will have been spent on the project. Mr. Spoor owns one thousand feet of the present Lake Shore extending south from the site of the first unit and a strip two blocks long, extending across Margate Terrace.

Manager Rozelle of Metro, reports that the big feature production, "The Prisoner of Zenda," has been booked into the Roosevelt for an indefinite run, starting in August.

W. B. Franks, general sales manager of Pathe, is in Chicago arranging for first run of "Grandma's Boy," Harold Lloyd's five reel feature comedy, which, it is said, surpasses "A Sailor Made Man," which proved a genuine success.

Bill Aschman, formerly manager of Pathe's Chicago exchange, who resigned to promote the Dempsey-Carpentier pictures in Wisconsin and Illinois, in conjunction with Ben Beadell, has again entered the Pathe service as manager of the Milwaukee exchange, where he was stationed previous to coming to Chicago.

S. H. Shirley, district manager of Metro, is now casting for "muscies" in the big fish's native haunt, the northern Wisconsin lakes.

J. G. Gillick, Pathe's Illinois and Indiana branch manager, made a trip to the Tri Cities this week to arrange for the premier showing of "Nanook of the North."

Several changes in Ascher Brothers organization have occurred recently. Harry Ascher has assumed personal management of the West Englewood Theatre, at 63rd and Marshfield Avenue, the largest of the Ascher houses, and Dave Rice has been transferred to the Ravenswood, a northside house. Roy C. McMullen, who was manager of the Roosevelt Theatre, previous to its transfer to Balaban & Katz, has returned from his west coast vacation trip, and resumed his new duties as resident manager of Ascher's Palace Theatre, Peoria. L. J. Ludwig, an expert accountant, formerly connected with Arthur Anderson & Company, has been installed as controller of the Ascher corporation, and Richard Robertson, last week, was appointed head of the advertising and exploitation department.

The Dearborn Theatre Company has taken a lease on the house under construction at the corner of Elston and Keystone.

I. Maynard Schwartz, manager of Educational's Chicago exchange, and his brother, Jack, of First National, made good time to New York on their motor trip, and expect to head back for Chicago early next week. William Schwartz, I. Maynard's other brother, who covers central Illinois territory for Educational, is sitting in as manager during the latter's vacation.

Si Griever will leave for New York on July 2nd, where he will spend some time looking for high grade features and short subjects to add to his list of Fall releases. Mr. Griever believes that big pictures must be provided for exhibitors, and is determined to supply them what they need. Two recent additions to his sales force are: W. VanGelder, recently with Educational, who will cover Northern Indiana; and Stuart De Lang, veteran Indianapolis salesman, who will work out of that city for the Griever organization.

The formal opening of the Roosevelt theatre as a Balaban & Katz house, was scheduled for Saturday, July 1st, following a three day close-down, during which a large force of decorators, who worked twenty-four hours a day, completely renovated and rebeautified the theatre. "Orphans of the Storm" was chosen as the premier attraction, which will be shown at the new scale of admission prices, made effective by the new management, 39 cents in the morning, 50 cents afternoons and evenings during the week, and 60 cents on Saturdays and Sundays. Under Balaban & Katz's policy, the Roosevelt will be distinctly a picture house, elaborate presentations and symphony orchestras, such as will continue to be featured at the Chicago, being omitted from the program. According to a statement, given out at Balaban & Katz's headquarters, while it is their belief, based on successful experience of the Chicago, Tivoli, Riviera and Central Park that eighty per cent. of motion picture public want the big programs, as presented at those houses, there is an element, especially in the loop, which desire straight picture programs with fine musical setting, and this is the class of theatregoers that the Roosevelt hereafter will seek. Louis L. Lipstein will have charge of the music at the Roosevelt, as well as the Central Park theatre, and A. J. Balaban will personally manage the house.

Richard Salkin is now covering the southside territory for Goldwyn Pictures Chicago exchange.

Henry Ellman, widely known film man, who for the past six years has been associated with Reelcraft, has purchased an interest in the Favorite Players Film Corporation, and will take over the general management on July 3rd. The company now maintains offices in Indianapolis and Milwaukee, as well as Chicago, and these will be continued under Mr. Ellman's supervision. The present list of releases will be increased by a number of excellent feature films and short subjects, according to Mr. Ellman. Ike Von Ronkel, the retiring manager, plans a three month's vacation, after which he will announce a new connection in the film business.

W. D. Burford has returned from New York, where for the past two weeks he has been participating in the conferences between the officials of Motion Picture Theatre Owners of America and Will Hays.

Vaughan C. Marshall, a prominent Australian exhibitor, and former owner of the Victory theatre at Melbourne, Australia's largest cinema palace, visited Chicago this week enroute from New York to San Francisco, from where he will sail for his home. Messrs. Stern, Lesserman and Hill, of Universal, entertained him during his short stay and enabled him to see some of Chicago's leading theatres, including the Chicago and Roosevelt, which won his enthusiastic praise. Mr. Marshall has disposed of his Australian theatre interests and may return to the United States later. Australia, with the rest of the world, felt some depression after the war, but the show business there is rapidly returning to normal, he states, and people are flocking to see American pictures, preferring them to the product of British studios or any other. German pictures are not tolerated in Antipodes since the war.

Ben Lasker has purchased the Easterly theatre from Mr. and Mrs. Emily Dirkes and will take charge on July 1st.

Maurice Salkin's wide circle of friends in the industry will be glad to know that he is recovering nicely after the severe operation he underwent at the Michael Reese Hospital last week.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

George Wiley Enters Independent Field

GEORGE H. WILEY announces that he has entered the State right and independent market, under the corporate name of George H. Wiley, Inc., with offices in the Candler Building. Wiley is well known in the field he has chosen.

The new firm has already lined up a number of productions to be released within the next year. Wiley announces that he has contracted for a series of eight 5-reel pictures, directed by Milburn Morante, and to be known as Milburn Morante Productions. These are to be released one every six weeks, starting September 15.

Production has already begun on the first of the series, "The Timber Wolf," the entire company having gone to Lake Tahoe, Cal., to shoot exteriors. The featured players in "The Timber Wolf" are Clara Horton and Tom Gallery, who are surrounded by an excellent cast.

The new concern is now releasing a series of six Chester two-reel comedies, four of which feature Snooky the Humanzee.

Dignity in Dancing Is Shown by Picture

Dignity in dancing is one of the subjects in the newest issue of Urban Movie Chats. How to ask a lady to dance, how to embrace one's partner, and most important, how to take leave of her at the conclusion of the dance, are some of the points illustrated.

The wrong methods are illustrated as well as the correct methods. After seeing Miss Marguerite Walz show how not to do certain things, it is barely possible that the old stately minuet will be preferred to the modern "Lover's Cuddle." Some of the bad manners of the ballroom today are strikingly illustrated; especially that dance which permits the man to keep one hand in his pocket while dancing.

Wainwright Returns to London Office

J. G. Wainwright of J. G. & R. B. Wainwright, Ltd., of London, who arrived here two weeks ago and has been making his office at the Export & Import Film Company, sailed Saturday for home aboard the Olympic. He made no statement as to his visit here.

New Wilson Film in East

Private Screening of "One-Eighth Apache" Enthuses Arrow Chiefs

BEFORE Ben Wilson left the coast to attend the premier presentation of "The Innocent Cheat" at the Broadway theatre, he shipped his latest production, "One-Eighth Apache," and arrived in time for it to be screened by the Arrow officials before returning to the coast on Thursday.

"One-Eighth Apache" is from the pen of Peter B. Kyne, and appeared in the Red Book Magazine prior to being transferred to the screen by Wilson.

It co-stars Roy Stewart and Kathleen Kirkham, the team who made such a favorable impression in "The Innocent Cheat" and their work in this production gives them new laurels.

This is the third of the Peter B. Kyne productions to be produced by Wilson, the first two being "A Motion to Adjourn," made from the Saturday Evening Post story and co-starring Roy Stewart and Marjorie Daw; the second, "Back to Yellow Jacket," was published in the Cosmopolitan Magazine. This co-stars Stewart and Miss Kirkham.

In all three of the productions Wilson has given these two players excellent supporting casts and in "One-Eighth Apache" he feels that he has produced the strongest of the series to date. It is a big story with strong human interest, in which the author and the director have played strongly upon the human emotions.

"One-Eighth Apache" is the romance of a young man, the son of a cattle king of the old West, a man who has amassed a fortune and has retired from active participation in the running of his ranch and simply keeps it now as a hobby. The story is laid among the beautiful country estates of Long Island and on the ranges.

Special advertising and publicity aids are being prepared on this production. An especially fine line of paper is being prepared and many novelties will be supplied to assist the exhibitor in putting this picture over.

Schlank Announces Picture

Anchor Film President Tells of Productions for Summer and Fall

MORRIS R. Schlank, president of Anchor Film Distributors, Inc., of Los Angeles has made an announcement of his company's productions for late summer and early fall release in which he tells of several new subjects for the independent market.

"The independent exchange man will not want for good subjects so far as we are concerned," Schlank's statement reads. We are bringing out what I believe are four exceptional feature films and we are proud of every one.

"The new role of Peggy O'Day in her coming release now ready for the market which has been titled "The Storm Girl" gives her the greatest part of her screen career in an exceptional dramatic role which carries her to the heights of theatrical success. In the making of this subject the star of the two race track pictures "Thundering Hoofs" and "They're Off" does the best work of her screen career. Every one of my organization feels confident that this production will prove very successful in all territories.

"Two western pictures are now ready. They are titled 'Another Man's Boots' and 'The Stranger of the Hills.' The first named is an Ivor McFadden production with a big cast of well known players. The second is a Ferra feature production featuring Charles Ferra, Ethel Ritchie and Edward Coxen. With such players as these working under the direction of Francis Ford the result was bound to be a good picture.

"In addition to the above named films we will also offer in about 50% of the territory the two race track subjects 'They're Off' and 'Thundering Hoofs.' These are New Era Productions and reports from almost half of the country indicate to me that they are making good in all territories where they have been sold."

Schlank but recently returned from New York where he had no difficulty in selling territory on a number of pictures the Anchor Film Distributors are handling. He is now giving his entire attention to the sale of these pictures in all territories.

Equity Plans Campaign for Feature

PLANS are already under way for a publicity and advertising campaign on Equity's big fall release, "What's Wrong With the Women?" Daniel Carson Goodman's production, which was recently completed at the Biograph studios in New York. Under its present plans Equity Pictures will launch this production on the independent market with one of the biggest campaigns in the industry.

"What's Wrong With the Women?" is announced as a big special production built upon a theme of tremendous drawing power, and produced on a lavish scale.

The cast, capable and popular, includes Wilton Lackaye, Montague Love, Barbara Castleton, Tod La Rocque, Hedda Hopper, Constance Bennett, Paul McAllister, Huntley Gordon and Julia Swayne Gordon.

Equity expects to be able to announce its other releases in a short time and in the meantime will concentrate on the preparation of the exploitation of "What's Wrong With the Women?"

Federated Signs Wilson for Comedies

A important announcement was made by the Federated Film Exchanges of America, Inc., immediately after the arrival of Ben Wilson from Los Angeles.

Telegraphic negotiations have been carried on for some time with Wilson by the Federated and Wilson made a special trip from Los Angeles to New York to sign a contract with Federated to produce two series of two reel comedies, twelve in each series.

One of these series will be known as the "Federated Comedies" and the other brand name has not as yet been decided on. Neither Federated nor Mr. Wilson desire at this time to announce the stars who will appear in either, as Wilson at the present time is negotiating with several prominent comedians to be featured in these pictures.

These comedies will be released by the Federated the latter part of August or the first of September.

Together with the Joe Rock two-reel comedies previously announced, this makes three sets of comedies which the Federated has now contracted for and they are at present negotiating for another series.

Titheradge Picture Is Booked in N. Y.

WHEN Madge Titheradge in person delighted New York theatregoers for a hundred nights in "The Butterfly on the Wheel" on the speaking stage, she did not expect to appear in a dozen different New York theatres at the same time. That, however, is what she will do in July, according to officials of Second National Pictures Corporation, which is distributing "Her Story," a romantic photodrama in which the emotional actress is featured.

Miss Titheradge at first was loath to turn from the speaking stage to the screen, but finally was prevailed upon to enact the leading feminine role in the picturization of "David and Jonathan," from the popular novel by E. Temple Thurston, a current release my Second National. Dion Titheradge, brother of the popular star, is the author of "Her Story," written especially for the screen. It is the third release by Second National, the second being "The Night Riders," a visualization of the Northwestern romance by Ridgewell Cullum.

Old South Sea Trader Revamped for Screen

Considered the most ambitious bit of marine construction as yet attempted in motion pictures is that which revamped the old South Sea trader, "William G. Irwin," for the photoplay purposes of "To Have and To Hold," the George Fitzmaurice Paramount picture featuring Betty Compson Bert Lytell and Theodore Kosloff.

The "William G. Irwin," 330 tons, 133 feet long and a three masted schooner, made a San Francisco-Honolulu record of eight days in 1881, when she was launched. When sails supplanted steam she lapsed into idleness until the cinema called.

She was first made over as a British man-o'-war, vintage of 1620, and later as a pirate ship. This required a great deal of carpenter work to produce the high prow and lofty stern of the seventeenth century, all adorned with a wealth of carved and gilt work. Lasky studio carpenters worked over a month to produce this result.

Eddie Lyons Preparing for Big Year

Eddie Lyons, who has won fame not only as one of the foremost comedians upon the screen, but as a producer of rare attainments, is looking forward to and making the necessary preparations for a flourishing season.

He will appear in a series of special two-reel comedies for Arrow release and he will personally supervise a series of Mirthquake Comedies starring the diminutive funster, Bobby Dunn, to be marketed by the same organization.

The special comedies will be modeled along the lines of Lyons' recent success.

Johnny Hines in Six-Reelers

Burr Announces That Torchy Comedian Will Be Featured in Longer Pictures

BEFORE beginning work on his next Torchy comedy, Johnny Hines will be featured in two six-reel productions, is the statement issued this week at the Mastodon Films office by Producer C. C. Burr.

The first six-reel comedy drama upon which the famous Torchy star will attempt to emulate his brilliant success in "Burn 'Em Up Barnes," will have as its working title "Go Get 'Em Gallagher." Advance reports on the scenario, which has been especially prepared for Hines, indicate that it will be brimful of action.

In view of the many exhibitor requests for additional Johnny Hines features, C. C. Burr is particularly anxious to begin production on "Go Get 'Em Gallagher," which will probably take about three months to complete. Accordingly the studio staff is already busily at work constructing the first of the many interior sets, which should be ready for production early next week.

While no mention as yet has been made of Hines' supporting cast, it is understood that Burr has definitely closed negotiations with a formidable list of players, which more than measure up with Hines' supporting cast in "Burn 'Em Up Barnes," which included such sterling players as Edmund Breese, George Fawcett, J. Barney Sherry and Betty Carpenter.

Producer Burr firmly believes that the time is propitious for the appearance of Johnny Hines in stellar feature roles, and with that end in view, he has made extensive plans for a large program of production which should keep Hines very active for the ensuing year.

MadgeKennedy'sNew Film

Will Start "Dorothy Vernon of Haddon Hall" When "Dear Me" is Completed

ALTHOUGH the Madge Kennedy production, "Dear Me," the first of the new series of this star, has not as yet been completed, the Kenma Corporation has made all arrangements for the filming of the second production, "Dorothy Vernon of Haddon Hall." The scenario has been written, the working continuity completed to the satisfaction of the star, the director and the production manager, and the Kenna Corporation will probably cast the chief roles for this production at the Tilford studios within the next ten days.

"Dorothy Vernon of Haddon Hall" is a direct contrast to the Madge Kennedy production which is now being made under the direction of Henry Kolker. The picture now being filmed, "Dear Me," is ultra-modern in theme and setting, although there is just a suggestion of costume-stuff in the pageantry and water-fete scenes which run through a part of the picture. When completed, it will not be as light and frivolous as the stage play of the same name, as Rufus Steele, in writing the scenario, has accentuated the dramatic passages. The title will be changed for the screen.

The Kenma Corporation has engaged a nationally known sculptor and artist, in connection with the production of "Dorothy Vernon of Haddon Hall." This man, whose name will be announced as soon as a current contract expires in the very near future, will be in charge of the exceptional settings required for such a story, and will also design the costumes.

The Kenma Corporation is leaving nothing undone to make "Dorothy Vernon of Haddon Hall" one of the biggest and most successful costume plays of years.

Sanford Closes Many Deals

Entire Output of Producing Company is Disposed of in Many Territories

F. M. SANFORD, president of the Sanford Productions arrived last week direct from the coast and left New York almost immediately for a trip back to the coast. While in New York Sanford closed important territorial deals for the entire Sanford product.

Eleven southern states were sold on the entire output—the two-reel Tweedy Comedies and Pete Morrison semi-Westerns of feature length—to the Southern States Film Company, with exchanges in Dallas, Atlanta and Oklahoma City.

The same product was sold for Greater New York and Northern New Jersey to the Myriad Pictures Corporation.

Eastern Pennsylvania and Southern New Jersey were sold on the Tweedy Comedies to Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia. The Pete Morrison semi-Western features for Eastern Pennsylvania and Southern New Jersey were sold to the Twentieth Century Film Company of Philadelphia.

Western territory, including California, Nevada, Arizona and the Hawaiian Islands, was sold to The Peerless Film Service of San Francisco and Los Angeles on the Tweedy Comedies and the Pete Morrison features.

Negotiations are being conducted for mid-western states but have not yet been closed.

New Song Will Exploit "Main Street"

AS an added and an advance exploitation stunt for the Warner Brothers production, "Main Street," being produced by Sam and Jack Warner at the organization's coast studios, Eddie Bonns, director of advertising and publicity, and Louis Marangella, his assistant, have composed a popular fox-trot number based on the title of the picture.

The title of the song is, "There's a Main Street In Every Town, But There's Only One Broadway," and it serves to drive home the theme of the story. Negotiations are said to be now under way for the mechanical and publishing rights. The plan is to make the song a popular number by the time the picture is released.

Ben Wilson Predicts Prosperous Times

Ben Wilson, one of the leading directorial lights of the present day, who just left for the West Coast after having come East to confer with officials of the Arrow Film Corporation for whom he is producing, issued a statement immediately prior to his departure, in which he expressed himself as being eminently satisfied with conditions as he finds them at the present moment and enthusiastically optimistic about the approaching fall season.

"I feel," said Mr. Wilson, "that the past months have done a very great deal toward putting this industry of ours back on its proper footing. There were a large number of individuals within the ranks who worked on the theory that the prosperity which once we knew simply had to endure forever. And this belief made them slack, lax and unambitious. Accordingly there came a revulsion of public sentiment against the type of picture which these dim-visioned individuals saw fit to produce. And so strong was the resentment incurred that even the better pictures were affected thereby.

"But now things are rapidly approaching normal. The weakling producer, in the greatest number of cases, has ceased to function, and the majority of men in the production field are motivated by a sincere desire to create worthwhile pictures and I give it as my firm belief that that in the last analysis is all that is required to bring the people flocking into the theatre again."

Pacific to Have Culver City Studio

An option on fifty acres of land in the heart of Culver City, adjacent to the Hal Roach studios, has been signed by John J. Hayes, president of the Pacific Film Co., Inc., who plans to use the property for studio purposes, he says.

Pacific, according to announcements, will begin production on a series of features and short subjects before fall.

Rialto in Field for Negative Rights

RIALTO PRODUCTIONS, INC., 130 West 46th St., New York City, announce that they are in the market for the purchase of negative rights for film productions for the United States and Canada. The President of this company, Lou Rogers, has consummated several deals up to now; the first of which was "Queen O' The Turf," which is being released through the R-C Pictures Corporation.

Arrangements have been made with Al Lichtman Corp. for the distribution of their second purchase "The Man and the Moment" by Eleanor Glynn. The present proposition handled by the Rialto Productions, Inc., is "Retribution," the story of Lucretia Borgia, which is now running its third week at the Park Theatre, 59th Street and Columbus Circle, New York City. Arrangements for distribution of this picture will shortly be announced.

Lou Rogers, President of the Rialto Productions, Inc., has had a great number of years of experience in the motion picture industry. He was connected with William Fox for seven years. At the time of his resignation, he was General Sales Manager and Canadian General Manager of the Fox Film Corporation.

His next connection was with Lewis J. Selznick, when he purchased a franchise for Selznick pictures for New York State.

Warners Promise Wild Animal Sensation

What is declared to be a novelty sensation in wild animal feature productions, "A Dangerous Adventure," featuring Grace Darmond, is announced as the first of seven fall releases by the Warner Brothers.

The feature is declared to reveal thousands of uncivilized natives and wild beasts of every breed and description in their native haunts. In order to inject a requisite amount of romance, pathos and realism, S. L. Warner, director of the production, virtually converted the entire Warner west coast studios into an African forest and secured over 1,500 wild animals to furnish the action.

Prominent members of the cast supporting Grace Darmond include Philo McCullough, Jack Richardson, Robert Agnew and Derelys Purdue. The story and continuity was written by Frances Guihan.

"The Jungle Goddess" Rights Are Sold

Export & Import Film Company announces the sale of Selig's serial, "The Jungle Goddess," for Italy and Syria. There are only a few remaining unsold foreign territories.

Warner Picture Doing Well

"Your Best Friend" Is Proving Good Attraction During Summer Months

DESPITE the fact that the summer season brings in its wake depressive business conditions, many of the biggest theatres and circuits throughout the country have booked and are showing the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, according to reports received from state right buyers at the Warner offices.

The production has been booked for the entire Jensen and Von Herberg circuit in Seattle, Portland and the northwest section. The Saenger Amusement Enterprises have booked it for their entire chain of theatres in Louisiana and Mississippi. A big proportion of the contracts are being received from Texas, Oklahoma and Arkansas, and Warners report that over 200 theatres have booked the production in Texas.

A pre-release showing of "Your Best Friend" was given recently at the Randolph Theatre, Chicago, and it is said that a big reception was accorded the picture. Vera Gordon, who is making personal appearances in conjunction with the showing of the feature, is scheduled to appear at the Strand, Cincinnati, and the Colonial, Columbus. Other representative theatres that have booked the production are the Plaza, San Diego, Cal., the Palace, Long Beach, Cal., the Mary Anderson, Louisville, Ky., the Kinema, Cal., and scores of other theatres.

"Your Best Friend" was written and directed by Will Nigh.

Clark-Cornelius Releases

"The Snitching Hour" First of Three New Productions Announced by Firm

THREE new productions have been added to the Clark-Cornelius list of releases. These features will be put out on the state right market on the franchise plan inaugurated by S. J. Rollo, general manager of this corporation.

The first production of these three is "The Snitching Hour" starring Arthur Housman and is a comedy drama in five reels. This picture is the first of a series with this star. In addition to Housman the cast includes Nida Naldi and other prominent names. It was directed by Alan Crosland.

The other two pictures are of the western type and bear the titles of "The Thoroughbred" and "The Crimson Clue." In both of these productions there are prominent players including Miss Sedgwick and Jack Richardson.

In addition to these the series of "Tales of the Tenements" two reel detective stories written by Major Ross D. Whytock, one of America's foremost writers of detective stories is being released. The series will consist of twenty-six, and one will be released every two weeks.

C.B.C. Re-Editing Picture

"More To Be Pitied Than Scorned" Undergoes Double Editing Before Showing

WORK on the final re-editing and titling of "More to Be Pitied Than Scorned," the first of C. B. C. Film Sales Corporation's series of big feature offerings, is going forward rapidly at the company's New York offices, it is announced this week.

The picture was completely finished before being brought East from the West Coast production center, but, under the system of "double editing" which C. B. C. is employing on this feature, the picture must be screened and approved by another editing committee here.

Despite the many inquiries that have come in from all parts of the country on "More to Be Pitied Than Scorned," and requests for showings on it, C. B. C. announces that there will be no screenings for anyone until the picture is absolutely complete in every detail, and to date no one has seen it except the company officials, Edward Le Saint, the director, and the editing committee.

"Reelcraft" Changed to "Caswell" Studios

The former name of "Reelcraft" as applied to the Caswell Studios in Hollywood is no longer in force, according to Gus Schumacher, general manager of the O'Conor Productions, and owner of the studios.

Hereafter, states a communication from Schumacher, this plant, now being used in the production of the Billy Franey two-reel comedies, will be known as the Caswell studios.



Baby Peggy in the first of the fairy tale series for Universal, "Little Red Riding Hood"

Latest "Torchy" Picture Is Completed

"TORCHY'S FEUD," the latest in the Torchy series in two reels which is said to contain enough genuine humor and excitement for a feature production, has been completed by Johnny Hines at Burr's Glendale studio.

With its action and plot centered about a Kentucky mountain feud enhanced by the further complications of a government raid on the moonshine still contested for between the two rival Kentucky clans; "Torchy's Feud" is reported at the Masterdon offices to be the best two-reeler Hines has made in his interpretations of the Sewell Ford stories.

Coincident with a wealth of action, it is stated, "Torchy's Feud" is equally attractive from a scenic standpoint, since C. C. Burr has spared no expense in the construction of every possible effect that would transpose the typical Kentucky mountain locale into the story.

East Coast Productions Sells Foreign Rights

Franklyn E. Backer of East Coast Productions has closed with Max Glucksman for handling the rights of the new Backer series, starring J. B. Warner, in the Argentine, Uruguay and Paraguay.

Backer is confident of great results this fall for the balance of his series of six Westerns.

The casts in the J. B. Warner series are attracting favorable attention. Elinor Fair playing opposite Warner in "Big Stakes," was for some time leading woman for Earle Williams, and the other members of the cast also have large individual followings.

The second picture of the Backer series, "Crimson Gold," has already been received in New York, and will soon be screened for the trade. Edythe Sterling is Warner's leading woman in this picture.

Princess Mary Gifts Are Pictured

EXPORT & IMPORT FILM COMPANY have received a print of the exclusive motion pictures of the presentation of gifts to Princess Mary attendant to the wedding ceremony in London.

Pathe of London arranged for the exclusive rights thereon. The film is of one-reel length and shows many of the world's leading figures and their magnificent gifts to the royal bride. It is said to present remarkable views of the gorgeous display attending the royal wedding, the scenes of which are exclusive.

Millions of dollars in historical gems are shown as are the tributes of rulers from all parts of the world. Export & Import have not yet decided upon American release.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

William Clark, an exhibitor of Moose Jaw, Sask., failed in his court action to seek the annulment of the new municipal amusement tax of 10 per cent on theatre admission tickets which has been imposed by the City of Moose Jaw, following the enactment of a law by the Provincial Legislature of Saskatchewan permitting municipalities within the Province to duplicate the amusement tax of 10 per cent collected by the Province. Clark took out an injunction to restrain the city from collecting the tax but Judge Ousley of Moose Jaw has decided against Clark and the city is now proceeding with the collection of the tax. This means that patrons at all theatres in Moose Jaw are now required to pay a combined tax of 20 per cent on the value of admission tickets or exhibitors must pay the tax for patrons.

Moose Jaw was the first city in Saskatchewan to take advantage of the new legislation and, following the decision of the court that the civic tax is not ultra vires, other cities of the Province will be quick to secure more revenue through this channel.

Peter D. Egan, manager of the College theatre, Winnipeg, Manitoba, has received the appointment of manager of the Lyceum theatre, Winnipeg, from A. R. McNichol, owner of the two theatres. Egan succeeded A. R. McClure at the Lyceum, McClure having returned to St. Paul, Minn., recently. About four years ago, Egan became assistant manager of the Province theatre and a short time later was given the management of the Gaiety theatre. He took charge of the College theatre when the latter house was built about one year ago and made a fine success of it during its first year.

Succeeding Mr. Egan at the College theatre is George L. Larsen, formerly manager of the Bijou and Rex theatres, Winnipeg, and also associated with Helmer Jernberg at the Province theatre. Before leaving the College, Mr. Egan was presented with a fine watch by the College employes, Walter Dolman, the organist, making the presentation, assisted by Mr. Morrow, chief projectionist, and Mr. Larsen.

W. M. Wire, a veteran theatre manager of Winnipeg, Manitoba, has become manager of the Rialto theatre, one of the newer theatres in Winnipeg. The lease of the Rialto theatre is being transferred to a new company, Black & Armstrong, it is stated. O. J. Hallgrimson, former manager of the Rialto, is leaving for Los Angeles, it is announced.

Shea's Hippodrome, Toronto, is to have a new pipe organ which, along with several alterations, will cost in the neighborhood of $40,000. When the Hippodrome was opened in 1913, the house was equipped with an orchestral organ which had been imported from Germany. This instrument proved to be too mechanical and was finally abandoned.

A court decision of wide importance to moving picture theatre exhibitors has been made at Winnipeg, Manitoba, in a damage action against J. Millard, former owner of the Park theatre, Osborne street, Winnipeg, by Mrs. Hazel Sparrow, a patron, who sought $5,000 damages as the result of breaking an ankle. The plaintiff alleged negligence on the part of the theatre proprietor in failing to provide proper lighting. She was moving from one box to another in the theatre during a performance when she fell, breaking an ankle bone. The action was quashed by Mr. Justice Fullerton.

Charles Stephenson, of Toronto, president of Stephenson's Attractions, Limited, Toronto, a moving picture exchange, caused some merriment and excitement in Victoria, B. C., a few days ago when he paid a freak bet which he had made with Manager Robertson, of the Dominion and Capitol theatres, Victoria, as the result of the outcome of the English Derby. Stephenson carried out his part of the wager by pushing a cocoanut with his nose along two blocks of the main thoroughfare of Victoria. A large crowd watched the stunt.

J. M. McClure, manager of the Lyceum theatre, Winnipeg, Manitoba, for the past five or six months, has pulled up stakes and has returned to St. Paul, Minn., where he has become manager of the State theatre, one of the new theatres of Rubins and Finklestein. McClure originally went to Winnipeg some time ago to become manager of the Allen theatre there, but eventually transferred to the Lyceum.

The Jubilee theatre, Alliance, Alberta, was totally destroyed by fire a few days ago in a conflagration which swept a business block of the Western Canadian centre.

The provincial authorities of Alberta made a move some time ago to raise the censorship fee for moving pictures from $1 to $3 per reel, thus standardizing the charge with that of Ontario. There are only a few moving picture theatres in Alberta, however, compared with Ontario, and the result was a general protest on the part of all exchanges in Canada and others affected. The Alberta Government thereupon decided to reduce the new fee to $2 per reel.

A reduction in the censorship fee for the Ontario Board of Moving Picture Censors has also been made at Toronto, the Ontario fee of $3 per reel having recently been cut to $2 per reel. The Ontario Board also makes a charge of $1 per reel for "inspection" of the film.

L. E. Ouimet, of Montreal, former president and general manager of the Specialty Film Import, Limited, Pathe exchange in Canada, which was absorbed by Regal Films, Limited, Toronto, is in Los Angeles where he is completing arrangements for the production of pictures for his new company, Laval Photoplays, Limited, Montreal, the head office of which is in the Albee Building, Montreal.

NORTHERN NEW YORK

Benjamin Apple has just been named as manager of the Griswold theatre in Troy, leased by the Ilium Amusement Company, from the F. F. Proctor interests. The Griswold will be closed during the entire month of July during which time alterations will be made preparatory to its opening as a first run house. The Ilium Amusement Company, which also runs the American and King theatres in Troy, is composed of Mr. Apple of Troy, Isaac Weinstein of Cohoes and Sidney Otner of New York. The engagement of Mr. Apple to handle the Griswold follows the recent sale by Mr. Proctor of the Leland theatre in Albany, which leaves but one motion picture theatre in Mr. Proctor's circuit.

Following a series of vicissitudes, the Gralyn theatre in Gouverneur, N. Y., has now passed into the possession of W. R. Perrin, a druggist in that village. The house was sold at public auction last week, and was bid in for $25,000. It is the general understanding that the theatre will be continued as a motion picture theatre. The house was opened in January, 1920, and was promoted by J. C. Carpenter.

SAN FRNCISCO

The value of the motion picture industry and what it means to California was recently discussed at a "Movie Day Luncheon" held at the Palace Hotel by the California Development Association. ifornia boosters who, each week, bring before their members the wonders of industrial California. At this luncheon, which was attended by about 400 prominent San Franciscoans and those living in the neighborhood, it was pointed out that this industry had grown to be one of the largest in the world and it is getting more popular each year.

Fire in the basement of the Maio Motion picture theatre, supposed to have been caused by spontaneous combustion, caused but slight property damage to the movie house. C. F. Maio, proprietor, stated the basement contained only rubbish. As the fire was in the morning, the house had not yet opened for business.

NORTH CAROLINA

J. L. Goodenough, who is proprietor and manager of the Bramwood theatre, Greenville, S. C., says business is picking up now that the mill work and cotton industry around his thriving little city is getting better. He looks for the fall to be about one hundred per cent. better than it is at the present time.

J. Bryan Craver, the champion First National salesman who sold the franchises two years ago in record time, is now knocking 'em cold in the Carolinas with Eddie Polo's serial, "Cap'n Kidd" and fifty-six westerns that his company control for the territory.

John W. Mangham is another one that's knocking 'em for a row in the Carolinas with Enterprise Distributing's series and especially with their big special, "I Am the Law."

Hank Hearn is hitting for the Carolinas this week with his special, "Out of the Dust," after having closed with Southern Enterprises for their entire circuit.

The theatre being built at Warsaw, N. C., by John Quinn is nearing completion. It is to be called the "Isis" and will be operated by F. J. Thomas. It is said to be a very pretty small town theatre.

M. H. French, of the Rockingham Theatre Company, Rockingham, N. C., has leased the opera house, preparatory to re-opening the first week in August.

Several changes have been made recently in the North Carolina theatres of the Southern Enterprises Co. Ab Cooper, who has been manager of the Majestic, Asheville, goes to the Strand in Salisbury. O. A. Savin goes from the Princess, Asheville, to the Majestic, Asheville, and J. C. Duncan goes to the Princess.

Lou Bissinger, manager of the Washington theatre at Dallas, Tex., is spending two weeks in Wilmington, N. C., his former home, visiting his mother.

Arrangements have been made for the screening of "I Am the Law," Edwin Carewe production of James Oliver Curwood's story, with a sure-enough all-star cast, during the North Carolina convention this week. The screening will take place at the Imperial theatre, writes District Manager C. R. Bamford, of the Southern Enterprises.

SPRINGFIELD, ILL.

The worst business in the memory of the oldest exhibitor, is what is being said of conditions in Springfield at this time. From accounts received from other places, this city is in tune with the rest of the country. Springfield's streets can be partly blamed for the way things are going here. All the streets are dug up and dirt is piled six feet high on the sidewalks. It is almost impossible to get into a theatre. No battlefield in France had anything on our streets at this time.

H. T. Loper of the Kimbark theatre, Chicago, visited his son Harry Loper, of the Lyric here last week. The Lopers have been in business since 1907.

"The Green Temptation" proved a fine attraction at the Princess for the week starting June 17. Thomas Meighan followed in "The Bachelor Daddy."

Pathe News No. 40 had several hundred feet of film showing Springfield Boy Scouts in a monster parade, recently held here. With "Is Matrimony a Failure?" and a Mermaid comedy, "Spooks," the Gaiety drew out a little larger attendance than has been the custom of late.

Daily receipts at the theatres are as low as 25 per cent of what they were at this time last year, and everyone knows they were not good then.

"The Gray Dawn" was the attraction at the Strand commencing June 18. It proved a fine drama and pleased. Attendance was very light, according to Gus Kerasotes, manager.

W. W. Watts and Mrs. Watts attended the Lions convention in Hot Springs, Ark., June 19-23. Mr. Watts is the owner of the Gaiety, Princess and Vaudette theatres. Also is the oldest exhibitor in the city, having started in the picture business here in 1906.

The Empress, outlying theatre, is holding up well despite heat, strikes and general depression. Good shows is the reason. George Koehn, manager, lays awake nights figuring on sure-fire attractions.

SEATTLE

Frank Steffy, manager of the Coliseum theatre, recently left the city for a short visit to the First National studios in California, as a guest of that concern. Mr. Steffy is one of the several first-run exhibitors to make the trip, as a result of exceptional exploitation and advertising during the recent First National week early this year.

During Mr. Steffy's absence, Leroy V. Johnson, manager of the Liberty theatre, Seattle, acted as manager of the Coliseum theatre also. Both houses are under the direction of Jensen-Von Herberg, owners of a chain of theatres on the Pacific coast.

One of the first acts of Frank Edwards and George Herpick, directors of the Winter Garden theatre, when they took over that house recently, was to reduce admission prices to ten cents at any time. Mr. Edwards' policy is to make the theatre attractive to all members of Seattle families, both in admission price and class of attractions offered.

Jack Chambers, formerly connected with the Strand theatre, recently left that house and is now affiliated with John Danz, veteran Seattle motion picture man, and owner of a string of several smaller photoplay houses in the city.

Mr. Chambers handled most of the details of staging and lighting of prologues, execution and use of lobby displays and fronts, and also served as head doorman. Working with H. B. Wright, manager of the Strand, he put over some of the best prologues, lobbies and exploitation stunts seen in the city.

Vic Gauntlet, a former Seattle and Northwest newspaper man, and more recently connected with the advertising and publicity department of the Seattle Fox Film exchange branch, is now acting as publicity and exploitation manager for John Hamrick, owner of the Blue Mouse theatres in Seattle, Tacoma and Portland, Oregon.

(Continued on page 192)

Live News From Producers

Conducted by EDMOND F. SUPPLE

Three Goldwyn Subjects to Be Started Soon

PRELIMINARY work on three new subjects for release by Goldwyn has already been started. An entire company engaged for the making of "Captain Blackbird," Carey Wilson's scenario of South Sea adventure, is preparing to leave San Francisco on July 7th for the island of Tahiti where practically all the photography will be done. Antonio Moreno, George Seigmann and William V. Mong appear in principal roles.

Preliminaries for the Marshall Neilan's first subject for Goldwyn release are reported under way. The Neilan picture will be a screen version of one of last year's biggest stage productions. Casting is about to be started.

A strong cast is announced for Rupert Hughes's production, "Gimme." Helene Chadwick and Gaston Glass head the list of players, which also includes David Imboden, Florence Roberts and Frederick Vogeding.

Johnny Fox Comedy Is Titled "Freshie"

From "The Pest" as the working title to "Oh Brother!" and then to "Freshie" have been the changes to the final title of Norman Taurog's first Century Comedy with Johnny Fox, Century's boy star, in the title role.

Taurog's experience as director to Larry Semon brought these many changes as he has always believed in the one word title for comedies whenever possible and for this reason he changed it to suit his ideas of exploitation.

Ena Gregory and Blanche Payson, two featured Century players, are also in the cast of "Freshie."

Neilan Policy a Boost for Los Angeles

Marshall Neilan's new production policy, which practically eliminates the building of artificial "sets" and which was instituted with the production of "Fools First," now playat the Kinema Theatre in Los Angeles, will incidentally prove a national "boost" for that city.

Instead of building interiors of hotel lobbies, schools, banks and other scenes required by the action of the plot, Mr. Neilan in the production of this and future pictures made in Los Angeles, uses original interiors which are available in Los Angeles.

Campaign for R-C Special

Elaborate Plans to Advertise "In the Name of the Law" at Premiere

THAT the opening of "In the Name of the Law," an R.-C. picture, at its pre-season run at the George M. Cohan theatre on July 9, will be marked by one of the biggest exploitation campaigns ever seen in New York is the prophecy of the R.-C. officials. "In the Name of the Law" is a police drama with an all-star cast, including Johnnie Walker, Ella Hall, Ralph Lewis, Claire McDowall and Little Bennie Alexander.

"The biggest picture isn't big without the exploitation; the best exploitation is nothing without the picture behind it," stated Nat Rothstein, director of publicity and advertising of R.-C. pictures, who is enthusiastic over the exploitation of "In the Name of the Law." "If you can find a combination of both you have solved the problem of the show business—you need not worry about the public souring or its tastes turning. R.-C. pictures does not look upon exploitation as a panacea for all ills of the motion picture industry, but R.-C. is one organization which does appreciate the value of exploitation in connection with high-class pictures.

"We will have huge stands in New York City in the most sought-after advertising spots in the entire world to advertise "In the Name of the Law." We will have banners and placards in places that have not carried a line of advertising material since the Red Cross drives during the war. We will have street stunts for Broadway; window displays throughout the city. Those who motor, trolley or walk will find the words, 'In the Name of the Law' before their eyes continually.

"This campaign is being carried on not for our benefit, but for the benefit of the exhibitor. We want to show him what he can do with this picture when he runs it in the fall. Every stunt, every idea, every tie-up that we use here in New York can be duplicated by every exhibitor who runs this picture. Each of our forty-one exploitation ideas can be carried out again and again. They can be used by the city of 500,000 or the city of 100,000, or the town of 20,000. We're prepared to show the industry what exploitation can do for an entertaining picture, in any class of theatre, in any size city."

"Cops" Scores on B'way

New York Press Reviewers Praise Buster Keaton-First Nat'l Film

"COPS," the new Buster Keaton comedy, a First National Attraction, carried away high honors when it opened at the Rivoli theatre this week. The motion picture critic of the New York Times compared it to the feature picture and intimated that "Cops" "took the honors of the programme." He then wrote:

"How the ever-earnest and always-worried Buster is commanded by his girl to be a business man, how he finds a young fortune, how it brings him, all unknown to their respective owners, a load of old furniture and a broken-down horse and wagon, how he and the horse are rejuvenated, and how he losses everything in one stirring smash-up—you must see the comedy to learn of these things and laugh. And after the smash-up come the cops. Ever since the early Keystone Age Comedies have wound up with a police chase, but how many comic heroes have mixed themselves up with a police parade and then had the entire force after them? There's novelty in multiplication, as you will see at the Rivoli."

"Don't fail to wait for 'Cops,' the Buster Keaton comedy," wrote the critic of the Evening Mail.

"In this comedy Keaton has again adopted the policy of super-exaggeration of ancient ideas. He has picked on the "finest" this time, and instead of the usual coterie of Keystone policemen he appears to have drafted all the police on the Pacific Coast. There seems to be several thousands of them in various sections of the picture. It is a mighty funny film."

This is what the Evening Sun's critic had to say:

"Buster Keaton's newest comedy, 'Cops,' is a second excellent film number on the programme prepared by Hugo Riesenfeld. The picture is being shown exclusively at the Rivoli. In 'Cops' the comedian seems to have engaged the entire police departments of several cities, and the short title hardly does justice to the long line of officers who seek the capture of the sad-faced actor."

Fox to Release "The Fast Mail"

"THE FAST MAIL," an adaptation of Lincoln J. Carter's famous stage play, is announced by Fox Film Corporation as another of its big list of super special productions for release during the season 1922-23..

"The Fast Mail," which Bernard Durning has directed for the screen, is still bigger than the original production for with the wider scope of the camera, it was possible for the Fox producing unit to visualize what was only suggested in the play. The great train scenes and the tremendous spectacular fire effects are stirring.

William Fox has chosen six of the screen's best known characters for the cast personnel. This includes Charles Jones, Eileen Percy, Jim Mason, William Steele, Adolphe Menjou and Henry Dunkinson.

"The Song of the Lark" Made Into Film

The two-reel feature called "The Song of the Lark," whose poetically human theme is derived from the celebrated Jules Breton painting bearing that title, has been accepted by Pathe for distribution, release date shortly to be announced. The picture is written and produced under the supervision of Arthur Maude, creator of "The Beggar Maid," "The Bashful Suitor" and other screen novelties inspired by art works which have deeply impressed the people of all countries.

"Foolish Lives" Newest Century Release

"Foolish Lives" is the title of Lee Moran's latest Century release which formerly was known as "Married Folks." It was directed by Arvid Gillstrom with a cast consisting of Ena Gregory, Blanche Payson and the heavyweight Fred Spencer.

Lew Fields in Starland Revue No. 6

In Starland Revue No. 6, released by the F. B. O., Lew Fields does a little act that will bring back pleasant memories to thousands of those who enjoyed his comedies in the past. This issue also shows in action Irving Berlin, Walker Whiteside, Joe Santley, Ivy Sawyer, and the Roth Kids.



Agnes Ayres in "Borderland," a Paramount picture

Playgoers Announces July Releases

Playgoers Pictures, selling through the Pathe offices, announces two big releases for July. First on the schedule is "The Woman Who Came Back," a drama adapted from the novel by Stephen McKenna, which enjoyed great popularity, going through twenty-one editions. Denison Clift, well known as a novelist, short story writer and playwright, prepared it for the screen and directed the production.

The second July offering of Playgoers is scheduled for release on the 23rd.

Mollie King and Creighton Hale, both favorites of screen fans, are the principals, while Rose Tapley and Jerome Lawler are among the players in the supporting cast.

"The Crossroads of New York" at Miller's

Mack Sennett's "The Crossroads of New York" is having an indefinite run at Miller's Theatre, Los Angeles.

This picture has one of the biggest and best casts ever assembled in any one production, and numbers amongst its principals, such well-known artists as George O'Hara, Billy Bevan, Noah Beery, Robert Cain, Eddie Gribbon, Herbert Standing, Charlie Murray, Ben Deely, Jimmie Finlayson and Kalla Pasha, with the feminine contingent carrying such beauties as Kathryn McGuire, Dot Farley, Ethel Grey Terry and Mildred June with Dick Jones as director.

All these well-known performers were the invited guests of the Miller Brothers at the opening performance.

Blackton Film for Allied

"The Glorious Adventure" Acquired by Subsidiary of United Artists

ANNOUNCEMENT is made by Hiram Abrams that "The Glorious Adventure," the J. Stuart Blackton color production featuring Lady Diana Manners, prominent in the English nobility, will be released this fall through Allied Producers and Distributors' Corporation, the recently formed subsidiary of United Artists' Corporation. As previously announced the productions of Allied Producers and Distributors' Corporation will be handled the same way as the releases of United Artists' Corporation.

"The Glorious Adventure," the first motion picture drama to be produced entirely in color, had a pre-release showing of one week at the Capitol theatre, New York City, and won high praise from both the New York newspapers and the trade press. Leading critics predict that the story itself, and the natural color scheme in the excellent photography, plus the splendid cast, headed by Lady Diana Manners, called the most beautiful woman in England, constitute such a marked departure in motion pictures, that the public will be certain to flock to it, and that high-class houses will add much to their prestige by capitalizing the all-color photography as the conspicuous high-light of the production.

The scenes during the great London fire are shown with splendid realism through the new color-photography effects, and there are instances of exquisite romance and high adventure all through the production. These are added to by bits of quaint humor that affords relief to the tensity and suspense.

The story and direction of "The Glorious Adventure" are both by J. Stuart Blackton, the producer. The scenario was prepared by Felix Orman, and the photography is by William T. Crespinel. The American version is in part retitled by Katherine Hilliker and Capt. H. H. Caldwell. The picture is in seven reels.

Foreign Demand For Lloyd

"Grandma's Boy" Creates Great Demand From Exhibitors All Over World

MOTION picture lovers in a dozen or more other countries of the world are likely to enjoy "Grandma's Boy," Harold Lloyd's new Associated Exhibitors feature, before the picture is released generally throughout the United States. Already the feature has been placed for immediate release in England and throughout the British Isles; in the countries of continental Europe, and on the other side of the globe, in Australia and New Zealand.

This information was obtained this week from M. L. Cohn, treasurer of the Inter-Globe Export Corporation, which holds the foreign rights to all Associated Exhibitors attractions. The promptness with which contracts for distribution abroad have been entered into was due to what is declared to be an unprecedented world-wide demand for Harold Lloyd's first five-part comedy, and the fear of possible pirating of the film. The adoption of extraordinary precautions to prevent filching was considered necessary from a business standpoint, according to Mr. Cohn.

In England "Grandma's Boy" will be handled by the W. & F. Film Corporation of Great Britain.

The Australian rights to the picture have been purchased by the Famous Players-Lasky Corporation, and on the European continent the feature will be handled by concerns of equally high standing.



Marion Davies in Cosmopolitan's production for Paramount release, "The Young Diana"

Florence Vidor Makes Feature Success

Florence Vidor herself, with her beauty, her feminine charm, and, most of all, her naturalness is the principal contributing factor to the wide success and popularity of the Associated Exhibitors feature, "The Real Adventure," in the opinion of a vast majority of the newspaper reviewers.

This photoplay, which is only Miss Vidor's second as a star, has "got across" in great shape according to reports. Less than a month has elapsed since its release, but it has appeared in leading first run houses in every part of the country.

The fact that the problem is true to life and the unfolding of the story is everywhere logical is "refreshing" in the opinion of the Detroit News' reviewer, expressed after the opening, June 18th, of a week's run at John H. Kunsky's Adams Theatre.

Max Linder Comedy for Allied Corporation

Max Linder's screen comedy, "The Three Must Get Theirs," has been acquired for release by the Allied Corporation, the subsidiary organization of the United Artists' Corporation. The picture is described to be a burlesque on Douglas Fairbanks' version of "The Three Musketeers."

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

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MOTION PICTURE DEVELOPING AND PRINTING

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203 TO 211 W. 146TH ST., NEW YORK CITY

POLICY ANNOUNCEMENT SEASON 1922-1923

FOX

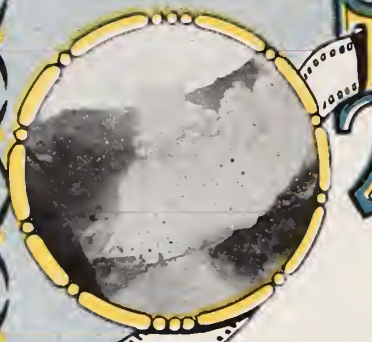
INDEPENDENCE & STRENGTH



FOX FILM CORPORATION

FOX NEWS

THE ALL-AMERICAN PICTORIAL RECORD



Flight over Mt. Vesuvius



Morvich wins the Kentucky Derby

It is with great pride that Fox Film Corporation calls attention to

FOX NEWS

recognized, and justly so, as

"MIGHTIEST OF ALL"

WE advise every first-class motion picture showman to insure the best news reel service by signing a contract for the season 1922-23, thereby securing a bona-fide franchise.

FOX NEWS, which gave the public the thrilling and death-defying flight over Mt. Vesuvius, the election and coronation of Pope Pius XI. at Rome, the beat on the wedding of Princess Mary in London, and which thoroughly covered every event of international and national importance during the season just ended, is better equipped to render superior service next year. We will present only live news events. Propaganda advertising will be thrown in the scrap heap.

Having a larger staff of cameramen stationed all over the world than all the other news reels put together, FOX NEWS is prepared to give unprecedented service to the exhibitor and to the public it serves. The staff of editors, title writers and cutters is the largest engaged in news reel production and the mammoth Fox laboratory can turn out the finished product more quickly than any other.



President Harding



Pope Pius XI



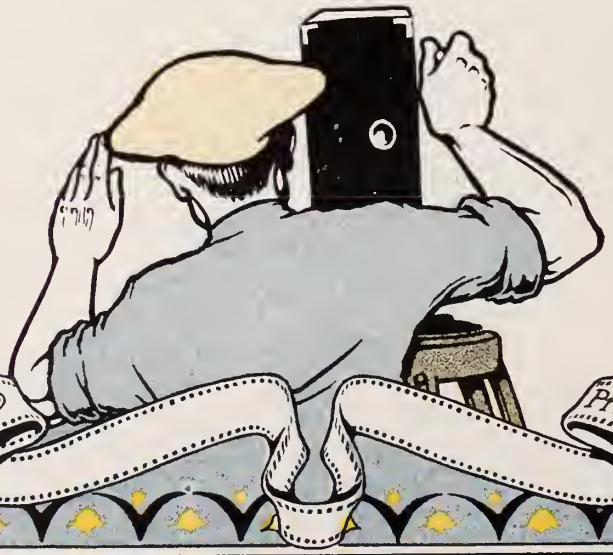
Mt. Popocatepetl from the Air



Lincoln Memorial



John D. Rockefeller





Prince of Wales in Japan

Destined to be more famous on the screen than it has been on the stage.









Monte Cristo

This is a superb presentation by

WILLIAM FOX

of Alexandre Dumas' world renowned novel and drama of the same name.

Directed by EMMETT J. FLYNN

Acclaimed as a supreme screen achievement by leading critics during its

11 weeks run at Tremont Temple, Boston

5 weeks at Mission Theatre, Los Angeles

"A mighty avalanche of dramatic action".
— *Boston American*

"A gigantic spectacle with thrilling events and episodes". — *Boston Globe*

"Dumas himself would have been delighted".
—*Los Angeles Times*

"Convincing realism, and in all its beauty and dramatic force".
—*Los Angeles Examiner*



There is magic in its very name. A title with a tradition for box-office success.

A FOOL THERE WAS

Based on Porter Emerson Browne's stage success of the same name
Inspired by RUDYARD KIPLING'S poem "The Vampire"
Staged by EMMETT J. FLYNN
Scenario by Bernard McConville

A modern down-to-the-minute screen drama produced at the Fox Studios in California in 1922.

The last word in drama. A cast of power and distinction — Estelle Taylor as the Vampire; Lewis Stone as the Fool; Irene Rich as the Wife; Marjorie Daw as the Young Sister; Mahlon Hamilton as the Friend; Wallace MacDonald as the "Young Fool"; William V. Morg as the Butler; Harry Lonsdale as the Secretary; Muri l Dana as the Fool's little Girl.

A fool there was and he made his prayer
(Even as you and I)
To a rag and a bone and a hank of hair;
We called her the woman who did not care,
But the fool he called her his lady fair
(Even as you and I)



MARY CARR SCORES AGAIN!







Silver Wings









Pronounced a success from every angle during a season's run on Broadway at the
APOLLO THEATRE, NEW YORK

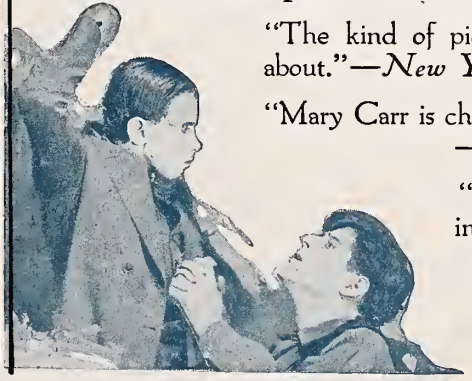
Replete with
Thrills, Laughter, Entertainment

"Hats off to William Fox! The cleanest, finest picture ever seen."—*Philadelphia Public Ledger*

"The kind of picture you want to write home about."—*New York World*

"Mary Carr is charming!"
—*New York Tribune*

"An eloquent film. Never failing in interest."
—*New York Telegram*



Directed by JACK FORD
and EDWIN CAREWE

In every man's heart is a question mark.



MY FRIEND THE DEVIL

Based on George Ohnet's novel, "Doctor Rameau"

By arrangement with the Societe des Arteurs et Compositeurs Dramatique of France

Directed by HARRY MILLARDE, who made "Over the Hill"

Staged at the Fox Studios, New York

Audiences sit spellbound through the unfolding of this story of a man who did not Believe!

My Friend the Devil is a big picture. It will prove sensational in popularity, big in box-office-takings, tremendous in demand.

An entertainment that will live long in the picture theatres of America.

The FAST MAIL



Based on LINCOLN J. CARTER'S famous stage play of the same name
Directed by BERNARD J. DURNING

THE greatest thriller the screen has ever known. This is a heavy claim, but this screen version of Lincoln J. Carter's famous old stage melodrama has been pronounced by eminent showmen as "perfect—nothing lacking, nothing overdone".

The Fast Mail is a melodrama, unblushing and unashamed. It is action, action, action from the moment the sensational Dixieland Steeplechase begins until the last scene flickers from the screen.

Race horse spills, steamboat explosion, desperate races by car, in train and on horse, life and death struggles in the water, fights, fire rescues by the human chain, leaps into the fire net, desperate chances and deeds of daring —but never the cheap, tawdry action of the serial – "nothing overdrawn".

A high class American melodrama for every first class motion picture theatre.

Destined to linger forever in the minds and hearts of those who see it.











A LITTLE CHILD SHALL LEAD THEM

Directed by J. SEARLE DAWLEY

This is not only a play which tugs at the human heart, it is a p of human hearts.

Perhaps the finest screen drama yet presented by the house of F A LITTLE CHILD SHALL LEAD THEM is certain to r the plaudits and golden opinions and the popular attendance theatregoers the country over.

Do you love children? Do you love pleasure?
Do you love dogs? Do you love luxury?

This play is a dramatic masterpiece





An international masterpiece—an international success.

NERO

Story by Charles Sarver and Virginia Tracy
Staged in Rome, Italy, by J. GORDON EDWARDS

WILLIAM FOX sent an American producing company headed by J. Gordon Edwards and a corps of assistants to Italy to create Nero. At the end of a year the director sent back the greatest spectacle-drama the screen has ever known. Acclaimed upon its presentation at the Lyric Theatre, New York City (now in its eighth week, and still going strong), as no picture or play has ever before been acclaimed by press and public.

"Acme of the spectacular in motion pictures. Be sure to see 'Nero' ".
—*New York Evening World*

"The superlative in spectacles".
—*New York Telegraph*

"Breath-taking beauty. The climax of motion picture progress".
—*New York Sun*

"The biggest and most spectacular picture for the coming season".
—*Film Daily*

"A spectacle such as has not been previously seen on the silvered mirror".
—*N.Y. Evening Telegram*

"Mammoth, colossal, big, tremendous, huge, enormous and any other synonym you can think of. Then multiply by two".—
New York American



LIGHTS OF NEW YORK

Directed by CHARLES J. BRABIN

ONCE again we are privileged to peek from behind the curtain that veils the mystery of the world's greatest city and peep behind the closed doors, through the barred windows and under the outspread mile upon mile of roofs.

We meet life in New York face to face, stark, undisguised.

The lure that is New York will speak again from your theatre lobby and report again at your box-office.

The successor to
"While New York Sleeps"

IN addition to the eight productions announced in the foregoing pages, Fox Film Corporation will release during the season 1922-1923, Six more special super attractions now made or in process of completion. Included will be ~

THE SHEPHERD KING

by Wright Lorimer
Staged by J. GORDON EDWARDS
in Egypt and Palestine

THE TOWN THAT FORGOT GOD

Written by the anonymous Mr. X.
whose identity remains unrevealed
Directed by HARRY MILLARDE
who staged "Over the Hill"

IF WINTER COMES

The William Fox Screen Presentation
of the A. S. M. Hutchinson story of the same name
The biggest-selling novel since the printing press was invented
Produced in England
with a cast of players of recognized excellence
Directed by HARRY MILLARDE

and

THREE OTHER PRODUCTIONS
Titles to be announced

Fox Film Corporation will duly inform the trade of the dates on which these attractions will be available

For the season 1922-1923 WILLIAM FOX will present stories of proven drawing power in photoplay attractions of highest order



William Farnum

will be seen in those roles of out door and Western character which have established his great popularity on screen and stage. His first picture in the new season is Moonshine Valley by Mary Murillo, directed by Herbert Brenon.



John Gilbert

Firmly established by his performances in Shame, Monte Cristo, and Arabian Love, John Gilbert's popularity is increasing with each new production. Honor First, the screen version of George Gibbs' romantic success, The Splendid Outcast, directed by Jerome Storm, is his first picture in the new season; following this comes In Calvert's Valley by Margaret Prescott Montague, directed by Jack Dillon.



Shirley Mason

The clean, wholesome style of this star's stories, the dainty charming type of her personality have won friends everywhere. Better equipped than ever before, she appears, during the new season, in a series of stories beginning with The New Teacher, scenario by Dorothy Yost, directed by Joseph Franz.



Charles Jones

No star has more quickly forged to the front than the nationally popular Charles Jones—always to be depended upon for satisfying performance in pictures of appealing type. Next season we see him first in West of Chicago by Charles Selzer, directed by Reeves Eason.



William Russell

The first of a series of attractive stories in which this popular star will appear during the new season is The Crusader by Alan Sullivan, directed by Howard Mitchell. This will be followed by Mixed Faces, by Roy Norton, directed by Rowland V. Lee.



Tom Mix

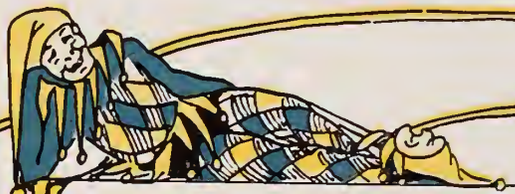
The number of Tom Mix admirers increases day by day. His first story in the new season is Romance Land, by Kenneth Perkins, directed by Edward Sedgwick; followed by Just Tony, the story of a horse, based on Max Brand's popular novel Alcatraz.



Dustin Farnum

Years of brilliant acting on the stage and screen have brought "Dusty" Farnum a following of his own. This well-liked star appears first, next season, in Edward J. LeSaint's story Oathbound, directed by Bernard J. Durning; and following this in a number of Richard Harding Davis' popular stories.





LUPINO LANE
COMEDIES

A new star in the comedy firmament is this favorite comedian of Great Britain and the continent. Lupino Lane will come as a revelation to motion picture audiences. The first of his splendid comedies is THE REPORTER, directed by Jack Blystone.

AL ST. JOHN
COMEDIES

This funny fellow has a place in the hearts of millions of fans because of his unfailing drollery. Al St. John Comedies are greatly in demand and therefore a new series, better than ever, has been planned. The first of these is ALL WET.





CLYDE COOK
COMEDIES

Picture theatres the world over resound to laughter created by this eccentric comedian. Clyde Cook's antics give the world a stitch in its side. His new pictures will add to the general merriment. The first is a laugh in two reels entitled THE ESKIMO, directed by Slim Summerville.

FOX

THE HOUSE of SHORT SUBJECTS

Never has short entertainment for the program been given greater consideration than in the Fox output for the season 1922-1923

Never has such an array of excellence been presented in shorter subjects.

WILLIAM FOX

SUNSHINE COMEDIES

Released every other week



JANE & KATHERINE LEE COMEDIES

Here are the two "Baby Grands" back in a series of two-reel comedies that will endear them more than ever in the hearts of their followers. A Pair of Aces, and Kids and Skids are the first of their laughable comedies.



MUTT & JEFF

The finest Mutt & Jeff Cartoons ever seen, for the new season! These inimitable funmakers have enjoyed a vacation during the Summer and are now full of pep. Mutt & Jeff pictures will be released every other week.



(See Page 2)

RECAPITULATION

FOX FILM CORPORATION *BRANCHES* UNITED STATES & CANADA

William Fox will present in the season 1922-1923 for exhibition throughout the world the following productions:

14 SPECIAL SUPER-FEATURES

Dramas

WILLIAM FARNUM Series
TOM MIX Series
JOHN GILBERT Series
CHARLES JONES Series
DUSTIN FARNUM Series
SHIRLEY MASON Series
WILLIAM RUSSELL Series

Short Subjects

LUPINO LANE Comedies
CLYDE COOK Comedies
AL ST. JOHN Comedies
SUNSHINE Comedies
JANE & KATHERINE LEE Comedies
FOX NEWS, Twice Weekly
MUTT & JEFF Cartoons

UNITED STATES

ALBANY, N. Y.
46 Orange Street

ATLANTA, GA.
111 Walton Street

BOSTON, MASS.
54 Piedmont Street

BUFFALO
209 Franklin Street

BUTTE, MONT.
125 West Broadway

CHARLOTTE, N. C.
213 South Church Street

CHICAGO, ILL,
910 So. Wabash Avenue

CINCINNATI, OHIO
514 Elm Street

CLEVELAND, OHIO
Payne Ave. & E. 21st St.

DALLAS, TEXAS
1907 Commerce Street

DENVER, COLO.
1531 Tremont Street

DETROIT, MICH.
149 E. Elizabeth Street

INDIANAPOLIS, IND.
232 North Illinois St.

KANSAS CITY, MO.
19th & Wyandotte Sts.

LOS ANGELES, CALIF.
914 South Olive Street

MINNEAPOLIS, MINN.
608 First Ave., North

NEW ORLEANS, LA.
725 Poydras Street

NEW YORK CITY, N. Y.
130 West 46th Street

OKLAHOMA CITY, OKLA.
103 South Hudson St.

OMAHA, NEB.
1413-15 Harney Street

PHILADELPHIA, PA.
1315-17 Vine Street

PITTSBURGH, PA.
121 Fourth Avenue

ST. LOUIS, MO.
3314 Olive Street

SALT LAKE CITY, UTAH
46 Exchange Place

SAN FRANCISCO, CALIF.
308 Turk Street

SEATTLE, WASH.
2008 Third Avenue

WASHINGTON, D. C.
305 Ninth St. N. W.

CANADA

Fox Film Corporation, Limited

MONTREAL
322 St. Catherine St. W.

TORONTO
21 Dundas Street, E.

ST. JOHN
162 Union Street

CALGARY
9 Princess Theatre Bldg.

WINNIPEG
48 Aikens Building

VANCOUVER
Leigh Spencer Building

BRANCHES AND AGENCIES IN EVERY CIVILIZED COUNTRY IN THE WORLD

FOX FILM CORPORATION

WILLIAM FOX *PRESIDENT*

West 55TH St. New York, U. S. A.

"Man Unconquerable" Is July 2 Release

Paramount announces as its release for July 2, Jack Holt in "The Man Unconquerable," an adaptation by Julien Josephson of an original screen story by Hamilton Smith.

Atmospherically, Paramount says, this picture is almost as good as a trip down into the South Seas, for it has the settings and locations of that part of the world reproduced with an adherence to detail that is said to be wholly delightful.

Jack Holt has the role of a young man who believed that peace and kind words could accomplish anything and who was not inclined to change his views even when he found his pearling grounds being despoiled by ruffians. But the scorn of a girl whips him into action and her smile at his success is the reward that comes to him.

Weather Retards Work of Vignola Company

Phil Carl, assistant to Robert G. Vignola, director of "When Knighthood was in Flower," Marion Davies new starring vehicle, has just returned from location from Rifton Falls, N. Y., 8 miles from Kingston, where the company has been experiencing difficulties.

Carl reports that the heavy rainfall caused the river to rise so much that whole sections of the bridge upon which scenes were being taken were swept away. An electrical transmitter for the production of lightning effects devised by Jack Kelly, Cosmopolitan's chief electrician, was reported to be proving a great success in the filming of storm scenes at night.

Train Wreck Victims Shown Comedies

A score of persons, injured in a train wreck on the Texas & Pacific Railroad, were treated to showings of "Torchy a la Carte" and "Battling Torchy" at the St. Paul Sanitarium in Dallas last week when Lester Scott, sales manager of Mastodon Films, who was also numbered among those slightly injured decided to treat the injured ones to an hour of real comedy. A projection machine of the portable kind was rushed into service when Scott informed the hospital authorities that prints of two Johnny Hines comedies could be obtained at the station where they had been checked.

New Paramount Picture Starts July 3

George Melford figures on starting his new production for Paramount, "Ebb Tide," about the third of July. This is a screen version of Robert Louis Stevenson's famous novel, in which Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery, Jacqueline Logan and others will appear. The scenario is by Lorna Moon.

Meanwhile Melford is completing the editing of "Burning Sands," from the novel by Edward Weigall, in which Wanda Hawley and Milton Sills are the featured players.



Charles Ray in "Smudge," in which he is supported by Ora Carew. First National release

Ship Fire Scene Has Thrill

Irving Willat Production Promises Action for Dorothy Dalton and Holt

A THRILLING fire episode which takes the audience and lets it look right into the bowels of a large ocean liner, is one of the big moments in "On the High Seas," Irvin Willat's production for Paramount, with Dorothy Dalton and Jack Holt in the featured roles, now under production. This, it is said, is only one of the series of gripping sequences in this new story by Edward Sheldon which takes the hero and heroine through a maelstrom of sea terrors.

A section of the ship's hold was constructed on the exterior lot at the Paramount studio for the fire scenes. The construction was such as to photograph exactly like steel plate, studded with rivets. Steam pipes, gauges and other atmosphere were in evidence. Through a mammoth steel door could be seen the section of the hold, packed with the cargo of boxes and packing cases.

Two fire hose, of the size used on modern liners, were handled by the crew in an attempt to extinguish the flames which had converted the hold into a roaring furnace. These flame effects were obtained by the use of lycopodium, a highly inflammable preparation used in making scenes of this kind. Other property men lighted smoke pots and kept the entire atmosphere of the setting filled with smoke, from their positions on the sidelines.

E. Magnus Ingleton adapted the story to the screen and thus far only three players—Miss Dalton and Mr. Holt, supported by Mitchell Lewis, who plays the heavy role—have taken part, as the story chiefly concerns the adventures of these three characters. One or two other principals are yet to be cast.

Premiere of "Wall Flower"

Rupert Hughes' Picture for Goldwyn Well-Received at the Capitol

"THE WALL FLOWER," the first of Rupert Hughes' personally directed photoplays for Goldwyn, received its metropolitan premiere this week at the Capitol theatre, New York, and proved to be one of his most appealing and diverting screen stories.

"Mr. Hughes has made motion pictures that mean something," said the critic of the New York Times. "His story is told mainly in the language of motion pictures. Little bits of business here and there, significant camera shots, sequences of scenes illuminating each other—these are the things that give it life, these are the things that make it elfingly life-like."

Telegraph: "'The Wall Flower' is a Burbank sudy of the feminine soul. It is more than that—a delightfully piquant and entertaining comedy, full of humorous ripples, plenty of chuckles and a life-size portion of uproarious laughter. A variation of the Cinderella theme, the oldest and most popular in literature. Miss Moore plays her role with a fine sense of the comedy values it involves. This is a Goldwyn picture. One of the best."

The Daily News summary of the picture: "Type. Reconstruction comedy. Direction. Very good. Plot. Pretty. Photography. Fine. Value. About 95 per cent."

American: "It is just a little human interest story very vividly told. Colleen Moore should be well pleased with the result of her work in the title role. Idalene Nobbin is a definite, natural person who draws one's sympathy against one's will."

Herald: "In directing his story Mr. Hughes has introduced many human and humorous touches. His sub-titles are excellent."

Polo Serial Censored Without Cut

An unusual record is being made in the matter of censoring "Cap'n Kidd," Eddie Polo's first Independent serial in that, with twelve chapters viewed by the National Board of Review, not a single cut in any episode has been ordered by the committee.

This is especially unusual in view of the type production "Cap'n Kidd" is, every chapter being full of good hard fights, and the National Board being especially strict in their rulings on such incidents in films.

Capter 12 was finally edited and titled this week, and paper lobby display, and advertising accessories on it are announced as ready.

Keaton's Next Titled "Day Dreams"

Buster Keaton is no exception to the rule. Consequently he has decided to name his next comedy for First National release "Day Dreams." The scenario is from the prolific pens of Buster Keaton and Eddie Cline, who also directed it.

There is nothing sadder than failure, but the First National comedy star, in his inimitable way, makes his "failure" a laughing success. Virginia Fox plays opposite Keaton, with Joe Roberts enacting the role of the "heavy."

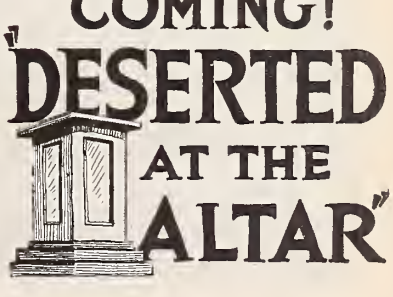
Mermaid Comedy Starts New York Run

"Danger!" a Mermaid Comedy produced under the supervision of Jack White, and featuring Lige Conley, began a run of two or three weeks at the Criterion Theatre in New York on Sunday, June 25. "Danger!" is the most recent Jack White production in the Mermaid Comedy series released by Educational.

Another Educational Picture, "A Hickory Hick," a Christie Comedy, went into the Branford Theatre in Newark Saturday, June 24. "A Hickory Hick" features Bobby Vernon, with Charlotte Stevens, Chicago beauty contest winner, who makes her first appearance in Christie Comedies in this picture.

"Cap'n Kidd" Is Going Well in South

Associated First National Pictures of Atlanta reports success this week with "Cap'n Kidd," the Eddie Polo serial. According to this company, the picture is going over big in North Carolina, South Carolina, Florida, Georgia, and Alabama territory to which it holds rights on the serial.



Jane Novak Vehicle Due as July 9th Release

THE first of a series of six outdoor special productions which, it is expected will definitely establish Jane Novak as one of the most popular female stars of the screen, is announced as the July 9th release of the Film Booking Offices of America, the newly named named Robertson-Cole Distributing Corporation. It is titled "Colleen of the Pines" and was produced by Chester Bennett from an original story by J. Grubb Alexander. "Colleen of the Pines" will be the first picture to be released through the Film Booking Offices, the change of name becoming effective on July 1st.

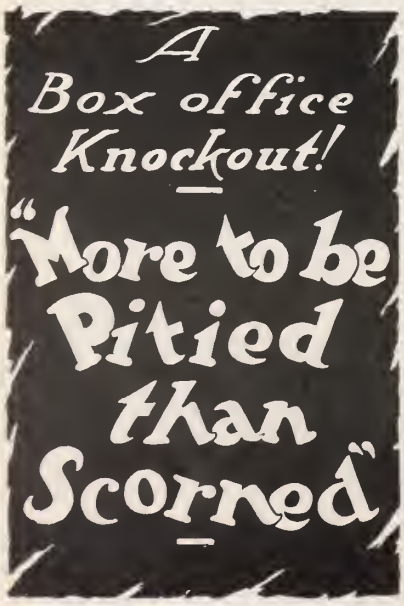
Miss Novak's leading man is Edward Hearn. The remainder of the cast includes Alfred Allen, J. Gordon Russell, Charlotte Pierce, Ernest Shield and "Smoke" Turner.

Lupino Lane Subjects Are Announced

The tentative titles of Lupino Lane's first group of specials for William Fox are "The Reporter," "My Hero," and "The Pirate." Each production possesses a brand of humor, it is said by those who have seen it, that will at once make popular a unique comedy personality. It is Mr. Lane's first appearance before the camera in his long and varied career, and every effort was placed behind the making of these really sensational two-reelers.

Preliminaries for "Ben Hur" Under Way

With the identity of the man who will direct the picturization of "Ben Hur" still not known, preliminary work on the gigantic production is now under way at Goldwyn's California studios. Cedric Gibbons, Goldwyn's art director, and his staff of technical assistants are hard at work on the mammoth sets that will be required for the "Ben Hur" interiors.





Buster Keaton in "The Frozen North," First National Release

Railroad Tank Cars Used for Flood Scenes

Fifteen railroad tank cars, each with a capacity of 5,000 gallons, which were emptied and refilled six times, provided the flood water for the wonderfully realistic climax to "The Town That Forgot God," the Fox special production for the season of 1922-23. The village, consisting of thirty frame buildings, was built at the foot of a hill near Fort Lee, New Jersey. A railroad spur ran along the top of the hill, and the fifteen tank cars were stationed on this track.

A system of hose carried the water from the tank cars to the inlet gate of a concrete moat built around the village. More than five miles of hose were used in filming the flood scenes. The entire seventy-five thousand gallons of water were turned loose into the well or moat at one time. In order to obtain varied views of this flood and the destruction it caused, it was necessary to refill the tanks six times before the desired results were obtained.

Lorraine Picture Suited to Warm Weather

The five part comedy, "Up in the Air About Mary," is the current Associated Exhibitors offering, this laugh-provoker being set for release June 25th. The date appears to have been well chosen, for the picture, according to Associated's announcements, provides exactly the kinds of locale for which everybody longs in June and July—seashore scenes in which one almost scents the salt water, and rural settings in which it is almost possible to sniff the pure air even on the screen.

"Up in the Air About Mary" is declared to tell a real story and the role is just suited to Louise Lorraine.

Universal Films Popular in Mexico

Universal pictures are the best liked film product in Mexico today, states J. W. MacFarland, Universal's branch manager in Mexico City, who now is in New York on a short visit. Strict fairness in dealing with exhibitors, even during the most chaotic conditions has done much to win popular favor for Universal, he declares.

Universal has inaugurated a new method of film rental, which promises to become general in the Southern republic, although at present Universal is the only company now operating under it, says Mr. MacFarland. The new policy is based on a flat price rental. Heretofore business has been done with Mexican exhibitors on percentage basis almost exclusively.

Universal's Mexico branch, although only two years old, has expanded enormously. There are now nine Universal agencies, below the Rio Grande, including four major ones, the central one being in Mexico City, and three large exchanges also located in Marida, Torreon and Mazatlan.

"Silver Wings" Offers Exploitation

"Silver Wings," first of the list of Fox special productions for the season 1922-23 to receive its world premiere on Broadway New York, where it is showing for an indefinite pre-release run, offers the exhibitor, by virtue of its universally appealing and elaborately developed theme, many opportunities for effective exploitation, according to the Fox office. The picture is in the seventh week of its engagement at the Appollo Theatre.

The story, dealing with various differences arising within the family life, contains material for earnest discussion on the part of ministers, teachers and lecturers.

Rawlinson Starts New Film for Universal

With Harriet Hammond, famous bathing beauty, as his leading woman, Herbert Rawlinson has started his latest Universal attraction. It is an original story by Bernard Hyman, and will be called "Confidence." It is typically Rawlinsonesque in its whirlwind speed and romance. Harry A. Pollard will direct.

Outstanding players among others who will support the star are William Robert Daly, Melbourne McDowell, Gerald Pring, Sam Allen, Lincoln Plumer, William A. Carroll, Otto Hoffman and John Steppling.

Senator Borah Talks in Urban Movie Chats

Senator William E. Borah, of Idaho, poses for the next issue of the Urban Movie Chats and takes enough time from his Senatorial duties to say to motion picture patrons:

"If we abandon the leadership and teachings of Washington, we will go back. We will return to his policy. Americanism shall not, cannot die. We may go back in sackcloth and ashes, but we will return to the faith of our fathers."



Eleanor Boardman of New York, selected by Goldwyn from 9,000 young women for training and development as a motion picture actress

Atlantic Staff Off for Work in Europe

The second contingent of the producing staff of Atlantic Enterprises, Inc., sailed Saturday on the liner America for Europe, where immediate production will be inaugurated on a series of features specially planned for the American trade with the marvelous natural wonders of continental Europe as a background.

Heading the party is Walter R. Hall, lately appointed Scenario Editor of the company, and who has behind him twelve successful years as author, scenarist and director. Hall is taking with him the prepared scenarios for the first four productions and a trunk full of stories, which will comprise the first year's output.

With Hall are his wife, a well known picture and stage star; Jose Fabra, casting director, who will later head a separate producing unit in his native country, Spain, and assistant director, property men and electricians. All these men were selected from among hundreds of applicants because of their knowledge of foreign conditions and methods.

"The Kentucky Derby" Nears Completion

King Baggot is nearing completion of the Universal-Jewal all star upon which he has been busy for ten weeks. The locations used have ranged over Southern California from Universal City to the Mexican border and even to Kentucy, where two weeks was spent in filming the annual derby classic at Louisville and the big stable scenes at Lexington. Reginald Denny and Lillian Rich have the leading roles.

"Money, Money, Money" Bought by Schulberg

B. P. Schulberg, president of Preferred Pictures, has purchased the photoplay rights to "Money, Money, Money," written by Larry Evans, as a suitable screen vehicle for Katherine MacDonald, the Frst National star.

Metro's Plans for Season of 1922-1923

WITH a schedule of big special productions of distinctive merit and balanced excellence, Metro Pictures Corporation is beginning the most auspicious season of its history.

For all that there is a variety of subject and treatment of every one of the pictures for release, in the course of making, or planned, they are uniform in that they are all special productions.

The special production, according to William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, is the solution of the box-office problem.

The public, even more than it has done in the last year, is going, in 1922-1923, to shop for its pictures; and select them for the reputation or story, director, star and excellence of production—regarded collectively. Pictures must have more than one point of excellence to recommend them to an increasingly critical public.

This is in part the significance of the statement issued this week from the home offices of Metro Pictures Corporation by Mr. Atkinson. The full text follows:

"Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

"That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-23.

"To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

"The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat. The public shops for movies now with the discerning eye of a woman who can only afford one hat a season.

"What the public shops for is the special production.

"And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

"Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irresistibly, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

"The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits."

The first five of the special productions announced by Metro for its early fall release group are:

The Rex Ingram production of "The Prisoner of Zenda," based on Anthony Hope's famous romantic novel. The photoplay has been produced on the scale of "The Four Horsemen of the Apocalypse," and is enacted by a cast as distinguished and fitting as that of the Ibanez picture. The players include Lewis Stone, Alice Terry, Ramon Novarro, Barbara La Marr, Robert Edeson, Lois Wilson, Malcolm McGregor and Edward Connelly. The scenario of this picture was written by Mary O'Hara, and the photography is by John F. Seitz. Stage dramatization was by Edward Rose.

Mae Murray in "Broadway Rose," presented by Robert Z. Leonard, who likewise directed the picture. This third of the Productions, following "Peacock Alley" and "Fascination," is expected to outdraw the first two record-breakers. Edmund Goulding wrote both the story and scenario of "Broadway Rose."

Viola Dana comes to the screen for the first time during the coming season in a photoplay of Irvin S. Cobb's celebrated story, "The Five Dollar Baby." Harry Beaumont, director of Miss Dana's successes, "The Fourteenth Lover," "Glass Houses," "They Like 'Em Rough" and "Seeing's Believing," staged "The Five Dollar Baby" and has been retained by Metro to direct Miss Dana in her later productions. First of these will be "Page Tim O'Brien," by John A. Moroso, and already the star and director are at work on it before the Metro cameras in Hollywood.

One of the best-selling novels of the year, the much-discussed story by Richard Washburn Child, "The Hands of Nara," has provided the structure of Clara Kimball Young's first appearance in a Metro release. The photoplay has been directed by Harry Garson, who presents it. Following this Miss Young will be seen in a picturization of the New York dramatic success, "Enter Madame." "The Hands of Nara" is a story of Russian intrigue and the strange power attributed to a fugitive girl. As a serial in Collier's Weekly, and later as a volume published by E. P. Dutton & Co., the story proved tremendously popular. It is considered the ideal means of introducing Miss Young to Metro exhibitors.

Bull Montana, the only tractable caveman in captivity, has frankly turned comedian. Hunt Stromberg has produced a three-reel comedy starring Mr. Montana, entitled "The Ladies' Man." This is to be the first of a series of eight. The seven to come will be of two reels each—a length to which it was hoped to hold "The Ladies' Man." But this premier appearance of Mr. Montana, in the role of a coy courtier of the expensive sex, proved so full of robust comedy that it was deemed a sheer waste of laughs to crop it.

Virtually completed, or in a more preliminary stage of growth, are other pictures of a magnitude similar to the group constituting the early fall releases. Rex Ingram is expected to bring to New York with him, within a month, a first print of a recently made photoplay, the story and direction of which are both his own. The title of this has not as yet been announced.

Fred Niblo, who directed "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand," is at the point of beginning production of a big special picture to be presented by Louis B. Mayer. Metro has contracted with this celebrated director for four Fred Niblo Productions during the coming year. What Mr. Niblo's choice of subjects is has not as yet been reported from Hollywood.

Laurette Taylor has started for the west coast for the work of enacting for the screen her most beloved role, that of the title character of J. Hartley Manners' play, "Peg O' My Heart." There is little need to comment upon the celebrity of this piece. It has been given more than 14,000 times on the stages of the English-speaking world; and its arrival on the screen will be greeted by a tremendous ovation wherever people have eyes to see a screen. Mary O'Hara, adapter of "The Prisoner of Zenda," is writing the scenario, and King Vidor will direct Miss Taylor before the camera.

The most famous of home-folk stories, "Quincy Adams Sawyer," by Charles Fulton Pidgin, will be screened as a Metro-S-L Special Production by Clarence Badger, who is responsible for many Paramount comedy successes and human interest dramas for Goldwyn. His making of the Will Rogers pictures, "Honest Hutch" and "Jubilo," are excellent examples of Mr. Badger's skill and understanding the hearts of people. In "Quincy Adams Sawyer" he has for material a story which, in book form, reached a million and a half homes, and which was proportionately successful on the stage.

A special stories series, picturizations of outstandingly meritorious works by the most popular short-story and photoplay writer of America, is being begun. Each of these pictures is to be enacted by an especially distinguished cast, headed by Billie Dove, Metro's new screen discovery. Among the stories mentioned in this group are: "Country Love," by Hulbert Footner—now being made, under the direction of Emile Chautard; "The House on the Avenue," by Cosmo Hamilton; "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

Billie Dove to Head Cast in Series

METRO has begun the making, at the studios in Hollywood, of the first of a series of super-productions of special stories, to be enacted by distinguished casts, headed by Billie Dove.

The initial photoplay is "Country Love," adapted by Edith Kennedy from Hulbert Footner's story, and being staged under the direction of Emile Chautard.

After "Country Love" will come other stories, of no less positive appeal. Those mentioned by Metro are "East of Suez," by L. Lloyd Sheldon; "A Temporary Marriage," by Cardell Halo; "The Girl in the Gilded Cage," by Marion Fairfax; and "The House of the Avenue," by Cosmo Hamilton.



Here are five of the famous directors for Metro pictures. From left to right they are: Emile Chautard, Clarence Badger, Rex Ingram, Harry Beaumont and Fred Niblo



Marcus Loew, president of Metro Pictures, is in the center. On the upper left is William E. Atkinson, general manager; lower left, Joseph W. Engel, general manager of Metro's West Coast studio; upper right, E. M. Saunders, general sales manager; and lower right, J. E. D. Meador, director of advertising and publicity

Metro Productions Are Money Makers : :

IN the box-office achievements of its big productions during the past year Metro believes that it has provided exhibitors with record money-making photoplays.

The pictures in the mind of the producing and distributing organization are the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," and the presentations by Robert Z. Leonard of Mae Murray in "Peacock Alley" and "Fascination."

The success of these Metro releases is not measured by hearsay or rumor, but by official and unsolicited statements from theatre managers, from exhibitors' comments in trade magazines and, chiefly, box-office figures. The dependability of these standards makes this information of unquestionable reliability.

Perhaps no further proof of its power as an audience getter is necessary in the case of "The Four Horsemen" than to say it established a new record for receipts at the Capitol Theatre in New York, the world's largest picture theatre, where it was shown a year after the conclusion of its phenomenal run at the Astor Theatre.

At the Capitol the audiences averaged 20,000 persons a day. In order to accommodate the crowds the doors were opened at noon. The nation-wide welcome granted this film version of the Ibanez masterpiece has, if anything, increased since its initial showing. It is now being booked—in many cases for a return engagement—in theatres of various classes throughout the cinema world. It is the first real world-picture. The comment of exhibitors is uniformly: "Wonderful business"; "run extended"; "played to capacity"; "congratulations to Metro"—this is the general vein of exhibitors' reports.

No less a magnetic attraction has been "Turn to the Right," Rex Ingram's production of the famous John Golden stage hit by Winchell Smith and John E. Hazzard. Praise from every New York newspaper followed its premiere at the Lyric Theatre. And these criticisms have proved an accurate index to its box office power, for in every case where the picture has been shown exhibitors' statements have coincided with the reviews.

"The Conquering Power," which Ingram produced after his picturization of the Ibanez novel, is another Metro special of exceptional merit. Mr. Ingram's direction, said a reviewer on the National Board of Review of Motion Pictures, is "an advance on his work in 'The Four Horsemen.'" It was this film that was shown at the Rivoli Theatre in New York after a capacity week at the Rialto Theatre. These theatres are two of the finest in the metropolis and it is only a production of such great appeal as "The Conquering Power" that is transferred to one after having completed its normal run at the other.

Metro is the distributing medium for its own productions exclusively, but in exceptional cases acts in a similar capacity for photoplays which it would not hesitate to claim as its own.

"Fascination," Miss Murray's latest production, is meeting with an even greater response than her first. The house records of New York's Capitol Theatre were threatened by the crowds which fought their way into the palatial house when it was first shown there.

"Stroke of Midnight" Run Lengthened : :

EXTENSION of the run of "The Stroke of Midnight," Metro's importation of the Swedish Biograph Company's notable production at the Criterion treatre, New York, is confirmation of the belief of the releasing company in the commercial as well as the artistic strength of the picture. The hearty response accorded the photoplay at one of New York's most important film theatres is sufficiently great to sustain its run easily into a third week and the end of its engagement is not yet in sight.

The favor with which the photoplay has been received by Criterion patrons substantiates the general run of reviews of critics on the New York newspapers and trade magazines.

The "Film Daily" expressed the consensus of criticial opinion when, in its review, it paid the following tribute to the story: "An entirely new and splendid handling of the regeneration theme; absorbing from start to finish." While the idea of the photodrama—that of a man raised to decency from degradation and despair—has been the substance of innumerable screen plays, none has been able to carry the spectator along with the conviction and realism of the Metro picture.

Much of the credit for the film's excellence is due to the remarkable acting of the cast. "Better acting never was seen on the American screen," said the New York World. "A very fine cast assist in making this one of the finest pieces of cinema art on the screen today," is the summarized criticism of the Exhibitors Trade Review.

All in all, considering the absorbing appeal of the story, the unusual artistry of the cast and the masterly direction of Victor Seastrom, the Metro staff is convinced that it has in "The Stroke of Midnight" a production which will find favor with exhibitors everywhere, for its demonstrated box-office power.

"The Stroke of Midnight," adapted and directed by Victor Seastrom, is based on the novel of Dr. Selma Lagerlof. The cast includes Hilda Borgstrom, Astrid Holm, and Tore Svennberg.



Metro's stellar gallery. Top, left:—Laurette Taylor, who is to star in Metro's screen version of "Peg O' My Heart"; right—Mae Murray, star of "Peacock Alley" and "Fascination." Second row, left:—Billie Dove, who will head cast in a new Metro series; right—Alice Terry, leading woman of "The Prisoner of Zenda." Bottom, left:—Viola Dana, one of Metro's long-established luminaries; right—Clara Kimball Young, whose pictures will be distributed by Metro in all territories other than New York and Northern New Jersey.

"Peg O' My Heart" to Rival Stage Version : : :

"PEG O' MY HEART" as a motion picture will equal and in many cases surpass the long-run records the stage play has set in the great cities of the world.

Theatrical statisticians have been kept busy ever since the premiere of this comedy by J. Hartley Manners, May 26, 1912, in keeping pace with the number of performances; and it is anticipated that they will be given double duty as soon as Laurette Taylor, who created the world-famous title-role of "Peg o' My Heart," makes her screen debut in the Metro production of the piece.

Motion pictures of this high order are no longer regarded as presentations of only weekly or even monthly duration. In New York the dramas of the screen often show greater box-office stamina than do the legitimate attractions playing nearby and at the same prices.

In the case of "Peg o' My Heart," of course—for the play has been given 14,925 times and in parts of the world ranging from Indiana to India—the photoplay has work cut out for it to equal the theatrical presentation's record; but the quality of the motion picture production—its scale and the wealth of new scenes the technique of the screen will allow where the theatre could not—are expected so to enhance the attraction of the Manners comedy that it will outdistance, in the end, the performances before the footlights.

The presence of Laurette Taylor in the character of Peg is in itself of inestimable value to the exhibitor of the picture. To think of "Peg o' My Heart" is to think of Miss Taylor; and it must be noted that while the play has been enacted 14,925 times, the original star herself has appeared in the leading role only 1,127 times, these including performances in the United States and in London. American theatregoers and picture fans are divided into three classes: those who have seen Laurette Taylor as Peg; those who have not; and those who have not seen the play at all, but know it only by reputation and the praise of the friends.

In addition to the popularity of "Peg o' My Heart as a play, the novel based upon it has outsold many of the volumes big publishers herald as fiction sensations.

Mary O'Hara already has advanced sufficiently far with the script of the photoplay to allow Miss Taylor to begin work at the Metro studios, under the direction of King Vidor, at the scheduled time of July 5. J. Hartley Manners, author of the play, and Miss Taylor's husband, will accompany her to Los Angeles, there to render such assistance as he can in the suitable reproduction of his play for the screen.

Ingram to Challenge Previous Effort - - - - - -

BEFORE a fraction of the period of Rex Ingram's new contract with Metro Fictures Corporation has expired, the photoplay company believes that the brilliant young director will have achieved advances in picture production over "The Four Horsemen of the Apocalypse" as great as this masterpiece of the screen made over any other motion picture produced up to the present time.

Such is the sense of the opinion voiced this week by William E. Atkinson, vice-president and general manager of Metro, at the home offices of the company in New York.

The industry will recall the predictions of many well acquainted with the film market that to make such a photoplay as "The Four Horsemen of the Apocalypse" was sheer folly from the commercial point of view. Granting that as a novel it was popular—for there could be no gainsaying that—reliable motion picture experts felt that its appeal to the public would be limited only to those members of it possessing a degree of literary appreciation. Now that the picture has behind it an exceptional run on Broadway at the Astor Theatre, showings of commensurate length in every big city in the United States, the attendance record of the Capitol Theatre, the world's largest picture palace, enthusiastic receptions and bonanza receipts in theatres in Paris, Madrid, and other Continental capitals, and recently forty simultaneous exhibitions in Chicago theatres—critics of Metro and of Mr. Ingram have come to see that times change in the picture business as well as in the other activities of the world.

"The Prisoner of Zenda," Rex Ingram's production of Anthony Hope's romantic novel; and a second picture, a drama of exotic love, the title of which has not as yet been announced, are already filmed.

The director, who won a degree for screen artistry from Yale University, plans next to make Victor Hugo's "Toilers of the Sea," and the importance of this photoplay is indicative of the calibre which will constitute Mr. Ingram's contributions for Metro release during the coming two years.

"Absurd though it may sound at this time," said William E. Atkinson, vice-president and general manager of Metro, "we believe that before Mr. Ingram has half completed his projected next six pictures for us, he will have made strides in photoplay making that will make even 'The Four Horsemen of the Apocalypse' appear at a disadvantage in comparison.

"No matter that it seems impossible, it is inevitable."

Dana Scores in "Five Dollar Baby" : : : :

NOT only in the estimation of the officials of Metro Pictures Corporation, which made and will distribute "The Five Dollar Baby," starring Viola Dana, but also in the eyes of the trade paper critics who have seen this screen version of Irvin S. Cobb's celebrated short story, this photoplay is the most successful offering in which the star has ever appeared.

Both from the artistic and the box-office angle, "The Five Dollar Baby" is acclaimed as one of the prize infants of the industry by Metro. Star, story, direction, and the appeal which draws the crowds into the theatre and impels them to tell their friends of their enjoyment—all these are praised by the reviewers of the trade press.

"A sure fire number that is real entertainment" is the comment of the Film Daily, and an accurate summary of the entire wealth of favorable criticism of "The Five Dollar Baby."

Taken even in comparison with the series of previous Viola Dana successes—"The Fourteenth Lover," "Glass Houses," "They Like 'Em Rough," all highly nutritious to the box-office—"The Five Dollar Baby" stands out as especially worthy of adoption into the exhibitor's film household.

Expanding the digested criticism in its headline, "A sure fire number that is real entertainment that is sure to please," the Film Daily continues: "A really delightful comedy offering that mixes laughs with pathos in appealing fashion."

In other words the Moving Picture World gives the same advice to motion picture showmen when it says:

"Few pictures lately can be said to carry a greater human appeal than this one. . . . This film can be counted on to come in for a great deal of praise from any sort of audience. It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn. Miss Dana does some of the best work of her career."

The Motion Picture News places "The Five Dollar Baby" immediately among the season's best. "When the season's best contributions are compiled at the end of the year Metro's picture 'The Five Dollar Baby' . . . will be ranked among the winners."

Miss Dana's picture is adapted from Irvin S. Cobb's now classic short story, which appeared originally in The Saturday Evening Post. mont Production was written by. Rex Taylor.

Badger Directs "Quincy Adams Sawyer" : : : :

THAT great home-folks' story, "Quincy Adams Sawyer," by Charles Felton Pidgin, has been bought for conversion into photoplay form for release through Metro Pictures Corporation, and is at present in course of production at the company's studios in Hollywood. It is to be a Metro-S-L Special Production.

Clarence Badger, to whose credit are many Paramount and Goldwyn screen successes, is directing "Quincy Adams Sawyer." The script has been written by Bernard McConville, adaptor of Mark Twain's "A Connecticut Yankee in King Arthur's Court."

"Quincy Adams Sawyer" comes to the screen with the advantage of a tremendous accumulated popularity. The setting is New England, the people those who indulge in chores and straw rides and dances in the fire company's hall. Both as a book and as a play it has stood over a long period of years. A million and a half copies of the novel were sold and, as if the public could not be satisfied with this, there was such a demand for further acquaintance with the title character that the author, Charles Felton Pidgin, was practically forced by weight of popular desire to write two sequels: "The Further Adventures of Quincy Adams Sawyer" and "The Chronicles of Quincy Adams Sawyer, Detective."

S-L Pictures (Arthur Sawyer and Herbert Lubin) and Metro have exercised judgment in the delegation of the responsibilities of adaptation and direction. Bernard McConville's skill in translating into pictures the quaint, twangy hero of "A Connecticut Yankee" merited his choice for the task of imparting the same flavor of reality and humanness to the fiction characters of "Quincy Adams Sawyer," the most popular down-East story ever written.

"Jubilo," likewise a drama of country life, was another of Clarence Badger's hits, as were "A Perfect Lady," "Sis Hopkins," "Leave It to Susan," "Strictly Confidential," "Almost a Husband," "The Strange Boarder" and others.

"Prisoner of Zenda" for Fall Release : :

"THE Prisoner of Zenda," the Rex Ingram production for Metro Pictures Corporation, based on the famous novel by Anthony Hope, will be among the first of the fall releases of this producing company. The statement has been made to supply definite information to the numerous exhibitors who have already expressed to Metro their desire of being among the first to book the production.

If the advance reviews of critics who have witnessed this Metro photoplay is a standard by which the industry can form its conclusions, "The Prisoner of Zenda" should prove a box-office attraction of even greater power than "The Four Horsemen of the Apocalypse," which is now conceded to be the greatest money-maker and audience-getter that exhibitors have ever played. The photoplay was shown at the recent Exhibitors' Convention at Washington, and the crowds who viewed it were convinced that this Metro attraction was certain to establish itself as the most phenomenal box-office magnet in a decade.

Mr. Arthur James in The Moving Picture Worl summed up his prophecy for "The Prisoner of Zenda" with the statement that:

"Metro will find a harvest in releasing it, and exhibitors who take advantage of its extraordinary advertising opportunities should break house records."

"A splendid box-office, sure fire picture" re-echoes *Film Daily*.

"Has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons," advises the *Exhibitors' Herald*.

Rarely has a production earned such a remarkable unanimity of critical praise. Only an exceptional production like "The Prisoner of Zenda" could merit it.

The quality of the photoplay is such that its appeal is a really universal one. The elements of its greatness are that it can be relied upon to provide fascinating entertainment for every type of motion picture patron. Romance, danger, intrigue, love, charm—these qualities are the basis of universal entertainment, and it is in these qualities that this picture abounds. That "The Prisoner of Zenda" was to be a photoplay was inevitable. Its great balls and receptions as produced by Mr. Ingram are masterpieces of crowd handling as well as supreme achievements of scenic art; while its breath-taking episodes, exciting and unexpected turns of plot make it a feature long to be remembered.

The painstaking care which has characterized all of the Rex Ingram productions for Metro is apparent in "The Prisoner of Zenda."

"The acting is superb" says the *Moving Picture World*.

"You are transported for the time being," is the tribute the MOTION PICTURE NEWS pays to its characterization.

Mr. Ingram has displayed the same genius for picking players who represent to the life the persons they are called upon to portray, that made "The Four Horsemen" a portrait gallery that has never been surpassed.

Alice Terry, whose characterization of the beautiful Marguerite Laurier in "The Four Horsemen" was one of the most appealing in that photoplay, is seen in the leading feminine role. Her superb grace lavish coronation scenes, its brilland delicate beauty as Princess Flavia in her present part make her portrayal the finest she has yet done.

Lewis Stone the well-known actor of the stage and screen, does the best work of his brilliant career in the dual role of Rudolf Rassendyl and King Rudolf, playing opposite Miss Terry.

Ramon Novarro, the young Spaniard whom Ingram considers one of the most promising actors of the day, plays the part of Rupert of Hentzau in a manner that fully justifies the faith which the director has placed in him.

Barbara La Marr, as Antoinette de Mauban, provides a remarkable characterization. Her portrayal of Hope's adventuress is one of the interesting portrayals in the production.

Others in the long cast are Robert Edeson, as the genial Colonel Sapt; Malcolm McGregor as Fritz Von Tarlenheim; Stuart Holmes as Duke Michael; and Lois Lee as the Countess Helga.

"The Prisoner of Zenda" was adapted by Mary O'Hara from the novel by Anthony Hope. John F. Seitz photographed it. Edward Rose dramatized the story.

Clara Kimball Young in Metro Debut : :

MAKING her debut as a Metro star, Clara Kimball Young will be seen in the principal role of "The Hands of Nara," a screen version of Richard Washburn Child's famous novel, whose popularity as a best-selling volume of fiction and as a breathlessly interesting magazine serial will launch Miss Young upon her coming season with every indication of its being her most successful.

"The Hands of Nara," in which the star is presented by Harry Garson, was produced at the Garson Studios in Los Angeles. The story on which it is based was written by Richard Washburn Child, the famous novelist who is the present ambassador to Italy. It ran as a serial for sixteen weeks in Collier's Magazine, and was subsequently published in book form by E. P. Dutton & Co.

The story, highly colored and dramatic in character, concerns an aristocratic Russian refugee in this country, beset by agents of the Red regime. Those who have had glimpses of the film declare that it affords Miss Young the biggest opportunity of her career. Her characterization in the role of the heroine is said to be one of the greatest she has ever portrayed. Elliott Dexter is cast in the leading male role, playing opposite Miss Young.

Following "The Hands of Nara," the star will be seen in "Enter Madame," the successful play by Dolly Byrne and Gilda Varesi, which played for forty-five weeks on Broadway, New York, both at the Fulton and the Republic theatres. After its metropolitan engagement three companies toured the United States in it. Later the play was seen at the Royal theatre in London. "Enter Madame" has been shown or is scheduled for production in France, Germany, Italy, Spain, Poland, South America and the Scandinavian countries.

The stellar role in the play is that of Mme. Della Robbia, a temperamental Italian opera singer who enjoys an international reputation. Her marital difficulties with an American husband who is unwilling to merge his own identity into that of his wife and who balks at serving merely as companion to the talented singer, forms a comedy-drama of real entertainment. Each of its characterizations is clear-cut and sharply defined, and the humor and pathos of its complications caused critics to greet it as one of the finest plays that the American theatre had produced.

As was "The Hands of Nara," "Enter Madame" will be produced by the Samuel Zierler Photoplay Corporation, and directed by Harry Garson. Except in New York and northern New Jersey, Metro is distributor of these special productions. In the territory excepted they are released by the Commonwealth Film Corporation, which is under the same management as the producing unit.

Mae Murray in "Broadway Rose" : :

IN part on account of the tremendous success of Mae Murray's appearances in "Peacock Alley" and "Fascination," this star's coming presentation by Robert Z. Leonard in "Broadway Rose," a Metro release, will outscore at the box office even the enviable records of either of those two earlier Tiffany productions.

Such is the conviction of M. H. Hoffman, vice-president and general manager of Tiffany Productions, in regard to the newest photoplay for Miss Murray written by Edmund Goulding.

At the studios in New York, Mr. Hoffman said this week:

"The most amazing thing about Miss Murray and Mr. Leonard, her director and husband, is that they are not content with big successes. They are constantly seeking bigger ones, never striving merely for the equalling of their last.

"'Peacock Alley,' I know from the booking reports from Metro, and 'Fascination' have proven two of the most certain paying attractions of the year. There is a glamour, a brilliancy about the Mae Murray picture which, in addition to the magnetism of the star and the splendidly presented drama, set them apart as something different from any other photoplays. They cast a spell over the audience, an illusion of colorful romance which once experienced calls for repetition.

"The thrills and enchantment in 'Peacock Alley' and 'Fascination' have generated an eagerness on the part of the public; and this, in addition to the fact that in her new picture Miss Murray is seen as an American girl, after French and Spanish roles, is bound to make 'Broadway Rose' the most powerful attendance magnet of the series so far."

William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, expressed himself as fully as confident as Mr. Hoffman of the immediate and big-scale success of "Broadway Rose."

"Broadway Rose," directed by Robert Z. Leonard, as were "Peacock Alley" and "Fascination," will in every respect be comparable with those productions in the elaborateness of settings, the artistic development of the story and the beauty of the costumes. Every effort has been made to create a production which shall exceed Miss Murray's previous pictures in public favor.

An extraordinarily large number of exhibitors after showing "Fascination" telegraphed or wrote to Metro exchanges asking for more pictures like it. Whatever the varying public taste may be, there seems to be a very decided demand for the type of picture with which Miss Murray has become identified and exhibitors are discovering that they cannot afford to ignore this demand.

"Page Tim O'Brien" Viola Dana's Next : :

UNDER the direction of Harry Beaumont, Viola Dana has begun work at the Metro studios in Hollywood upon a new series of comedy-dramas to follow her first release of the approaching season, "The Five Dollar Baby."

First on the schedule, and already in course of enaction, is "Page Tim O'Brien," John A. Moroso's story. Staging the piece is Harry Beaumont, who was Miss Dana's first director back in the days when she was, as well as the industry, undoubtedly an infant, and who is responsible for the many highlights of action in this little star's recent string of unqualified successes: "The Fourteenth Lover," "Glass Houses," "Seeing's Believing," "They Like 'Em Rough" and "The Five Dollar Baby."

Between Miss Dana and Mr. Beaumont there is an artistic harmony which has made invariably, in the star's releases since January of this year, for excellence in the kind of picture Viola Dana has made famous: human, poignant and gay comedies of youth. The newest story, "Page Tim O'Brien," is of that same style, and despite the highly gratifying praise reviewers have bestowed upon its immediate precurser, "The Five Dollar Baby," Miss Dana is out to, and confident that she will, excel even that production's success.

The other stories, to come after Tim O'Brien has been paged, are: "June Madness," by Crosby George; "A Noise in Newboro," by Edgar Franklin. Mr. Beaumont's contract, renewed for a long term, calls for his directing these and later Viola Dana pictures for Metro.

"Missing Husbands" French Photoplay : :

PARTICULARLY because of its title's exploitive possibilities, as well as on account of its merit as a photoplay, "Missing Husbands," the French photoplay which is being released in this country by Metro Pictures Corporation, is proving one of the undeniably first-class box office attractions of the season.

Exhibitors in communications to Metro's home offices in New York emphasize the fact that the publicity and exploitation stunts to which the picture readily lends itself make this imported photoplay a great drawing card.

Much of the exploitation has centered about the title, the box office value of which has demonstrated to Metro that an attractive name can do much to draw justified attention to a good story. Highly successful stunts, based in most cases on the name of the picture, have been worked with an unusual degree of success wherever the photoplay has been shown.

In addition to the title, the quality of the picture itself is such that stamps it as a receipts booster. "If it's something new your audiences want, here is one that will set them talking," is the recommendation of the Exhibitor's Trade Review. "Here is a unique and vastly different story," says Billboard. "The exhibitor who continually clamors for something fresh and original will find this French photoplay a decided novelty."

"Missing Husbands" was adapted by Jacques Feyder from Pierre Benoit's novel, "L'Atlantide." The cast, among which are players of exceptional prominence on the French screen, includes Stacia Napierkowska, Marie Louise Iribe, Jean Angelo and Georges Melchoir.

With the "News" Correspondents

(Continued from page 182)

Mr. Gauntlet divides bis time between the three houses, making bis general headquarters at the house in Seattle. Mr. Hamrick has been playing some very successful return engagements of exceptional features that have had first-run bookings at his theatres. "The Four Horsemen of the Apocalypse" has had two return engagements at the Blue Mouse in Seattle, and "The Queen of Sheba" also enjoyed a return booking, after playing an opening engagement of two weeks. "A Connecticut Yankee in King Arthur's Court" was scheduled for a return engagement during the month of July.

The Colonial theatre, under the ownership and direction of John Danz, recently reduced admission prices to ten cents at any time. The Colonial is one of the smaller theatres in the downtown district of the city, playing second runs of many of the bigger features, with occasional first run showings.

ST. LOUIS

Manager G. E. McKean of the local Fox office, will install an educational department on July 1 with his son, Claud McKean, formerly assistant manager of the local office, in charge, it is announced. This department, it is stated, will cater to churches, schools, educational and fraternal organizations, but will endeavor to obtain the cooperation of the local exhibitors when possible. About thirty feature pictures have been selected for use by this department, as well as a number of comedies and short length subjects.

Dr. Max A. Goldstein, director of the Central Institute for the Deaf, told the fifth annual convention of the Society of Progressive Oral Advocates meeting at the Washington University Medical School, June 17, that motion pictures have performed wonders in teaching the deaf to talk. He said that the ultra slow-motion picture, which shows the muscular movements of the neck and throat, had opened a vast new field in the teaching of the deaf.

Joe Feld is the new assistant manager of the local Fox office. He formerly was with Pioneer and Fox in Kansas City.

Black Art Productions is the name of a producing unit that has been formed here to make several special short length pictures. Romaine Fielding is producing director for the company, which uses the studios of the National Film Publicity Company. Their first product was "Sawing a Woman in Two."

The local Peacock office has moved to 3435 Olive street. Pioneer and Hodkinson have quarters in the same building.

The success of the St. Louis Browns in the American League race, which they assumed the lead of Friday, June 16, has been an inventive in bringing many out-of-town exhibitors to the city during these hot days. They come early, shop in the morning and root for the Browns in the afternoon.

J. F. Rees, owner of the Regal theatre, Wellsville, Mo., who sold an ice cream parlor in that town last October, was regretting that move last Saturday when the thermometer was hitting around 95 degrees in the shade and ice cream cones and soda pop were as popular as home-run drives by the home-town sluggers.

CLEVELAND

H. O. Moranz o fthe American theatre, Latonia, O., has purchased the Grand theatre and Opera House, both at Lisbon, O., from Gross and Schoenfeld.

George Sbankel has leased the Superior theatre, Superior Avenue and East 86th Street, Cleveland, from George Heinbuck. Heinbuck has retired from the motion picture business for the time being, and is devoting all his time to real estate transactions.

The Capitol theatre, Youngstown, erected this past winter at a cost of approximating a million dollars, is closed for the summer. Manager Denziger is reported to be in Buffalo.

The Strand theatre, Youngstown, is also closed for the warm months. The Strand and Capitol are two of the leading downtown first-run houses of Youngstown.

There's a rumor afloat that when the Capitol at Youngstown opens again, it will be under the banner of Christie Deibel, manager of the Liberty, Youngstown.

R. L. Grey, for the past five years manager of the Majestic theatre, one of the big houses on the West Side, was unable to renew his lease on the house. The lease expired this week, and is now being run by the owners of the building.

Eddie Mott, manager of the Lyric theatre, Wooster, O., is taking advantage of the slack season to build himself a beautiful new home.

Allen Simmons, manager of the Allen theatre, Akron, has a system all his own for getting good film service. Simmons has a fine home on one of the hills just as you enter Akron. It's getting to be quite the thing for film men entering Akron to stop at the Simmons home for refreshments, it being a convenient stopping-off place for the boys who drive down. This makes for good feeling all around, and by the time they get to talking business, everybody's ready to meet the other fellow half way.

Ike Lipson, L. Heidengfeld, of Cincinnati, and John Harris, of Pittsburgh, are principals in the organization which last week took over the lease of the Southern theatre, Columbus. The organization now controls the Strand, Walnut, Family, Palace and Capitol theatres in Cincinnati, in addition to the newly acquired Southern.

At the farewell dinner tendered Eugene Quigley, former manager of Ascher's Capitol before leaving for Cbicago, a new organization of newspaper writers and motion picture publicity men was formed, for the purpose of promoting greater cooperation between newspaper editors and publicity people. It is known as the STATE AND SCREEN WRITERS' GUILD. Officers are: president, William S. Goldberg, dramatic editor Cincinnati Enquirer; vice-president, Albert Thompson, dramatic editor Commercial Tribune; secretary, Myrtle Miles, motion picture editor Times-Star; treasurer, Elmer Dressman, motion picture editor Post. Directors are William G. Steigler, dramatic editor Times-Star; Carl Adams, motion picture editor Enquirer; Lew Heck, press agent Lyric and Gifts theatres; Bob Newhall, theatrical writer Commercial-Tribune. Rudolph Benson, publicity agent for Chester Park, is head of a committee for drafting the constitution.

W. J. Slimm, veteran motion picture exhibitor of Cleveland, retires from the field of activities on June 15 witb the expiration of his lease on the Marquis theatre, Crawford Road and Hough Avenue. The lease has been taken over by E. C. Flannigan, Frank Nolan and B. C. Steele. Flannigan, Nolan and Steele are out collecting motion picture theatres. They want about eight. They now have, beside the Marquis, the Penn Square and the Terminal.

Scoville, Essick and Reiff, managers of a string of West Side tbeatres, have just taken over the Lucier, one of leading motion picture houses of Lakewood. The Lucier was formerly owned by Mrs. Louis Becht, widow of one of Cleveland's most prominent pioneer exhibitors.

SAN DIEGO, CAL.

Conductor Gaderer of the Cabrillo theatre orchestra bas been attending the International Rotary convention in Los Angeles, during which time bis place as director has been filled by Royal A. Brown.

Manager J. B. Mason of the Dream theatre recently gave as a special feature of his Tuesday program a vaudeville entertainment, including the Hawaiian Jewels Musical Company in "A Nigbt in Paradise Isle." The Dream as a 15-cent house, with a cbildren's rate of 10 cents, generally sbows to full seats at every performance.

The Colonial Players continue to be a popular feature at the Colonial theatre, their weekly playlets being in addition to the film program, without any advance in prices. "Counsel for the Defense," taking 30 minutes, was one of their recent successes.

Niblo to Make Four During Season

FRED NIBLO, whose record as a director includes the making of such famous photoplays as "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand," will stage for Metro Pictures Corporation four big pictures, to be released during the coming season. These will be presented by Louis B. Mayer.

Definite announcement of the subjects of these Fred Niblo Productions has not as yet come from the Metro offices, but is expected soon.

Ever since signing the contract with Metro, Mr. Niblo has been going over likely stories, plays and scripts, and word of his selection of a first subject doubtless will be forthcoming within a few days.

The acquisition of Mr. Niblo by the Metro forces is regarded as one of the most strengthening units of that organization's already strong structure.

Great Expense for One "Monte Cristo" Scene

FOX FILM CORPORATION issues through its auditing department an interesting statement in which the figures are given of the cost of constructing and photographing the immense ball room scene in "Monte Cristo." The total expense incidental to the one scene is said to have been $183,100.

The actual cost of the mechanical construction, exclusive of tapestries, rugs, candelabra, sconces and bric-a-brac generally was $15,380. A great marble and onyx staircase, leading into the ballroom and down which Monte Cristo makes his first public appearance in Paris society, cost $5,120.

"Dressed," as studio folk designate a scene ready for shooting, which included furniture, painting, curtains, bronzes and specially painted murals, the set represented an actual monetary value of $130,300. Added to this initial cost comes the costumes of 100 "extras" garbed in the graceful and beautiful gowns of the Empire period, representing an outlay of about $21,600. The latter were in fabrics of panne velvet, brocades and satins, and expensive furs played an important part in the trimmings. Clothes of the men, made of equally expensive material, added another $10,700.

DeMille Is Busy with "Manslaughter"

Cecil B. DeMille, having completed the big bacchanal and courtroom scenes for his current Paramount production of "Manslaughter," in which Thomas Meighan, Leatrice Joy, Lois Wilson, John Miltern, George Fawcett and other prominent players are featured, is now engaged on the sequence of prison scenes.

It will be recalled that Jeanie MacPherson, who wrote the scenario from Alice Duer Miller's novel, committed a petty crime, was genuinely tried and sentenced to the woman's prison in Detroit and there spent three days in order to get first-hand knowledge of prison interior atmosphere. Thus duly qualified as an expert, Miss MacPherson is supervising the technical details of these scenes which are supposed to transpire in the woman's section of the famous State prison at Auburn, N. Y.

All-Comedy Program at Garrick, Los Angeles

By arranging a show composed entirely of comedies, the management of the Garrick Theatre, Los Angeles, supplied more laughs to one performance than ever before known to pictures. The bill consisted of Charles Chaplin in "Pay Day"; Buster Keaton in "The Boat,"; and Ben Turpin in his latest success, "Step Forward," all First National attractions. The Garrick is reported to have done a record business on the all-comedy bill.



Tom Mix in "For Big Stakes." Fox picture

Wilderness Tales Approved

Magazines and Newspapers Comment Favorably Upon Educational Release

THE appeal that is being made by the Wilderness Tales by Robert C. Bruce which Educational is releasing, is evidenced by the increasing number of reviews on these subjects which are being printed in the magazines and newspapers of the country in spite of their brief length.

The National Board of Reviews publication Exceptional Photoplays had never before reviewed any subject of one-reel length as an Exceptional Picture, but with only five of the series of Wilderness Tales released so far two of them, "And Women Must Weep" and "The One Man Reunion," have been listed as Exceptional Pictures and reviewed at considerable length.

One of the most recent reviews was written by W. Ward Marsh in the Plain Dealer of Cleveland.

"The first of a series of ten story scenics, combined under the title of 'Wildernes Tales' is now showing in the Stilman," writes Marsh. "This one is called 'And Women Must Weep.' Single reel features seldom are given special mention; if they be exceptionally good ones, such as this one, they deserve and will get more than 'their names in the paper.'"

"'And Women Must Weep' was made by Robert C. Bruce for Educational from Kingsly's 'Three Fishers' and Symon's 'The Fisher's Widow.' It is but a single reel, as has been said, but it contains the action of a feature length picture and has more beauty and photography and settings than are found in a dozen averge features. This one is a tragedy; perhaps that is why it seems longer than it really is. I am not so certain that the titles are word perfect, but this matters little when scene and action are perfect. Bruce has produced a photographic gem. Its characters are real and are naturally portrayed."

Mary Carr In New Picture

Fox Will Present Great Screen Mother in Production of "The Custard Cup"

MARY Carr, famed as the "most beloved mother" of the screen, will shortly be presented in a new production by William Fox, it was announced today. "The Custard Cup," one of the year's best sellers, has been selected as the story for Mrs. Carr's next picture. In this she will portray one of the most lovable characters ever created in fiction—that of Penzie.

"The Custard Cup" by Florence Bingham Livingston, has been pronounced by critics one of the greatest of the humorous novels since "Mrs. Wiggs of the Cabbage Patch." The title of the photoplay will be "Penzie."

"Penzie" tells the story of the joys to be found in the little things of life. The book itself is noted for its delicious humor and is a portrayal of the lives of people who manage to live on almost nothing a year and have an uproariously good time. "Penzie" is the mother not only to a brood of adopted waifs but to all the people in the tumbledown section, called "The Custard Cup," where she lives. The story is one of human kindness, of everyday folks, of troubles and worries and of the sunshine that always can be found if one seeks it rightly.

In addition to having one of the best novels of the year for her story, Mrs. Carr will be guided by one of the most able of directors—Herbert Brenon.

At present Brenon is at work on a new picture, "Moonshine Valley," in which William Farnum is the star. When this picture is completed he will begin at once to prepare "Penzie" for screening.

Local Color Plentiful in "Old Homestead"

HANSOM cabs, queer looking derby hats, cobble stone streets, gas lights at the street corners, a horse car drawn by mules, Chinamen wearing queues, women wearing basques and small bustles and impossible hats, small boys with funny long trousers or still funnier short ones, all the paraphernalia of Gotham in the days before automobiles, radiotelephones, wireless, motion pictures and other familiar things of today—all these are going to carry a lot of people back on the wings of memory when Paramount's "The Old Homestead" is seen on the screen.

James Cruze, the director, with his large crops of assistants, has been very careful that no anachronisms should slip through and it will be difficult to pick flaws in any sequence of the famous old play which is now being made in enlarged and elaborated form for the films.

The property department, with Howard Wells, Julia Haron and others as well as the experts on building sets and doing other technical work for such big scenes, have all been kept busy making sure that nothing should creep into the picture that didn't belong.

Production Starts on Gloria Joy Series

Work on the first Sherwood MacDonald production, featuring Gloria Joy, started last week at the R-C studio in Los Angeles. Mr. MacDonald will make twelve two-reel comedies featuring the young star for release through the Film Booking Offices of America. The first to be engaged in support of Miss Joy was Gordon Sackville, who will impersonate the father of the dainty leading woman throughout the series.

Glen Gordon, a screen juvenile of fourteen years, who has played opposite Miss Joy in "I Want to be a Lady" and "Little Miss Grown-Up" will appear as her beau in all the pictures, and Dixie Lamont has been engaged for the sister role.

Rotarians at Pickford-Fairbanks Studios

During the recent thirteenth international convention of Rotarians at Los Angeles, the Pickford-Fairbanks studios were thrown open to the delegates, and thousands of members of the big organization swarmed to this favored spot in Filmland.

Douglas Fairbanks was in the midst of the gigantic task of producing "Douglas Fairbanks in Robin Hood," and Mary Pickford was just as busy at the equally big task involved in her new production of "Tess of the Storm Country," her great triumph of nine years ago. Both these special features are being made for fall release through United Artists Corporation.

Nacht Reports Business Good in North

"BUSINESS conditions throughout northern New York State and the whole of New England are showing a marked improvement, and exhibitors are happy in consequence. Indeed, a decided advance has already set in in the industry and yet greater results are expected in the autumn."

This statement was made this week by A. Nacht, manager of the sales control and statistical department of Associated Exhibitors, on his return from a two weeks' automobile tour which took him almost to the Canadian borderline in Maine. Mr. Nacht made stops in some forty or fifty cities and towns in northern New York, Massachusetts, Vermont, New Hampshire and Maine, and though the trip was made primarily for pleasure, he took occasion everywhere to confer not only with exhibitors but with representatives of other lines of business also.

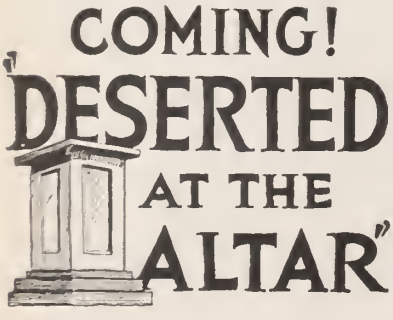
Baby Marie Osborne in New Pathe Playlet

Baby Marie Osborne is featured in an all-star cast in the latest Pathe Playlet, "The Little Diplomat," re-edited from a former feature success. The offering has been scheduled by Pathe for release the week of July 9th. Betty Compson is in the cast including such names as Jack Connolly, Sunshine Sammy, William Welsh, Lydia Knott, Murdock MacQuarrie, Maida Vale and Al MacQuarrie.

Stuart Paton direced the photoplay which was written by Emma Bell Clifton. The story shows the exploits of Baby Marie in uncovering the work of a band of crooks.

Constance Binney May Star in New Dane Play

When Constance Binney returns to America in July, it is extremely probable that she will have with her, the manuscript of a new play by Clemence Dane, the author of "A Bill of Divorcement," in which Miss Binney is staring at the Ideal Film Company's studies, near London, England. The new drama will be used by the young star as her theatrical vehicle for coming season, and Mrs. Dane is said to be writing it with the ultimate idea of motion picture production in mind after the play has become established on the boards.





Three stills from subjects being distributed by Morris Schlank, president of Anchor Film Distributors. The two at the left show scenes from "The Storm Girl," starring Peggy O'Day, and at the right is the same actress as she appears in "They're Off"

A Novelty by International

"The Mirror" Will Be One-Reel Revival of Great Events of Past

A ONE-REEL film novelty, called "The Mirror," that instantly has jumped into popular favor and now is being shown in the country's leading theatres, is being issued by the International News Reel Corporation, through Universal. It is a revival of great news events of the past, made before news reels were thought of. The first number, now being issued, features pictures taken twenty-five years ago during the inauguration of President William McKinley in 1897.

Everywhere this reel has been shown it has attracted great attention, and assumed feature proportions during its run. Columns of newspaper publicity have been written round the novelty of viewing moving pictures of events which now are far back on the pages of history. The inauguration pictures are surprisingly good, but the vast improvement of the art of the moving picture camera is easily seen by contrasting the McKinley pictures with pictures of President Wilson's 1913 inauguration, and President Harding's last year, excerpts of which are shown in the same reel.

The McKinley pictures included in this reel are believed to be the only moving pictures extant of the inauguration of the martyred President, or of any news event which took place so long ago. Grover Cleveland, the retiring President, is seen with McKinley. These pictures are particularly newsy at the present time in connection with a series of McKinley reminiscences appearing in the Saturday Evening Post.

The Rialto theatre, New York City, featured "The Mirror" containing the McKinley pictures, during that theatre's recent anniversary week. Balaban & Katz' new Tivoli theatre, Chicago, also featured the first issue of "The Mirror."

Following issue No. 1, of "The Mirror," there will be subseqeunt issues. The following interesting and historical news revivals are scheduled for inclusion: No. 2, the Lusitania breaking records across the Atlantic, 1907. No. 3, the Coronation of King George, 1911. No. 4, the Czar, at the height of his power, 1908. No. 5, King George with the Kaiser, 1908. No. 6, brilliant episodes in the reign of Edward VII., 1905-1908. No. 7, with Theodore Roosevelt in Africa, 1910.

Paramount's July Schedule

"The Man Unconquerable" Due for July 2nd Heads List of Releases

WITH five productions listed for release on the July schedule as announced by S. R. Kent, general manager of distribution, Paramount presents a fine program of entertainment for the Midsummer month.

Opening the month on July 2 is Jack Holt in "The Man Unconquerable," a story of South Sea pearl fisheries by Hamilton Smith. Julien Josephson wrote the scenario and Joseph Henabery directed. Sylvia Breamer returns to the Paramount banner as leading woman and others in the cast are Clarence Burton, Ann Schaeffer, Jean de Briac and Edwin Stevens.

One of the releases for July 9 is Ethel Clayton in "For the Defense." Paul Powell directed, Vernon Steele is leading man and ZaSu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren are prominent in the support.

On the same date the Hamilton Theatrical Corporation presents "The Greatest Truth," a UFA production, directed by J. May. It is described as a sensationally dramatic story of modern life, the cast being composed of some of the leading European screen artists.

"South of Suva," starring Mary Miles Minter, is the release for July 16. This is a story of life in the South Sea Islands, and Miss Minter appears for the first time in a truly "grown-up" role. Edward Adamson wrote the story and Fred Myton the scenario. Frank Urson directed. John Bowers plays opposite the star. Walter Long is the heavy and Roy Atwell has a comedy role.

Agnes Ayres in "Borderland," is the release for July 30. Miss Ayres plays three distinct roles. Milton Sills is the leading man.

Pathe News Puts Over Many "Scoops"

PATHE NEWS lays claim to the efficiency feat of screening six clean "scoops" on important events in a single issue of its regular service. This was No. 51, released Saturday, June 24th. These events were as follows—all pictured in detail:

The three days' sensational blaze at Los Angeles which turned a tank containing 55,000 barrels of oil into a volcano of smoke and flame—both night and day scenes.

At Kiel, Germany, the purchase by the German Government of old English sea relics, British warships, to be scrapped.

At Singapore, visit of the Prince of Wales to the British Straits settlement, showing the decorated capital and the review of the guard of honor.

The quelling of the prison mutiny at Alipore, India, after an armed fight with 500 native convicts who had set fire to the Presidency Jail.

Maternity hospitals in New York take "footprints" of babies and finger prints of mothers to prevent "mix-ups."

Rapf Leaves to Make New Picture

Harry Rapf left last week for the Warner Brothers' west coast studios to begin production of the second Wesley Barry feature, "Little Heroes of the Street," which will be directed by William Beaudine. Jack and Sam Warner also left for the coast.

The finished print of the first Barry picture "Rags to Riches," was brought east by Rapf, and it is reported it will be the first of seven productions to be distributed by the Warner Brothers this coming season.

Following the completion of the second Barry attraction, Rapf will film "Brass," Charles G. Norris' novel of marriage and divorce.

Critic Commends Leah Baird Picture

The Associated Exhibitors feature, "When the Devil Drives," with Leah Baird, occupied the place of honor in the motion picture section of the Chicago Sunday Tribune of June 18th. Mae Tinee, writing over her signature, devoted nearly a column to praise of the picture, and the entire review was set in double column, with a two-column head.

The review followed the successful week's run at the Bijou Dream Theatre. "Miss Baird's interpretation of a woman good at heart, who loves not wisely but too well, and Richard Tucker's portrayal of a friend in need," were regarded by this critic as particularly convincing, but the entire cast was described as notably capable. Paul Scardon's direction of the production was commended highly, and the story, which was written by Leah Baird herself, was considered powerful and convincing.

Jessen's Studio Notes by Wire

FOX

Ed Sedgwick will direct Tom Mix in "A Kiss In The Dark," by Marion Brooks.

Scott Dunlap will direct Buck Jones in "The Sheriff of San Juan."

Rowland V. Lee is to direct William Russell in "Mixed Faces."

Bernard Durning is to direct Dustin Farnum in "The One Way Trail."

Josef Franz is to direct Shirley Mason in "An Unexpected Wife," by Dorothy Yost.

Jerome Storm is to direct John Gilbert in "Saint Elmo."

Production on the above is expected to start this week.

R-C STUDIO

William Seiter will direct the first Ray Carroll production from the story by Miss Carroll, "Love's Coming of Age," starring Helen Jerome Eddy. Ray H. Leek is production manager.

The De Havens are making their fourth comedy titled "Entertaining the Boss." Mal Saint Clair is directing.

Ethel Clayton is starting "Three Cornered Kingdom," under the direction of Wesley Ruggles, from the adaptation by Carol Warren.

Chester Bennett Productions are moving from United to Robertson-Cole studio and will start production this week on "Thelma," starring Jane Novak, with Bennett directing the casting.

Sherwood McDonald is directing Gloria Joy in a two-reel comedy drama untitled.

LASKY

The next Thomas Meighan subject will be "The Man Who Saw Tomorrow," by Perley Poore Sheehan and Frank Condon. Alfred Green is to direct.

Cecil De Mille has completed all scenes for "Manslaughter." William De Mille is beginning "Clarence," with the cast as previously given.

George Melford begins "Ebb Tide" July 5.

Irving Willatt will finish "On The High Seas," with Dorothy Dalton and Jack Holt next week.

Charles Maigne will direct Mary Miles Minter in "The Cowboy and the Lady," beginning July 3.

The following are in production: "The Ghost Breaker," with Wally Reid and Lila Lee, Alfred Green directing; "Pink Gods," Penhryn Stanlaws, directing; "To Have and to Hold," George Fitzmaurice directing; "The Impossible Mrs. Bellew," starring Gloria Swanson, with Sam Wood directing; "The Old Homestead," all-star, with James Cruze directing.

FIRST NATIONAL

Tom Forman, director of "White Shoulders," starring Katherine MacDonald, has completed editing and will next direct Miss MacDonald in "Money Money Money."

Myrtle Stedman has been added to the "Dangerous Age" cast under the direction of John M. Stahl.

Nine eastern exhibitors were entertained at First National studios as guests of Associated First National.

Buster Keaton's next comedy is titled "Day Dreams."

Roy Delruth is directing "When Summer Comes," with George Beban and Mildred June, for Sennett.

UNITED

The Richard Walton Tully troupe has completed interiors for "Omar the Tentmaker" and will spend the next three weeks on location at Santa Barbara, Catalina and the Oxnard desert.

Al Werker, former assistant to Lou Anger, general manager of the Talmadge productions, has been transferred as assistant to Eddie Cline with the Buster Keaton comedies and Jack Wagner has been appointed assistant to Anger.

Lawrence Wheat is here from New York to play in Norma Talmadge's "The Voice From the Minaret."

ROACH

The last scenes have been made for Harold Lloyd's "Doctor's Orders," directed by Fred Newmeyer. The complete cast is made up of Mildred Davis, Eric Mayne, John T. Prince, and Normand Hammond.

GOLDWYN

The R. A. Walsh troupe will sail July 7 for Tahiti, South Sea Island's for exteriors for "Captain Blackbird."

Claire Windsor has been placed under a long time contract with Goldwyn.

Gaston Glass, Florence Roberts and Frederick Volnedig have been added to the cast of "Gimme," the Rupert Hughes subject.

UNIVERSAL

The Bret Hart story "M'Liss" stars Gladys Walton and Vernon Steele, with Lucille Rickson in the cast. Rupert Julian is directing the troupe which has gone to Seven Oaks for a stay of ten days.

Frank Mayo's next will be an adaption from "Wolfe Law," by Hugh Poindexter. Stuart Paton will direct.

A mammoth interior Chinese underworld set has been built for Lon Chaney's special "Bitter Sweet," being directed by Lambert Hillyer. This setting will cave in as the result of an earthquake during the filming.

INDEPENDENT

Phil Goldstone announces the cast "Deserted at the Altar" to include Bessie Love, Tully Marshall, Wade Botelar, William Scott, Eulalie Jensen and Frankie Lee.

William Abramson is making a tour of the country in the interest of Phil Goldstone productions, which are starring Richard Talmadge and Franklin Farnum. Goldstone has sold the foreign rights to the Richard Talmadge production to Universal.

Charles J. Hill and Son Productions are making a five-reel drama temporarily titled "Loyalty," by Warner Vanvalkenburg. Jack O'Brien is directing an all-star cast.

"Nanook of the North" Wins Much Praise

Almost immediately following the exceptionally successful premiere week of "Nanook of the North" at the Capitol Theatre, the popular human appeal of this screen epic of native life and adventure in the desolate frozen regions, declares Pathe, is established beyond any doubt by its remarkable reception by public and critics in a typical American city more than a thousand miles distant from the Eastern metropolis. This significant test of Pathe's novel special feature occurred at the Palace Theatre, Dallas, Texas, operated by The Southern Enterprises, Inc.

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Reviews of the Latest Features

Conducted by LAURENCE REID

"Man's Law and God's"

American Releasing Corp.—5 Reels

(Reviewed by Pearl Gaddis)

HERE'S a picture that's neither fish, flesh, nor good red herring. It isn't quite a drama, it is not a comedy, though there are spots that make you suspect that the author meant it as such—and there are times when it borders on the slapstick variety. Although it's probably a bit cruel to say so, there are moments that will strike the readers of the Satevepost as strongly reminiscent of the irresistible "Merton Gill." Still, it's fair entertainment, and it isn't offensive, and it introduces a delightful little leading woman—a sort of demi-tasse girl of real beauty, Ethel Shannon.

It's a tale of the Royal Northwest Mounted—of the great open spaces where men are men. In a confused sort of way, it holds up the dangers of "courtship-by-mail," along with the R. N. W. M. P. standards and ideals. There is a villain who foully murders an old woman for the sake of an inconspicuous cameo pin she wears, and a heroine who, set adrift in British Columbia, in a very decent looking hotel with plenty of nice-looking, athletically clad young women, respectable old ladies and every possible evidence of conventional protection about for the care of lost little girls, trusts herself innocently to the guidance of said villain, and departs for heaven knows where, supposedly to meet her father, with this man—a rank stranger to her. Finis Fox, who wrote and directed this, ought to realize that no girl as sophisticated and modern as Kitty Roshay would ever do such a foolish thing. Still, of such stunts are movies made, and we all swallow the improbabilities for the sake of being entertained.

The production is good. The photography is excellent. The outdoor locations are unusually effective, and the interior sets, all of which are dance-halls, miners' cabins, and the like, register with realism.

The Cast

Bruce McDonald.....Jack Livingstone
Mrs. McDonald, his mother.....Kate Anderson
Uncle Jimmy.....Bobby Mack
Kitty Roshay.....Ethel Shannon
"Cameo" Brooks.....George Cummings
Aunt Jenny.....Joy Winthrop
Helen De Rose.....Rosa Melville

Written and directed by Finis Fox. Produced by Finix Fox Productions. Released by American Releasing Corp.

The Story—Has to do with a member of the R.N.W.M.P., Bruce McDonald, whose mother is murdered by "Cameo" Brooks, a typical dance-hall villain. Uncle Jimmy, whose one affair of the heart was blasted forty years ago by a quarrel with his sweetheart, has a romantic idea of getting Bruce happily married, and so writes an ad to a matrimonial newspaper. Kitty Roshay, young, beautiful and wealthy, answers the ad for fun, and she and Uncle Jimmy correspond, the affair growing more and more ardent, until Kitty leaves for British Columbia, ostensibly to meet her father but in reality to mary her unknown correspondent. At the hotel, she learns her father has gone—and allows Cameo Brooks to drive her to Eagle's Pass. On the way, learning his intentions, she escapes from him. Bruce learns of the correspondence courtship conducted by Uncle Jimmy for him. Aunt Jenny comes looking for Kitty—and proves to be Uncle Jimmy's lost sweetheart. And the double romance ends the story.

Classifications—Serio-comedy of the R.N.W. M.P. Love-interest predominates.

Production Highlights—A really good fight between Bruce and Cameo Brooks. Fine photography. Wonderful "shots" of out-door stuff.

Exploitation Angles—All the usual northwestern stuff goes—and the middle-aged love-affair might offer some angles for comedy-exploitation.

Drawing Power—This may prove to be a fair hot-weather picture in that it is almost all out-door stuff, the story is light, and fairly amusing at times, and it makes no call upon the thinking powers. It will appeal to the neighborhood houses, and perhaps the down-town places where they like the Northwestern stuff, and are not averse to being "kidded" a bit about it.

"The Leech"

Pioneer—5 Reels

(Reviewed by Pearl Gaddis)

THIS picture shows signs of having been made quite some time ago, and, perhaps, tucked away on the shelf, until lately. The photography is very bad, the interior sets are not good, the exteriors are few, and uninteresting, the acting is mediocre, and, to cap it all, it is another of the "aftermath of war" pictures. There are just a few poorly photographed, badly-lighted "shots" of war, which is to the credit of the picture, but with all due respect, it's a picture that's best left alone.

The story is rambling, incoherent, going nowhere in particular, and telling nothing, rather badly. Claire Whitney has no opportunity whatever to look pretty, or act like a sane human being. She is billed rather largely in the advertising paper as "the darling of the studio" and "the adorable Claire," which may all be true—but the picture doesn't bear out the adjectives, in the least.

From the title, and the beginning of the picture, one would imagine it a serious, purposeful story—but after the first few scenes, one becomes so confused trying to decide what it's all about, that the purpose—if there is any—is completely misplaced.

It is possible that this picture might go in the smaller towns, or in the second-run, second-class down-town houses, as a "chaser" after vaudeville, or something of that sort. But it is not a picture that will stand booking in a first-class up-and-coming theatre.

The Cast

Dorothy Allen.....Claire Whitney
Ruth Allen.....Katheryn Leon
Mrs. Allen.....Charlotte Coer
Billy Anderson.....Alexander Hall
Teddy Alexander.....Ray Howard

Directed by Herbert Hancock. Story by Alfred Karper. Photographed by Alvin Ketchell. Distributed by Pioneer Film Corp.

The Story—Dying, Mrs. Anderson leaves her two boys to her old friend, Mrs. Allen, to raise. Mrs. Allen has two daughters, and the four children are raised together. Grown, the two boys become ball-players, enlisting in the army at the declaration of war, where one loses a leg, the other an arm, thus spoiling their future chances in baseball. In the vocational hospital, they learn trades to earn their living, despite their disabilities. Returning to Hicksville, Teddy becomes a hero, while Billy allows himself to get tangled up in the toils of a human leach, and, later, is held for a murder of which he is innocent. He is tried, convicted, sentenced to hang—and the morning of the execution comes—and then he awakes to find it all a dream. The dream has awakened him to the folly of his ways and he decides to brace up and be a man—for the sake of all concerned. The story ends with a double romance.

Classification—Love drama—with baseball, war, and pool-room gambling as side-issues.

Production Highlights—There aren't any.

Exploitation Angles—If you *must* play it Claire Whitney is your one-and only bet. Still it seems hardly fair to her followers to lure them into seeing it.

Drawing Power—Only the second-run houses where they aren't critical.

"Cloudburst"

Lee Pictures-S. R.—5 Reels

(Reviewed by Pearl Gaddis)

AFTER sitting through this picture twice it is still difficult to know what it is all about. Judging purely from the looks of it it is partly foreign-made, part of American manufacture, and the two don't go together any too well. It has been badly handled both in the story and the direction. It looks as if some one had decided that the picture must have plenty of thrills, so we begin with a rowing match, in which the hero, drugged by the villain, is overcome, falls into the water, and causes his team to lose the race then we have a bit of aviation with the hero rescued from the gutter, at the head of an Aviation School, and spurning the amorous advances of his employer's daughter; then, as a culmination of all this, we have a horse-race that is about the most genuine thrill in the whole picture.

It would have been vastly better if any one of these three sequences had been selected and worked out sanely, and logically, to the end, rather than trying to drag all three of them in. Any idea of realism has been sacrificed for the sake of the alleged "thrills" and punches.

The scenes in which the brave young hero spurns the hand of his employer's daughter and is wrathfully discharged by that lady approach the ridiculous. Such scenes are dangerous, to any but the most skilled hands—and even then, they are likely to explode

The race-track scenes are the best thing in the picture.

The Cast

Jerry Farrell.....Bombardier Billy Wells
Mark Carter
Kate Graham
Sybil Hamilton
John Graham
Turner, Carter's "Tool"

The Story—Jerry Farrell, a social favorite is ruined by a trick of Mark Carter's and he descends into the gutter, from which he is rescued by John Hamilton, a wealthy banker who establishes an Aviation School, and puts Jerry at its head. Kate Graham, a victim of Carter's, drifts into the scene and Jerry, attracted, engages her as his secretary. Synbi Hamilton is in love with Jerry, and, at her father's death, proposes to him, and is refused. Angry she discharges him and Kate. He returns to his own home, and finds that his father who has disowned him, is banking all his hopes on Cloudburst, a fine race-horse, in a coming race. Carter, betting against Cloudburst, in favor of his own horse tries to disqualify Cloudburst, but is caught in his own trap, ruined and thrown out, while Jerry is forgiven by his father, and free to marry Kate.

Classification—A love-story, with rowing aviation, and horse-racing as the thrills.

Production Highlights—The race-track stuff and the race itself. The rowing match has a moment or two that is interesting, and there are a few scenes at the Aerodrome which register

Exploitation Angles—The three sports mentioned—rowing, racing, aviation—offer you your best bets for exploitation.

Drawing Power—May go in the small second run houses, but is not strong enough for first-runs in the better houses.





The strip shows scenes from "The Wall Flower." A Goldwyn picture

"Human Hearts"

Universal-Jewel—7 Reels

(Reviewed by Charles Larkin)

THERE has been a general call for a "cleanup" in the motion picture industry. Will Hays, Adolph Zukor, the Amerifederation of Women's Clubs have issued edicts which in effect call for cleaner, better, bigger pictures. Carl Laemmle answers this demand with "Human Hearts." Never has a more wholesome, sweeter, thrilling, entertaining story been told on the shadow stage. Here we get back to the "old home folks" those beloved characters which many of us had begun to fear had passed from the realm of screen lore. Here is real life, its joys, sorrows, despairs, its sunshine and shadows; life as it has undoubtedly been lived.

The big thing in this production is its story. It's full of "meat." Although seven full reels in length, one will be surprised at the way the plot holds from first to last scene. There's a host of dramatic situations, in fact enough for several five reelers of average type. King Baggott who directed this one, has put some sure fire heart throbs into it. We'll wager that only the hard-boiled, ivory topped will be able to hold back the tears when the old blind mother goes to the governor to plead for the release of her son from jail. The faith of this screen mother in her son is an inspiring thing. The village scenes are exceptionally appealing and here some real legitimate fun is introduced in the form of greased pig, horse shoe and other rural "champeenships." The storm scenes surrounding the murder of "Paw" Logan are realistic to the "nth" degree. We are given some good shots of a prison interior and a battle between some of the prisoners, while the climax, showing a stirring fistic encounter between the hero and the villain, leaves nothing to be desired in the way of thrills. The photography is unusually fine and the continuity excellent.

We would say that "Human Hearts," approaches 100 per cent. as a picture play. That also goes for its box office appeal. If this is an example of some of the pictures we may expect this fall—well, exhibitors better install larger safes in their houses to hold the receipts overnight.

The cast of "Human Hearts," is one of uniform excellence. So good are they all that one almost forgets that it's just acting after all. First honors go to House Peters, as Tom Logan, who fits the part like a glove. Stepping close on the star's heels for honors are Gertrude Claire who gives to the screen another classic bit of interpretation as the mother; Russell Simpson as "Paw" Logan, whose work as the stern, religious blacksmith of the Ozarks is convincing at all times; George Hackathorne as Jimmie Logan, the half witted brother and Edith Hallor as Barbara Kay who displays histrionic ability of a type that will surprise a lot of folks. Then there is our old friend Snitz Edwards who supplies the comedy relief, Ramsey Wallace in the role of Benton, the convict and little Gene Dawson as Little Barbara. It's a cast that sets a pace for others to follow.

The Cast

Tom Logan	House Peters
Paul Logan	Russell Simpson
"Maw" Logan	Gertrude Claire
Jimmie Logan	George Hackathorne
Ruth, his sister	Mary Philbin
Barbara Kay	Edith Hallor
Jay Benton	Ramsey Wallace
Governor	Emmett King
Warden	Wilton Taylor
Little Barbara	Gene Dawson
Ray Scheiber	Snitz Edwards

By Hal Reid. Directed by King Baggott. Scenario by Lucien Hubbard. Photographed by Victor Milner.

The Story—Barbara Kaye, an adventuress, learning that Tom Logan will inherit his father's land, under which there is a great coal field, plots to win him. She confides her plan to her former lover and companion in crime in prison. Tom's father sees through the scheme. He warns his son that he will be cut out of the will if he weds Barbara. Tom marries the woman. A baby is born. The father never speaks to his son. One evening while Tom is away to fire drill, the convict comes to take Barbara away. She has tired of farm life and its drudgery. The old man in trying to interrupt the convict is fatally wounded. Tom is sent to prison for the crime. He believes his wife shot his father. The wife, however, driven to desperation by the cruelty of her new lover, confesses. Tom is released. He goes for his wife, finds the convict in her presence. There is a terrific battle, in which the wife, trying to shield Tom, is killed. Tom returns to the old farm with his child to start life over.

Classification—Good old "Back Home" stuff. filled with heart throbs, thrills, comedy excellent character portrayals. A picture that meets the demand for cleaner, better films.

Production Highlights—The village scenes, the fall of the grandstand and the injury of the brother. The wedding. The storm and the murder of "Paw" Logan. The trial of Tom. The interiors and fight in prison. The scenes between the blind mother and the governor. The battle between Tom and Benton at the close. The comedy moments. The fine photography and natural settings. The work of the cast. The mother love theme.

Exploitation Angles—Look up all the superlatives in Webster's well known book and use them on this one. It will stand up under the strongest plugging. Tell your patrons that here is a super-production in the true sense of the word. Play up the fine cast, its mother love theme, its "old home" backgrounds and its abundance of thrills.

Drawing Power—Suitable for the finest houses in the land. Properly exploited it should be a clean-up. Go to it!

"Nine Seconds from Heaven"

Peerless Feature Producing Company—Five Reels

(Reviewed by Lillian Gale)

AN amusing novelty, if not altogether convincing. Part of the time, following a first reel that drags unmercifully, it would appear that the characters, shrouded in gruesome shadows, are not exactly compos mentis. Then, for a couple of reels, the spectator concludes that perhaps it is he that is crazy and NOT those on the screen, while a trick ending lifts the veil of mystery and there arrives the decision that it is really the scenarist who must answer "guilty," and go in quest of a padded cell.

Therefore, if your patrons are fond of material such as old time serials were made from and have sufficient patience to endure through five reels of unfathomable overdrawn situations, "Nine Seconds from Heaven" has a value. It compels a certain interest and might have been easier to take had the cast been stronger and the photography better, which would have been demanded by a more efficient director. Neither the screen nor press literature call him to task, in print. The picture has nothing to offer other than to entertain those who might find it entertaining. It is not a spectacle, nor a problem play. It aims at nothing, gets nowhere and is a conglomeration of incidents which happen because:

A young millionaire, who is too lazy to avoid being bored with doing nothing, wins a lot more money playing poker and then decides to commit suicide. His friends, which appear his enemies until the final explanation, plan to dissuade him. Whereupon happen sequence of baffling episodes. It isn't a question of whether the picture is, after all, good or bad. It is neutral. There are those who would acclaim it; others who would label it as silly. No one will take it seriously. It is likely the thinking person will express the opinion that seeing "Nine Seconds from Heaven" absorbed time that might have been spent to much greater advantage.

The Cast

John Ballard	Charles King
Doris	Louise Reinwood
Other characters	Not credited

Direction not credited. Sub-titles by Harry Chandlee. Art titles by Warren Newcombe and Capt. C. F. Mims. Producers, Peerless Producing Company.

The Story—Young millionaire, bored with life, decides upon suicide. Intruder, calling himself Wood, interrupts just as trigger is about to be snapped and guarantees to interest Ballard in living for fee of twenty thousand pounds, with five thousand retainer balance pending Ballard's admission life worth living. Finding letter of appeal in Wood's wallet, Ballard starts on search for beautiful girl, who has disappeared, his friend, Morton accompanying him. Their adventures incorporate gruesome and deathly experiments. In the end, it is explained



Scenes from "The Understudy" starring Doris May. An R-C picture

that the two girls for whom Ballard and Morton risked their lives, are actresses. Nevertheless, the germ of affection has taken firm hold with result of double wedding.

Classification—Comedy-drama, locale London, England. Millionaire hero; mystery; action.

Production Highlights—Rescue of girl from slimy cellar, her apparent doom, when just about to make a successful escape. Trick mechanical effects.

Exploitation Angles—There is a possibility of tie-up with drug stores, since the plot involves a powerful chemical, guaranteed to promote unconsciousness an hour for each drop. And the trick furniture used in the millionaire's home might offer an angle with furniture dealers.

Drawing Power—Charles King is the only well known player. Would have to draw on strength of mystery, excitement, thrills.

"Jan of the Big Snows"

American Releasing Corp.—Six Reels

(Reviewed by Pearl Gaddis)

HERE'S another James Oliver Curwood yarn of the Big Snows, the theme of which is based on the law of the Northwest. "It is the Law of the Woods that the strong must protect the weak—that a man will suffer, starve, die before he takes what belongs to another man. Any man who does not live up to this code cannot live," and on this "Honor of the Big Snows," Mr. Curwood has fashioned his story.

On this law, the seventeen inhabitants of a far North trading post had built their lives. It was their law, their standard and religion. One of the men, Fred Cummings, returned from the States with his bride, and promptly each of the seventeen took a solemn oath to protect her. Among them is Jan Allaire, who has judged all women by those he has met in dance-halls and saloons of the North. To him, Nancy is like a being from another world—a golden-haired angel of beauty. Then comes the outsider in the person of Blanding, a representative of a huge fur company of New York, and, of course, he ignores the code of the Big Snows and makes advances to Nancy. On the day that Cummings visits his traps, Blanding plans to outwit the little wife—but with seventeen pairs of eyes watching him, he finds himself up against a proposition he hasn't expected. There is a fight in the snow which packs a tremendous thrill, because physical action between men who are well matched, when both seem to be heart and soul in the fight, is always more or less of a thrill.

Taken all in all, "Jan of the Big Snows" is a picture that will appeal to nine out of ten movie patrons, and is a feature worthy of runs in the best houses.

The cast here is a good one—Warner Richmond plays Jan, and Louise Prussing is a very appealing Nancy Cummings. There is a cute youngster in it, too—young Eastman Heywood—which seems an awfully big name for a little chap.

Charles Seay directed the picture, and they say that it has been officially approved by Mr. Curwood himself—which seems quite possible, in view of the picture itself.

The Cast

Jan Allaire	Warner Richmond
Nancy Cummings	Louise Prussing
Frederick Cummings	William Peavy
Freddie	Baby Eastman Heywood
Mukee	Frank Robbins
Blanding	Richard Neill

Written by James Oliver Curwood. Directed by Charles M. Seay. Released by American Releasing Corp.

The Story—Fred Cummings brings his young wife into an isolated Northern trading post where she becomes the idol of the seventeen inhabitants. Jan finds her more than a woman, and makes her "the angel of his dreams." Blanding, from New York, makes an attack on Nancy, and is thrashed by Jan, and driven from the country. Fred is killed in a fall from a cliff, and Nancy leaves the country with her baby—but leaves Jan radiant with the hope that, some day, maybe she will come back to him.

Classification—Straight-away Northern drama, with plenty of action, and heart-interest well developed.

Production Highlights—Photography, and direction both good. The fight in the snow is perhaps the most thrilling single moment in it. The scenes between Jan and Nancy when he deceives her about her husband's death, are well-handled.

Exploitation Angles—The most important thing of all is to let 'em know that it's a Curwood picture—his admirers will like it. Warner Richmond and Louise Prussing do good work, and deserve featuring in this. It's snow-stuff, hence good stuff for the hot-weather.

Drawing Power—Will appeal to the transient trade in down-town houses, but will also have an appeal in the neighborhood house.

"John Smith"

Selznick Pictures—6000 Feet

(Reviewed by Charles Larkin)

THIS is an improvement on previous O'Brien releases. There's more action in it and Gene does not take up so much space posing and in emotional close-ups as in former vehicles. In fact once the action starts in this one, it's intensely interesting. However, the production uses up three reels almost before things commence. The opening part of the picture dealing with the antics and reforming of the servants could be trimmed down. In five reels "John Smith" would be better from an action standpoint.

Members of the hoi-polloi, ultra rich or "400," will enjoy this picture. It gives them some good tips on how to keep servants. When so many other factors have failed to solve this question, it is interesting to have the screen come along and do it. The secret it seems consists in "pouring on the oil," i. e., flattery.

Crook plays are usually entertaining and this one is no exception. In truth it gives us a slightly different angle. This crook is good all through the picture, except the flash we get of him in Sing Sing in the opening scenes. Thereafter John Smith becomes a very good man and remains so in spite of a lot of circumstantial evidence that tries to make him otherwise.

The film contains some good character work. There's our old friend George W. Fawcett, who, of course, is always convincing. Then there's charming Mary Astor who is very easy to look at and who possesses real ability which some day may be used for bigger things. Ester Banks sure is true to form in the role of the irritable lady of the mansion. There is also William J. Ferguson, Tammany Young, Vivia Ogden, Frankie Mann and Walter Greene, all of whom contribute adequate support to the star, who will please his admirers in his appealing part.

There are some intelligent subtitles. The bazar scenes, especially the dance of "John Smith" and Mrs. Lang, are well worked out. The trial is realistic. There are a number of dramatic moments. Victor Heerman directed the picture in praiseworthy manner. The photography is fair.

The Cast

John Smith	Eugene O'Brien
Mary Mason	Mary Astor
Martin Lang	J. Barney Sherry
Haynes	George W. Fawcett
Mrs. Lang	Ester Banks
Butler	William J. Ferguson
Cook	Vivia Ogden
Maid	Frankie Mann
Doctor	Warren Cook
District Attorney	Walter Greene
Lawyer	H. Sedley
Gangster	Daniel Hayes
Chauffeur	Tammany Young
Crook	John Butler

By Victor Heerman. Scenario by Lewis Allen Browne. Directed by Victor Heerman.

The Story—Deals with the adventures of an ex-crook who, upon leaving prison, reforms, gets a good job and is assigned by his employer to put his mother's estate in shape. The mother, being exceptionally nervous, has made things decidedly unpleasant for her companion, Mary Mason, and the servants have got beyond control. "John Smith" arrives, restores harmony and helps get the old lady finance a bazar for charity where a goodly sum is raised. John is made treasurer and is given charge of the funds. Meanwhile a former prison crony of Smith's learns of the money in the home. When Smith is away he steals the coin and kills the chauffeur. Smith is accused of the whole business, but at an interesting trial he is acquitted, thanks to the work of a clever detective who makes the guilty man confess. John marries Mary.

Classification—Comedy drama telling a fairly interesting crook story. Much better than several recent O'Brien releases.

Production Highlights—A fine cast. Some clever comedy portrayals by some veteran players. The scenes showing the bazar. The robbery of the money in the Lang mansion. The third degree staged by the district attorney and the court room scenes. The logically developed story and its fine climax.

Exploitation Angles—The star. The cast. Might hook up with the title by inviting all the John Smiths in town to a special performance. You'll probably have a house full and create a lot of talk if you tip the newspapers off on the stunt. The crook reform theme. Play up the fine court room scenes.

Drawing Power—Should get by in second class, first run downtown houses and first class neighborhood theatres in the larger cities. It ought to go good in the towns. Star's popularity will help.

"Trimmed"

Universal—4583 Feet

(Reviewed by Laurence Reid)

THIS is an episodic western which is mighty slender in plot material but manages to entertain after a fashion, due to the comedy scenes which are developed around a trick donkey. Hoot Gibson is seen in the opening reel as a hero returning from the war. He hops off a train to greet some pals and the villagers at the station are disappointed until he hoves in sight pacing a black bear. The "welcome home" scene is exaggerated, of course, for no band would be garbed like a circus outfit with a leader who is allowed to put over his ridiculous idea of comedy.

After this episode one is introduced to the crooked element of the town who groom Gibson for sheriff and elect him. Here again there is much overacting on the part of Otto Hoffman who, in all his screen experience, has never practised restraint. The slenderness of the story is noticeable when the plot at this point centers upon embarrassing the new sheriff by tipping him off about a certain moonshiner up in the hills. The crooked politicians are involved in bootlegging and Gibson and his boys give them battle. There is a shot showing the hero pursuing the moonshiner and falling with his horse through a bridge over a deep gorge. This scene is never explained. You wonder how Gibson escaped death. Yet he bobs up with the horse in front of his office. This is either hap-hazard direction or poor editing.

The story is filled with trifling details and the romantic interest is mostly subordinated to the action episodes. The sheriff engages in a man hunt. Which introduces the trick donkey. And the incident at this point is humorous enough to score a good laugh. The concluding scene presents a he-man fight with the murderer brought in by the donkey. And the crooked politicians are locked up in the same cell with their henchman—who is still astride the jack-ass, the reason being that the sheriff used leg-irons to capture him. The picture bears evidence of being shot as it went along—with very little attention paid to the script.

The Cast

Dick Garland.....Hoot Gibson
Alice Millard.....Patsy Ruth Miller
John Millard.....Alfred Hollingsworth
Young Bill Young.....Fred Kohler
Nebo Slayter.....Otto Hoffman
Judge Wm. Dandridge.....Dick Lareno
Lem Fyfer.....R. Hugh Sutherland

By Hapsburg Liebe. Scenario by A. F. Statter and Wallace Clifton. Directed by Harry Pollard. Photographed by Sol Polito. Produced by Universal.

The Story—Hero returns from war and gets reception from villagers. Political crooks run him for sheriff thinking they can handle him. He learns of their dishonest schemes and frustrates them. Engages in man hunt for one of their henchmen who has killed a moonshiner and the latter's accomplices confess to the crooked plans of the politicians. His honesty and heroism win the girl's love despite the hero's political defeat of her father.

Classification—Episodic story of westerner who returns from war a conquering hero, is elected to office of sheriff and cleans up the community. Incident mostly dominant.

Production Highlights—Scene when hero returns home chased by a bear. Gibson's fun with a trick donkey. The he-man fight.

Exploitation Angles—While this isn't up to the calibre of Gibson's previous efforts, it will afford fair entertainment. It needs some exploitation. Why not play up the political angle? Why not use one of your staff or a man hired for the occasion to ride a donkey through the principal streets announcing fact of picture's appearance at the theatre.

Drawing Power—Will be liked probably among second class down-town houses.

"Slim Shoulders"

Tilford-Hodkinson—6000 Feet

(Reviewed by Laurence Reid)

WITH a new note sounded in crook characterization—with an optically pleasing background of charming exteriors—with Irene Castle demonstrating her athletic prowess as well as an ability to appreciate the values of her role—with all these qualities coupled with a smooth, progressive continuity, "Slim Shoulders" should make some money for Hodkinson. It is a society melodrama touching upon the familiar theme of a daughter determined to save her father from prison. You may say it is old stuff. But wait. The girl turns crook to aid her parent in his distress.

Another new development is having the real criminal killed long before the picture has reached the climax. Indeed, he dies by an accident in the third reel. If there is any fault it may be found in the rather farfetched idea of a girl becoming a crook. It is hard to swallow this. Yet it never becomes uninteresting. Again there are times when the action drags. However, Irene Castle is in there supplying a creditable rapidity of scenes due to her athletic capabilities. The director has framed his story against an appropriate background which takes in a Southern beach resort, and his interiors are always in good taste.

You think you are in for a moth-eaten plot when you look upon a girl selling herself to the highest bidder to save her father from suicide and jail. He is a forger and the scheming promoter has him in his power. Then something happens. Call it convenience that his death occurs so early. But what develops has its place in bringing forth something new—and something really suspenseful because of the crisp melodrama of the scenes. A burglar enters the girl's home, but her quick wit comes to the rescue of her jewels and before she is finished with him she has made him promise to accompany her to the promoter's house with the idea of stealing the incriminating papers.

The love interest arrives rather late, but it is not dragged in by the heels. The girl dressed up in man's clothes is caught in the nephew's house. He thinks her a crook and tries to reform her. And ends by falling in love with her. A well balanced cast gives a good rendition of the supporting roles. In all it is a picture which eclipses anything the star has appeared in for some time.

The Cast

Naomi Warren.....Irene Castle
Richard Langden.....Rod La Roque
Edward Langden.....Anders Randolph
John Clinton Warren.....Warren Cook
Count Guilo Morranni.....Mario Carrilo
Mrs. Warren.....Marie Burke

By Charles K. Harris. Scenario by Lawrence McCloskey. Directed by Alan Crosland. Photographed by George Falsey. Produced by Tilford Cinema Studios Prod. Released by Hodkinson.

The Story—Rich society girl agrees to marry a rich money lender upon condition that her father will not be sent to prison for forgery. On the eve of the wedding the promoter is killed in an accident and his nephew inherits the estate. Later a crook attempts to steal the girl's jewels, but she persuades him that she also belongs to the light-fingered gentry. Forming a friendship with him she gets him to rob the nephew's safe and steal the papers incriminating her father. The youth captures her, and tries to reform her. Eventually he learns the truth and happiness arrives for all concerned.

Classification—Society melodrama based upon frenzied finance with a crook characterization lending the punch.

Production Highlights—The atmosphere of story, the locations taking in many beautiful backgrounds. The star's appealing performance. Scene when burglar breaks in the house and is outwitted by girl. Scene when they go to rob the hero and are frustrated. The able direction and touch of originality of theme.

Exploitation Angles—This being a society drama it would be well to emphasize the backgrounds by a generous lobby display of stills. Feature the fact that Irene Castle indulges in considerable athletic work as well as providing enjoyment through her acting. Feature it as the best of star's recent efforts. You might dwell upon the touch of novelty of story detailing how society girl becomes a crook to save her father from prison.

Drawing Power—This should go well in all neighborhood houses and among folks who like society dramas. The original touches will please all spectators who are expecting the old situations.

"The Understudy"

R-C Pictures—4557 Feet

(Reviewed by Laurence Reid)

YOU may catalogue this picture as a romantic comedy, but long before it has reached its conclusion you have to admit that it has been built upon a slender thread. Treating of a stage-struck girl who is compromised into a marriage with a youth whose rich father's well developed sense of humor causes her to give up the stage and settle down in his home—it starts off pleasantly enough but fails to intrigue the imagination after the introductory footage. The characters are manipulated like so many marionettes and indulge in many entrances and exits.

They work hard—these players, but there is no material present to give them an opportunity. The cast comprises a small group of players, Otis Harlan lending his rotund physique and his sunny personality to the rich father. He is the only experienced farceur in the company—and when he fails to get over you are forced to admit that the story lacks substance.

The youth has been sent to the far West that he might forget a mercenary chorus girl. His father has sent for her so that he might reimburse her with a good check on the condition that she leave his son alone. Unable to be present she substitutes the stage-struck girl. And the latter wins the parent through her spirited manner. The boy comes home and is surprised to find the girl awaiting him. He takes it good-naturedly and the marriage ceremony is duly performed. In reaching this situation the director adds a deal of inconsequential detail which is as light and fluffy as a cream-puff. The climax reveals the financier's chauffeur kidnapping the couple and taking them to a mountain, retreat. A rain storm develops (the only pictorial touch in the feature) and some mild complications follow when the chorine arrives demanding explanations. She registers happiness when the comedy foil puts in an appearance and claims her.

Doris May indulges in some pretty poutings and the romantic touches may appeal to the sweet sentimentalists. Those spectators who delighted in her early offerings will be disappointed here if they are expecting something out of the ordinary. The settings are first rate. It strikes us that better stories could have been selected than this mild study. There isn't a funny scene.

The Cast

Mary Neil.....Doris May
Tom Manning.....Wallace MacDonald
Grace Lorimer.....Christine Mayo
Martha Manning.....Otis Harlan
Cathbert Vane.....Arthur Hoyt



Scenes from "While Satan Sleeps," starring Jack Holt. A Paramount picture

By Ethel M. Hadden. Scenario by Beatrice Van. Directed by William A. Seiter. Photographed by Joseph Dubray. Released by R-C.

The Story—Treats of stage-struck girl who is persuaded by chorus girl to work with her. The chorine has ensnared a rich man's son and the parent sends for her to break up the affair. The younger girl goes in her place and tries to deceive the financier. He, taking it as a joke, is fascinated by her and makes her promise to become his son's wife. Later youth is sent for and they fall in love—there being plenty of surprises for all concerned.

Classification—Romantic comedy treating of stage-struck girl who marries rich man's son.

Production Highlights—Not many to speak of. The good atmosphere of picture.

Exploitation Angles—Play up that Doris May is getting pretty good vehicles, although this is below the calibre of her recent efforts. The title may be worked up in some effective exploitation along publicity lines. Use the teaser and sticker campaign. Stories telling that Elsie Ferguson, Pauline Frederick and dozens of others were formerly understudies will lend a personal touch to your copy.

Drawing Power—Will not go with sophisticated audiences. Best suited for neighborhood houses where feminine patronage is dominant.

"While Satan Sleeps"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THE parties responsible for this story (we are speaking of the author and scenarist), have refurbished an old idea and a familiar characterization and by seeking for originality have lifted the picture into acceptable entertainment—even though it is a picture which relies considerably upon sentiment for appeal. Bill Hart used to interpret the fighting parson role and did a good job of it. But Bill never was a wolf in sheep's clothing if memory serves us rightly. Here Jack Holt disguises himself as a minister to evade the law and he presides over his flock in a mining town which carries the picturesque name of Panamint.

There is something doing most every minute from the time he passes his first blessing upon the flock. His ultimate regeneration is anticipated and cannot be accepted as novel. But the manner in which he asserts his personality calls for strict attention. If you don't follow the plot you are apt to miss some healthy action. The punch arrives when his former prison buddy comes to Panamint with the intention of cleaning up the town. But the pseudo-clergyman has already seen the light. It is brought to him by a saloon-keeper's daughter, not forgetting a dance-hall girl who starts him on the right path when she is dying from a gunshot wound.

The following scene is developed in masterly fashion. The director has caught the psychology of the saloon mob, temporarily sentimental through copious drinks. It lends quite a spiritual touch. And is followed by some incident entirely in keeping with human nature. There is a rousing fight which the minister engages in with the saloon-keeper. The director deserves praise for his admirable handling of the theme, particularly the regeneration of the criminal. No mock heroics are used. The praying crook makes a confession and his father, a bishop, comes to the scene. It looks pretty black for the youth. When things are set straight, he triumphs and makes good.

Considerable has been left to the imagination here. In all the story is adroit in building its interest. There isn't so much gun play as you anticipate. The impostor trifles with the lock on the church door by blowing it away. Jack Holt gives a convincing performance in the leading role. It is his fattest part and he makes the most from it. And Valentino won't have everything his own way with the feminine clientele after they have witnessed Jack in his ministerial robes playing his character with nonchalence and poise. The role is really actor proof, but that doesn't take anything away from Holt. It was his good fortune to have it delivered to him for interpretation.

The Cast

Phil	Jack Holt
Red Barton	Wade Boteler
Sunflower Sadie	Mabel Van Buren
Salome Deming	Fritzi Brunette
Bud Deming	Will R. Walling
Chuckawalla Bill	J. P. Lockney
Absolom Randall	Fred Huntly
Bones	Bobbie Mack
Mrs. Bones	Sylvia Ashton
Bishop	Herbert Standing

By Albert S. Le Vino, from novel by Peter B. Kyne. Directed by Joseph Henebery. Produced by Famous Players.

The Story—Burglar escapes from prison and goes to town called Panamint, disguised as minister. The town needs a clergyman and the crook, a son of a bishop, thinks he fills the bill. His intentions are to rob the bank after he has won the confidence of the churchgoers, but instead reforms himself and all the unruly element to boot. Eventually falls in love with saloon-keeper's daughter and makes a confession. After his pardon Panamint welcomes him with open arms.

Classification—Story of crook's redemption with hero finding truth disguised as minister. Plenty of heart interest and sentiment.

Production Highlights—Scene when burglar assumes ministerial disguise to escape the law. Scene when he compels denizens of saloon to find religion. The moment when tough girl dies and the crowd all sing the hymn. The moment when he resolves to go straight. The fight between the crook and saloon-keeper. Jack Holt's work and the performances of a well-balanced cast.

Exploitation Angles—This is a good heart interest story of crook's redemption. And should be exploited for its highlights. Telling them that it is an adaptation of popular story by Peter B. Kyne will help. The title is a winner. Use Jack Holt's popularity to get the feminine clientele.

Drawing Power—Will go well in most all communities. Will be liked by the crowd who want action and by the women looking for sentiment.

"Perils of the Yukon"

(Universal Serial)

HERE is a serial with an added appeal. It has all the drawing power identified with the ordinary serial, leaving the hero and heroine in desperate straights, "to be continued," thrills, suspense and death defying stunts, but it has something greater, a historical and informative value. Because of these it is convincing, and there should be no trouble in keeping patrons interested from week to week, sufficiently to attend your theatre, if they happen in on any of the first three chapters.

This serial, also, has been carefully directed, and given the same sort of treatment one might expect to find in a high class feature.

For instance, historic scenes depicting the conferences between President Andrew Johnson and the Russian ambassador, preliminary to the signing of the pact by which U. S. acquired the fabulously wealthy territories in 1867. It was then that Jack Merrill, Sr., played by William Desmond, is the prey of Ivan Petrof, who spirits Jack away in order that the Russian may force the hand of Olga, a beautiful girl vividly portrayed by Laura LaPlante. The Russian does not succeed in destroying the life of the hero, but does keep him in captivity long enough to mislead the coveted girl, so that after a lapse of many years, Miss LaPlante appears as the daughter of Olga, and is object of Jack Merrill, Jr's., affections. William Desmond, as a young and energetic American, then takes advantage of his opportunity to show off his athletic and physical superiority, enlisting as a seaman, in order to reach Alaska. The serial offers supreme exploitation angles, and the first three chapters are especially fitted to cover the months when one welcomes pictures laid in the frozen country. Because of its historic virtues, it can be tied up with schools, and guaranteed as entertaining as well as instructive to young folk. One of the best starts for a serial the writer has seen. An able cast, well directed and assembled in a way to create a permanent interest in the adventures of Jack Merrill, Jr., which serves as a splendid role for William Desmond. —*LILLIAN GALE.*

"Bucking Broadway"

(Christie-Educational—Two Reels)

Neal Burns appears to advantage in "Bucking Broadway," since it offers opportunity to stunt a bit, wear good clothes and make himself thoroughly likable in sincere admiration for a Broadway actress. He intends to marry the star of a musical show despite her father's protests. Father decides to win the girl from son, just to show son how fickle are women. But instead, he lets himself in for a heart-breaking romance, for he finds the girl good enough for father to marry, if not for son. Nevertheless, after many laughable situations and interesting expose of back stage happenings, the son's agility is too much for the older man. Since father has bought the show in which the girl appears, son threatens to take his wife out of the cast and lose father a fat sum of money unless he behaves. So father does —*LILLIAN GALE.*

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Motion Picture Palaces of the City and the Country Theatre

Houses in the Small Towns Often Fail to Realize Their Natural Advantages

IN the past few months several motion picture theatres have opened claiming the distinction of representing a million dollars or more of investment. Yet the motion picture industry has not become wildly enthused over these monuments of grandeur which mark this industry with a distinction attained by no other. These and past remarkable achievements have been taken as a matter of course. Regardless of the momentary depression in this industry, these wonderful creations mark the advancement and secure hold the motion picture has and is further attaining in our present civilization.

It is not to be imagined for an instant that our modern palaces have been conceived thru the realization of some artistic genius. These palaces have been built to satisfy an actual demand by the modern theatre patrons.

The First Theatre

Centuries ago, when the play and stage were first conceived as a mode of entertainment, the audience held little thought for their own personal comfort. The theatre was an open affair exposing the auditorium to the sun or rain, and warmth or cold. Gradually, however, thru the following centuries, the patrons of the theatre became more exacting in their demands until we find today a most discriminating clientele exacting of our modern theatre the criterion in art and physical comfort.

The fulfillment of these demands by the modern motion picture palace results decidedly benefically for the entire industry. At the time when motion pictures were first commercialized and thruout their subsequent growth, a large percentage of the public looked upon this form of entertainment with disfavor. It must be admitted their views had justification. Today, however, the art of producing pictures has reached a stage of perfection, and the motion picture has been placed on a plane with the higher arts. No one element has played a greater part in the changing of public opinion than our modern theatre. These creations demand the admiration of all.

THE trend of the present time is to construct wonderful palaces in the large cities for the presentation of motion pictures. This policy has presented a decided problem to the theatre in the smaller towns. The problem has been magnified through the demands now made on the exhibitor by a discriminating public.

However, many exhibitors fail to realize that this problem confronts them or how to meet it.

The small town house has many advantages provided they are properly handled. To be a successful exhibitor today one must realize the importance of physical comfort to the public.

The theatre that best pleases the audience by appealing to their personal comforts is following the demand of the times.

The tendency toward the erection of houses in the larger cities representing enormous expenditures has been followed in a comparative degree in the construction of theatres in the smaller towns. Theatres are being constructed today in moderate and small sized towns which represent an astounding investment. This has been made necessary as well as practical thru the advancement of the art of motion pictures and a discriminating public.

Requirement of a Theatre

It requires more than an ordinary picture thrown on a plaster wall with attempted atmosphere created thru the jangle of a cheap piano to constitute a modern theatre. It is necessary as well as very possible to convince the people in a small town that they can find a most enjoyable and comfortable evening in the modern theatre. Nearly every person in the average town is a prospective patron. To secure a high percentage of attendance from the town people, it is necessary to provide a place of entertainment of such inviting physical features, as well as good pictures, that those who are accustomed to spend their evenings at home will find it worth the effort to attend.

Again there is another possible contender for the clientele of the theatre in small towns; the larger house in the city which is within convenient travelling distance.

There is always a certain percentage of any population who are regular motion picture attendants. Consider those who live in the small town within an hour or less journey of a city. The choice is theirs between the local theatre or the disagreeable trip to the city where they may attend the larger theatre. The decision of the choice depends, to a large degree, on the physical characteristics of the smaller house. Providing none of the physical features of our modern motion picture theatres are embodied in the local house, it is to be expected that a considerable portion of the desirable patronage will prefer the unpleasantries of the trip to the city and the city theatre.

Essential Elements

Not only does the old fashioned theatre lose patronage to the city but it also fails to attract those people whose demands are discriminating and yet prefer to remain at home rather than bother traveling to the city. The small modern theatre can convert this class of people into a regular clientele.

It is not expected nor is it necessary that the country town theatre should embody, in the same degree, the features of the modern motion picture palace. The elaborate elegance of detail followed thruout these large houses emphasizes the grandeur of the structure and is by no means an unimportant factor. Nevertheless, the actual comforts to the audience lie in the more essential physical features of a theatre.

For instance, take music and its part in lending the all important atmosphere to a picture. It is indisputable that the larger house here has an advantage. However, the modern theatre organ has, in many respects, somewhat equalized this advantage. Not only does the organ provide most excellent music but it replaces in many instances, the need of orchestras. Good music is an absolute necessity for the modern theatre.

(*Continued on page 211*)

Novel Broadway Demonstration of Organ Proves a Great Success

A STRIKING demonstration of the popularity of the modern theatre organ when operated by an artist was emphatically brought out at the Rialto theatre, Broadway, New York City.

The organist, C. Sharpe Minor, explained by means of slides shown on the screen and his accompaniment at the organ, the intricate action and sounds of the new instrument which has recently been installed. The performance was of exceptional merit and met with tremendous approval by the audience.

The following description has been received of this demonstration:

"The pipe organ, as a direct box office attraction, came into its own last week in New York, when, for the first time in the history of the amusement business on Broadway, an organist's name was displayed in electric lights. To C. Sharpe Minor, a product of the Pacific Coast, went this distinction when he opened a huge, new Wurlitzer Hope-Jones Unit Organ in the Rialto theatre at 42nd Street and Broadway. The Rialto, by the way, is the home of one of the finest orchestras in any motion picture theatre in America, under the personal direction of Mr. Hugo Riesenfeld.

"C. Sharpe Minor's solo number was a most happy choice, as he combined his wonderful musical talent with a number of slides which interpreted each movement he made at the console. In other words, it comprised a complete demonstration of the new instrument and made it possible for a layman to appreciate just what constitutes a modern pipe organ that is constructed for theatrical purposes. It is needless to say that Minor's appearance was a tremendous success, both from the viewpoint of the audience and management. He repeaterly, 'stopped the show' and was recalled time and again by the enthusiastic crowds at each performance. The Wurlitzer as installed in the Rialto is similar to the one this company has installed in Grauman's Los Angeles, California; Granada, San Francisco; The Tivoli, Chicago, and in seevral other of the largest theatres in the country.

"Combined in one gigantic unit, there are six complete organs or sections and over 200 individual instruments. The reeds and pipes of this mammoth organ vary in weight from an ounce to one-half ton. Miles upon miles of electric wiring were used in connecting the various sections. The complete organ is a magnificent orchestra, including every known orchestral instrument and many never heard in any orchestra. In volume of melody, the Wurlitzer excels an orchestra of one hundred men.

"All of the intricate mechanism of the instrument is under the instantaneous control of a single musician. The double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in solo any one instrument, while with the fingers of the same hand, he plays the melody parts on other instruments. Besides the three hundred stops and keys controlled by hand, there are eight foot pedals.

"The audiences listened to the recitals of the organ last week, with thrills at this wonderful range of expression. The slender thrill of the lute; the violin solo; the blaze of trumpets; the deafening roar of thunder—nothing seemed beyond its capacity. The violin solo with harp accompaniment was followed by a syncopated harmony of an ultra-modern jazz number and in each selection, the organ was perfect."

A similar demonstration might well be followed by theatres equipped with the modern organ.

Contract Awarded for Neu Theatre at Eustis, Florida

The contract for the erection of a new theatre at Eustis, Fla., was awarded to J. B. Southard of Orlando, Fla. The Mattocks-Wheeler Building Co., of Eustis, are the promotors of the building, which will cost, as stated by the building committee, approximately $60,000 for building and the ground.

The building will occupy the entire space of two lots, 58 feet front and extending back 12(feet. It will be constructed of face brick, with half inch colored mortar, raked joints. The front will be trimmed with stone.

The building was designed by Architect Alar J. MacDonough, of Eustis. Actual work has been started and the building will be completed by the first of November.

The theatre is designed for motion pictures but there will be a fully equipped stage, 18 by 40 feet, so that any standard theatrical attraction can be played. The equipment will include two motion picture projectors, seating capacity of about 550, a pipe organ and an up-to-the minute heating and ventilating system.

This house will make a welcome addition to the many beautiful theatres in this state.

Certain Colored Lights Used in Theatres Suggest Coolness and Comfort

ON a hot day there is probably no greater drawing feature for a theatre than the assurance to its patrons of a cool comfortable atmosphere. Ventilation is the only means of actually securing this comfort, but there are various other effects that may be employed to give the general surroundings a pschological cooling effect.

The color of lights used thruout the house has a strong suggestive quality. For instance, an amber or red light is associated with warmth, while blue or blue green light gives a sensation of coolness.

This principle of the effect of colored light may well be employed in the motion picture theatres during the hot summer months. By changing the lights in the lobby to a pale blue or blue green (this may be accomplished by simply dipping the blubs once or twice in a light blue or blue green solution) the general effect will be of coolness. This serves to suggest the coolness which may be found within the theatres. The lights under the marques should be treated in the same manner.

The "Daylight" Mazda lamps for use in signs will give a suggestion of the desired effect and may be used to good advantage for the evterior sign illumination.

It may not be found advisable to follow the particular plan of colored illumination thruout the auditorium as here we must first consider the harmony of the interior. The auditorium may be brightened up by using summer chair coverings.



These views tell how C. Sharpe Minor, the talented artist of the Wurlitzer Organ Co., was received on Broadway at the Rialto theatre where he gave a special number explaining the fine points of the new Wurlitzer organ. This act was received with the greatest of enthusiasm by the audien

CAPTURE *the* FLOATING AUDIENCE



Grey Matt glazed Terra Cotta — EDGAR P. MADORIE, Architect

THE 12TH STREET THEATRE
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How to capture that 35%? A hard question to answer. But this is certain: if there are two or more theatres near one another, all showing bills of equal merit, the theatre that offers the most inviting front will consistently draw the largest crowds.

Whether your frontage is large or small, it pays to capitalize into attractiveness every square foot of it. The 12th Street Theatre has small frontage, yet it succeeds in looking extremely inviting. Architecturally, it centers attention around the entrance doorway. The rest of the facade is made interesting by a discriminating use of ornament on plain surface—beautifully modeled bas-reliefs at the top, and rich-looking decorative mouldings—all in Terra Cotta.

This material is ideal for facing theatre buildings. It permits the use of fine design at moderate cost—and offers unlimited scope in form and color. And when Terra Cotta is used, maintenance cost is negligible. Highly fire-resistant and weather-proof—Terra Cotta is easily kept clean and bright by an occasional washing with soap and water.

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Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

The Aperture

The standard aperture is a rectangular opening 0.6795 inches high and 0.906 inches wide. The aperture plate across which the film moves must, for best efficiency, be located where as much as possible of the converging beam from the condensing lens will pass through the opening and at the same time be uniformly distributed over this area. In practice a light leam larger in diameter than the diagonal of the aperture opening must be used since the light near the edge of the beam is of somewhat lower intensity and shows color due to chromatic aberration from the condensing lens, and this part, constituting from 40 to 65 per cent, must therefore be intercepted. If the aperture plate were located at position *a* of Fig. 21 an unnecessary amount of the light would be wasted; if placed in position *b*, the unevenness of distribution in the beam would become noticeable. In position *c* the aperture is correctly placed for the condensing lens shown; the light passing through it is uniform throughout the open area; only enough is intercepted to leave the projected beam practically uniform in cross section.

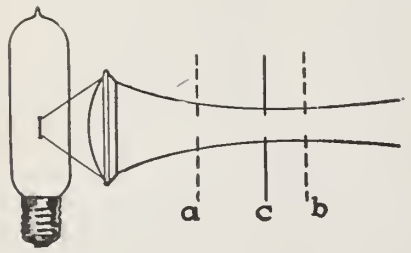


Fig. 21—Placing the Aperture—At position a considerable light is wasted; at b the beam is not uniform and a small part of the light is wasted; position c is the correct one for the prismatic condenser.

Projection Objective Lens

From Fig. 3 it will be seen that the projection lens consists of three elements, one of which is a cemented doublet. By combining suitable optical glasses in elements of proper thickness, surface curvature, and spacing, the units can be given the following characteristics:

1 Freedom from sperical aberration, providing good definition;

2 Flatness of field, which produces equally sharp images over the entire screen picture;

3 Freedom from chromatic aberration, eliminating colored fringes on the screen image;

4 Large diameter and free aperture, giving high screen illumination.

The commercial objective lenses are obtainable in two sizes, the "quarter" size or No. 1 lens of about 1½-inch free aperture, and the "half size" or No. 2 lens of about 2½-inch free aperture. The first three characteristics are most easily obtained in the No. 1 lenses and the longer focal lengths. But as shown in Fig. 21, the beam diverges rapidly after passing through the aperture, and to obtain maximum screen illumination the lens of larger diameter should be used. The curves of Fig. 22 show the relative amounts of light projected to the screen with objectives of the two sizes and the prismatic condenser of $4\frac{7}{16}$-inch diameter. In general, twice as much light is projected with the larger lens. Until recently the No. 2 lenses were not obtainable with the better corrections of the small size, but with increased skill in design and manufacture high grade No. 2 lenses have recently been made available by the principle manufacturers and these have essentially the same characteristics as the best No. 1 lenses. *These higher grade No. 2 projection lenses should be used for projection with MAZDA lamps.* They are at present obtainable for all focal lengths from 5¾ inches upward. These higher grade objectives are also available in the No. 1 sizes for the shorter focal lengths.

The focal length of the objective lens determines the picture size for a given throw (*page 206). With the width of the picture selected, the focal length of the required objective lens is given with sufficient accuracy for practically all purposes* by the approximate formula:

$$\text{Equivalent focus (in.)} = \frac{\text{Throw (ft.)} \times 0.90}{\text{Picture Width (ft.)}}$$

The throw is measured from the center of the objective to the screen; the formula applies for an aperture of standard size.

applies for an aperture of standard siz

For a given throw, increase in the picture area decreases the average screen illumination but not proportionately since a larger amount of light is transmitted by projection lenses of shorter focal length. The data of Fig. 24, page 20 show the effect of change in picture width on the screen illumination for a 30-ampere

(*Continued on page 206*)

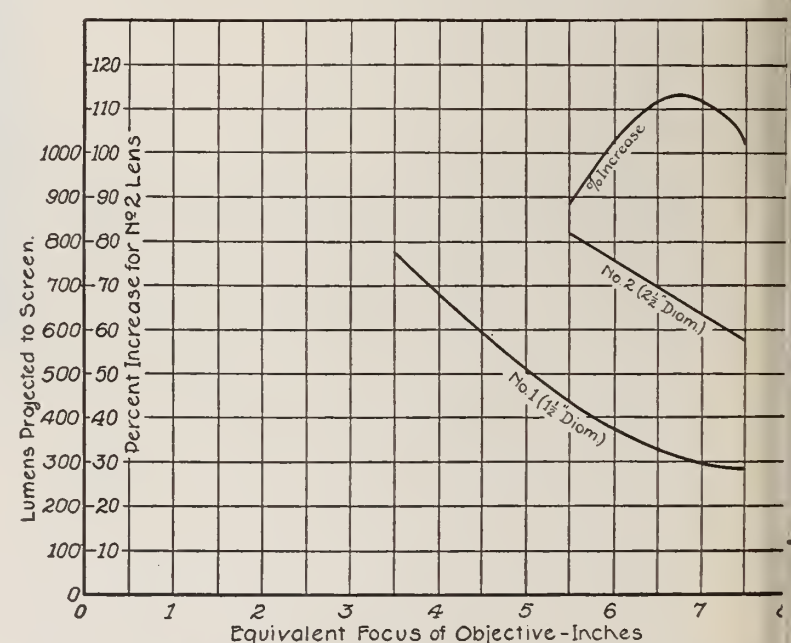


Fig. 23—Light flux projected to screen when the 900-Watt, 30-Amper Mazda lamp and the prismatic condenser are used with the No. 1 and No. projection lenses of various focal lengths. Beam unobstructed by rotar shutter or film.

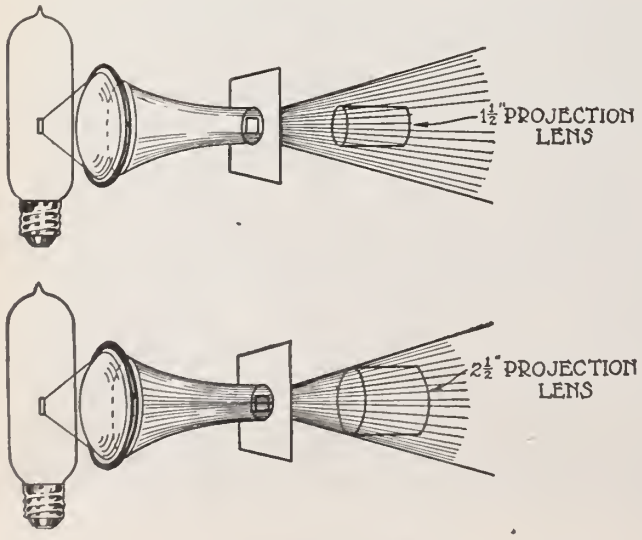
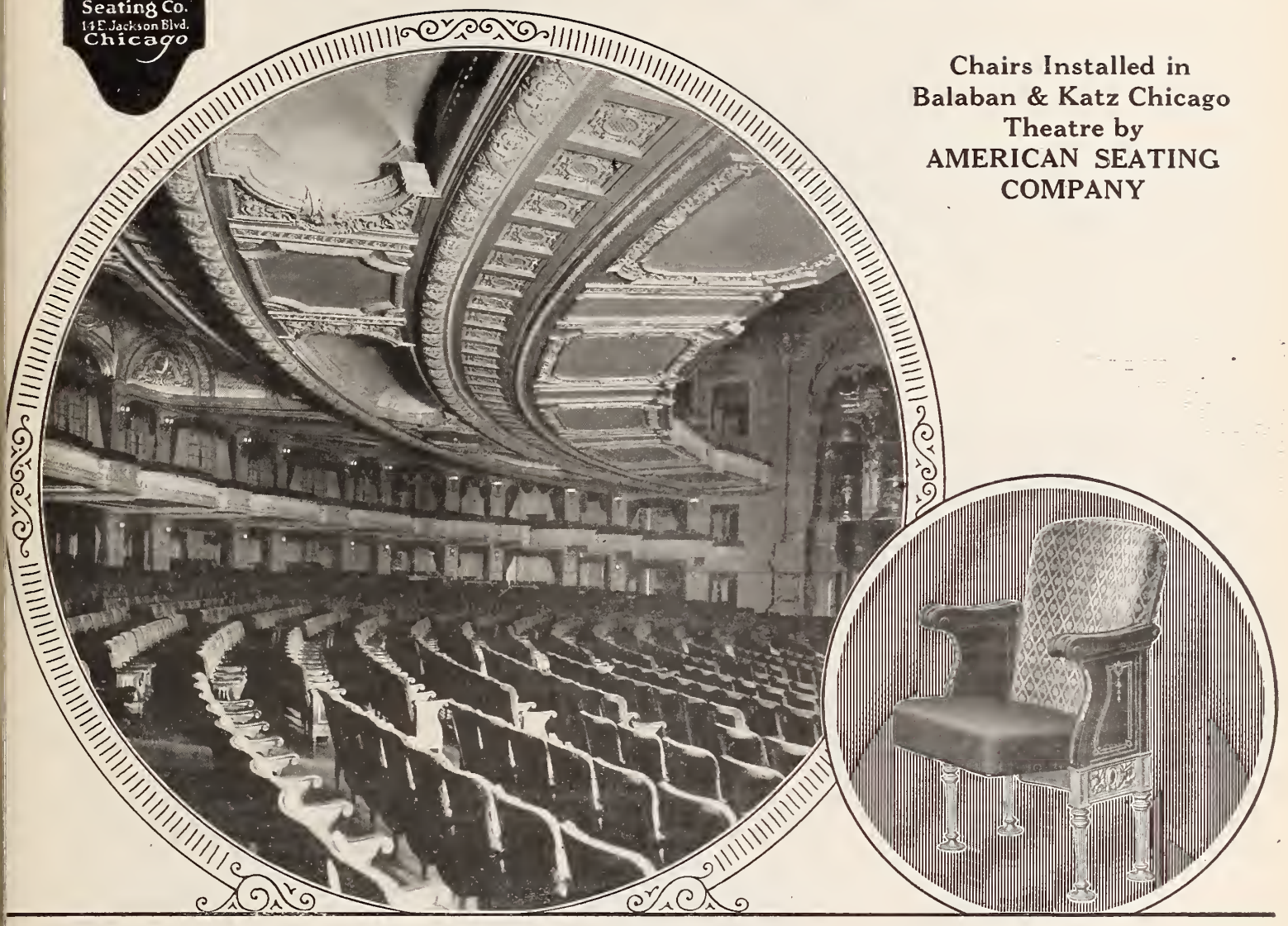


Fig. 22—The cross-section of the beam at the position of the objective lens is so large that the No. 2 objective lens utilizes twice as much light as does the No. 1 lens.

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Chairs Installed in Balaban & Katz Chicago Theatre by AMERICAN SEATING COMPANY

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Our Theatre Engineering Seating Department will be glad to consult with any theatre owner or manager on new installations or renewal of old. We can show you without obligation how your theatre can "cheat old age" and revive its youth for further years of service.

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10 E. Jackson Blvd.

PHILADELPHIA
Room 705, 250 South Broad St.

N. A. M. L. FORUM

(*Continued from page* 204)

Mazda lamp and the prismatic condensing lens.

To determine a desirable size of picture it is necessary to give considerable to maximum and minimum limitations determined by the angle which the picture subtends at the eyes of those in the front seats and those farthest away from the screen. Observations indicate that under usual conditions the picture appears too small if its width subtends an angle of less than about nine degrees, and, on the other hand, it cannot be viewed with comfort by those at the front of the house if it subtends an angle of more than about 45 degrees.

Dear Sir:

Inclosed find a small portion of end of one reel of a feature. There were about 60 punch holes in all. I see there are a great improvement in the films I get now and hope it will keep up. I have two Simplex and have the Mazda lamps 900 watt and Gold King screen. Am getting good projection. I did have some trouble with my light on the screen. It had yellow streaks in it at first but if you will put a piece of white card in front of the aperture plate but first close lamphouse dowser and then turn the reflector to one side and adjust lamp filament on aperture plate to right size, and then turn reflector filament close to aperture plate, and turn it up to the same size as the filament of the lamp and turn and spot it on the aperture plate between the filament of the lamp, with a little work you will get a good clear light on the screen. Hope this will help some one.

Will close now and ask you to please send me some labels.

Very truly yours,
C. R. Yockstick, No. 1599,
Jewel Theatre,
Harleyville, Okla.

Dear Sir:

My projection is coming along just fine. I am still trying to live up to the pledge of the N. A. M. L. My ideal of the best way to keep good film is not to curse the film exchange but to look after a film as if you were going to have to run it always. I am quite sure that no exchange is going to tear up a print. It means money to them. I don't think that they want any projection to tear film up. If any projectionist does not take care of a print they soon find it out and send him an old one if they have it.

I find a lot of film with bad patches. So many

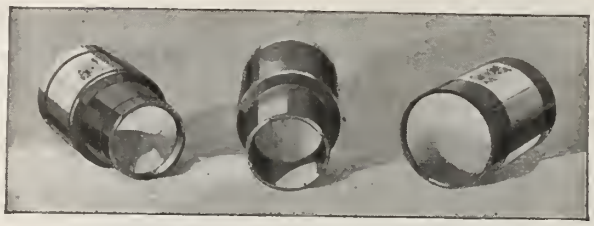


Fig. 25—Typical high grade No. 2 objective lenses

projectionists do not know how to make a patch and do not care. Some projectionists in making a patch cut off about two or three feet of film. I do not see their idea. I don't think they do either. I have received several prints where they put at least thirty different kind of punch holes. I do not know what the idea is unless it is to show their pretty punches or they just want to punch something. Some do not use punches or do not patch them so they take a pair of scissors and cut a big hole. What is the use of all this? Why not take good care of the print you have.

I am sending 25c. for a new membership button.

Faithfully,
Truman Stephens, No. 1701,
Box 94,
Gorman, Texas.

Dear Sir:

Dear Editor:

I am sending in my application for membership to the N. A. M. L. also 25c. in in stamps for membership button.

Sincerely,
William Snapp,
Princess Theatre,
St. Charles, Va.

Dear Sir:

Received the supply of labels some time ago and I'm really ashamed of myself for not writing and thanking you for them. But I have been busy and thought I would wait until my button came then thank you for them both.

The button came okay and I cannot tell you how pleased I am with it. I think they are "swell."

I know of an operator who does not know a lamphouse from a re-wind who is holding down a job that a projectionist should have. He is a disgrace to the motion picture industry because he puts on "rotten" shows and *does not want to do better.*

Do you suppose it would help any for me to write you about this fellow and have you publish the letter? I either want to see him "sent back to the farm" and the position given to a good projectionist who has not a job, or get him interested in his work. I hate to knock, but if I do, don't you think it will help? Shall I write?

Hoping to hear from you soon, I remain,
Truly,
Clyde Edmondson, No. 1126,
Perry, Iowa.

The Forum would be very glad to hear from you on the subject you mentioned, Brother Edmondson.—Ed.

Dear Editor:

Please find enclosed 25c, in stamps, for which please send me one of the new membership buttons. My number is 778.

We are opening a new Theatre here on May 1st. I have been out of the game for some time but will soon be back at it. Also will ask that you please send me a supply of labels to put in the film cans.

Thanking you, I am
Very truly yours,
Eugene Kretzinger, No. 778,
Chestnut, Ill.

Dear Sirs:

Enclosed find twenty-five cents in stamps for which please send me one N. A. M. L. button.

Thanking you and wishing the League a success,

Very truly yours,
C D. Maddox, No. 1630,
Archer, Fla.

---

* The exact formulae are:

$$EF = \frac{1 + 13.25W}{12T} \qquad T = \frac{12}{EF}(1 + 13.25W \qquad W = \frac{EF}{0.906T} - 0.0755$$

Where EF = Equivalent Focus (inches) T = Throw (feet) W = Width of picture (feet).

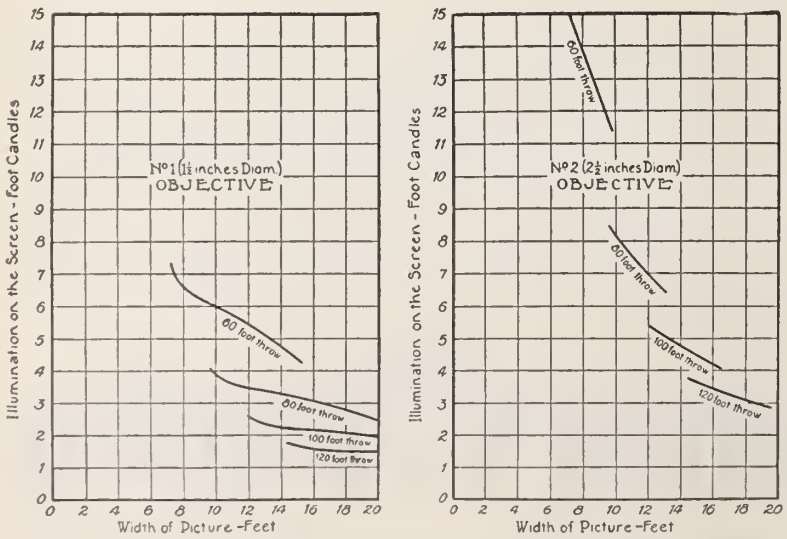


Fig. 24—Variation of screen illumination with picture size for 900-Watt Mazda lamp and prismatic condenser. Beam unobstructed by rotary shutter or film.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

New members, when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button.

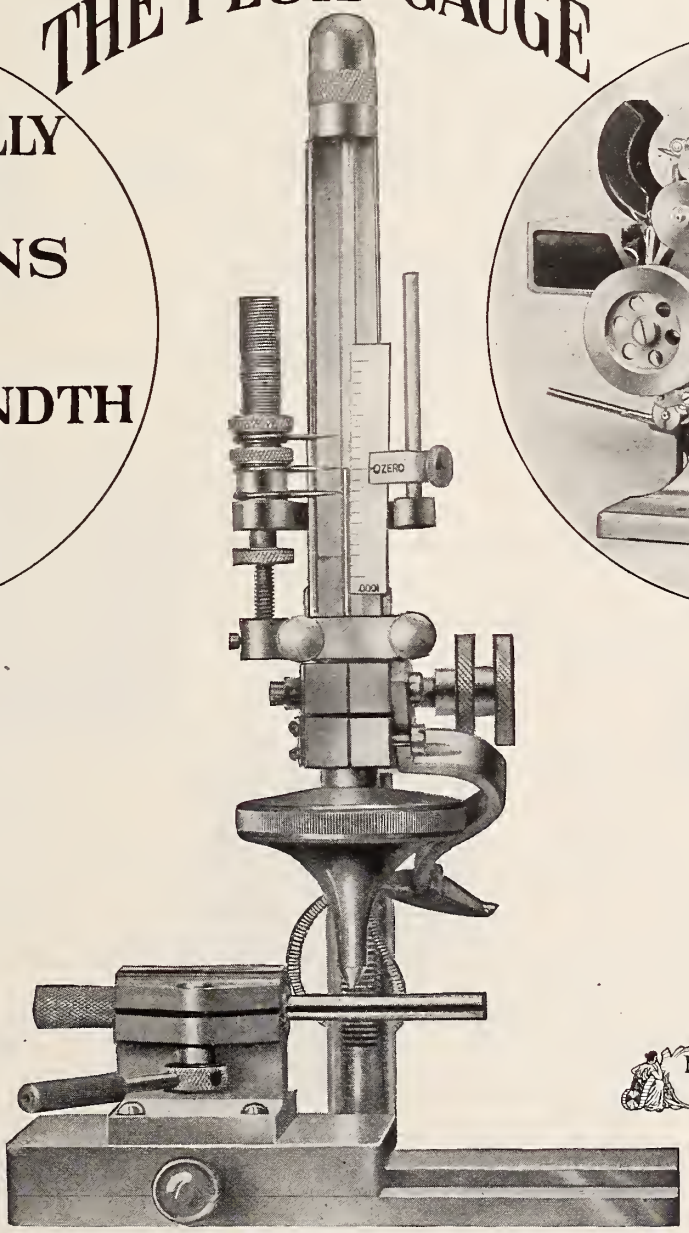
SILENTLY GUARDING AGAINST ERROR

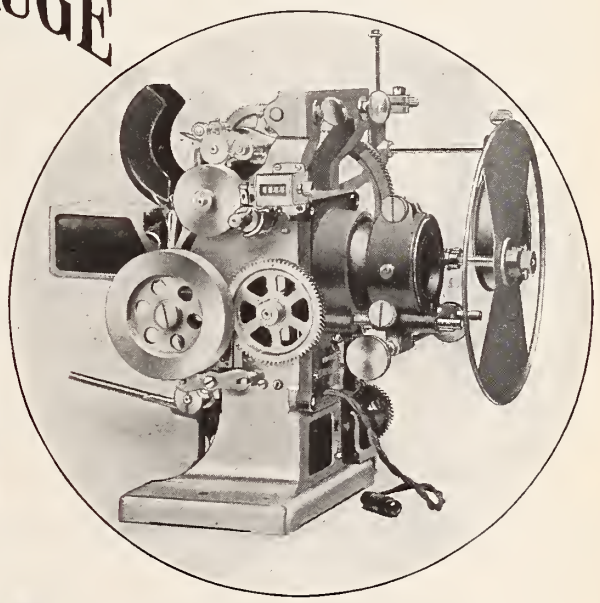
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ACCURACY

Simple Mechanical Movement For Lobby Attracts Attention and Business

NOTHING attracts more attention in a lobby than a mechanical or moving display.

Frank H. Burns of the Beacham theatre used a lobby display which embodied considerable action and which brought him, he claims, twenty-five per cent. additional business. This display was tied up with the picture "Across the Continent." Mr. Burns in a letter to Mr. Stewart of the Southern Enterprises, Inc., says:

"Used your suggestion for the mechanical lobby display and it is a knockout. Built this "Continent Race Track" about eight feet long and had small car on top. Used small motor to make "continent" move under car. This made wheels of car turn and the whole effect was great. Caused more attention than anything we have done for a long time. . . ."

The actual construction of this apparatus is very simple and the cost of material is negligible.

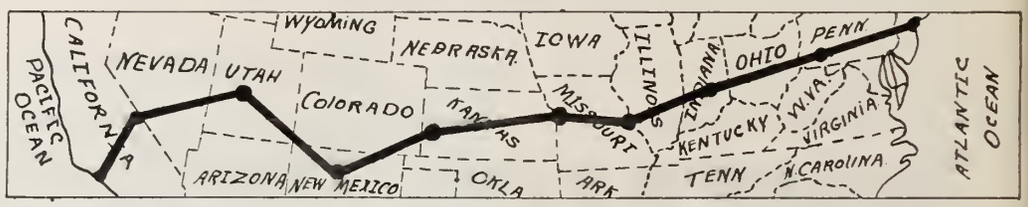
The following instructions should enable anyone to construct this display for "Across the Continent."

Make a canvas belt about 2½' wide x 14' long. On this have painted a strip of the map of the United States, with a wide road laid out from coast to coast. Fasten the two ends of the belt together and place it over two wooden rollers held the proper distance apart in a wooden framework. Connect by pulley and belt to a small motor.

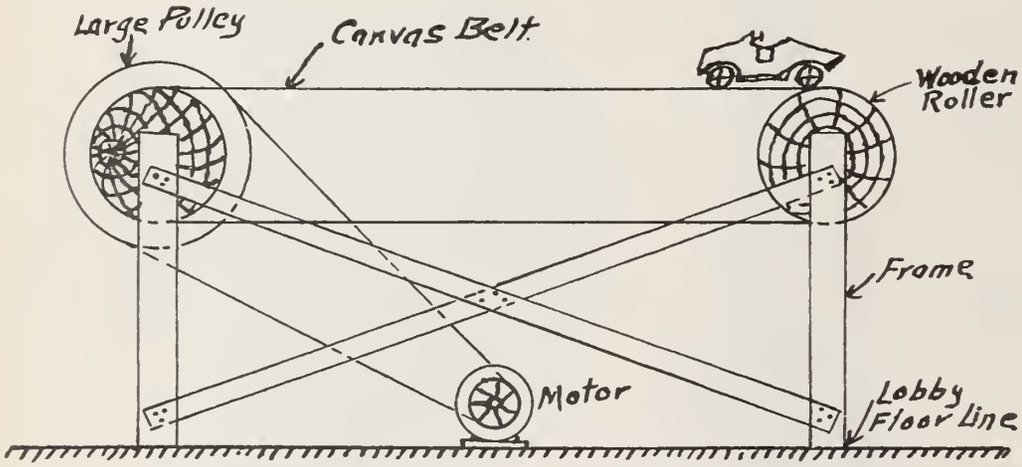
Place a toy racing automobile on the belt, wired to make it stand still. Then when the motor is turned on the belt will revolve under the auto and the "continent" will pass across before the eyes.

The change points, shown on the accompanying sketch, but not named are: Jersey City, N. J. (start); Pittsburg, Pa.; Indianapolis, Ind.; St. Louis, Mo.; Kansas City, Mo.; Fort Dodge, Kan.; Albuquerque, N. M.; Salt Lake City, Utah; Needles, Cal.; Los Angeles, Cal. (finish).

These cities are the change points for the race in the picture and should be named on your belt map. Also the different states should be colored to make this map as realistic as possible.



The design used on the canvas belt for the mechanical device used in giving action to the lobby display of "Across the Continent"



Drawing showing the construction of the lobby display which embodies action and novelty

Cumberland's New Vaudeville and Picture Theatre

Mr. Thomas Burke, manager of the Liberty theatre, announces that Cumberland, Md., is to have a new vaudeville and motion picture theatre. It is Mr. Burke's intention to make a first class picture and vaudeville theatres out of a house originally intended to be a nickel theatre and toward this end $20,000 will be spent on repairs and remodeling on the Liberty theatre. The stage will be 25x50 and will be able to handle six vaudeville acts in addition to first run pictures. Work will be started on the new theatre in a few days, the construction of which is in the hands of local contractors.—Barnett.

Theatre Being Built in St. James, Manitoba

Construction is well under way on the new moving picture theatre in the St. James district of Manitoba, Canada. The new house will seat 1,000 and cost in the neighborhood of $50,000, it is announced. The building has a frontage of 48 feet and a depth of 125 feet and will include stores on each side of the entrance, with a billiard parlor in the basement. Theatre is on Portage avenue near Parkview street.

Marberry to Open New Theatre

The new theatre, recently erected by Ivy Marberry, in Vienna, Ill., opend on July 1st. The theatre seats 300 persons, and will show three nights weekly.

Steinstraw Rebuilding Theatre

Mr. Stienstraw is rebuilding his theatre in Meadowlands, which burned down about a month ago.—Wheeler.

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Eventually, every picture theatre in existence will use a screen scientifically prepared — and, because of its superior merit, Minusa will be the most in evidence.

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removes the uncertainty of one man obeying another's signals and keeps the program moving on schedule time. In fact, the necessity for having a second man is eliminated, and the saving in his wages will quickly pay the cost of installation.

R-W Electric Operators have long been in general use and are giving the utmost satisfaction, If you intend to build or remodel, write today for booklet showing installations and giving full particulars of this time and money saving device.

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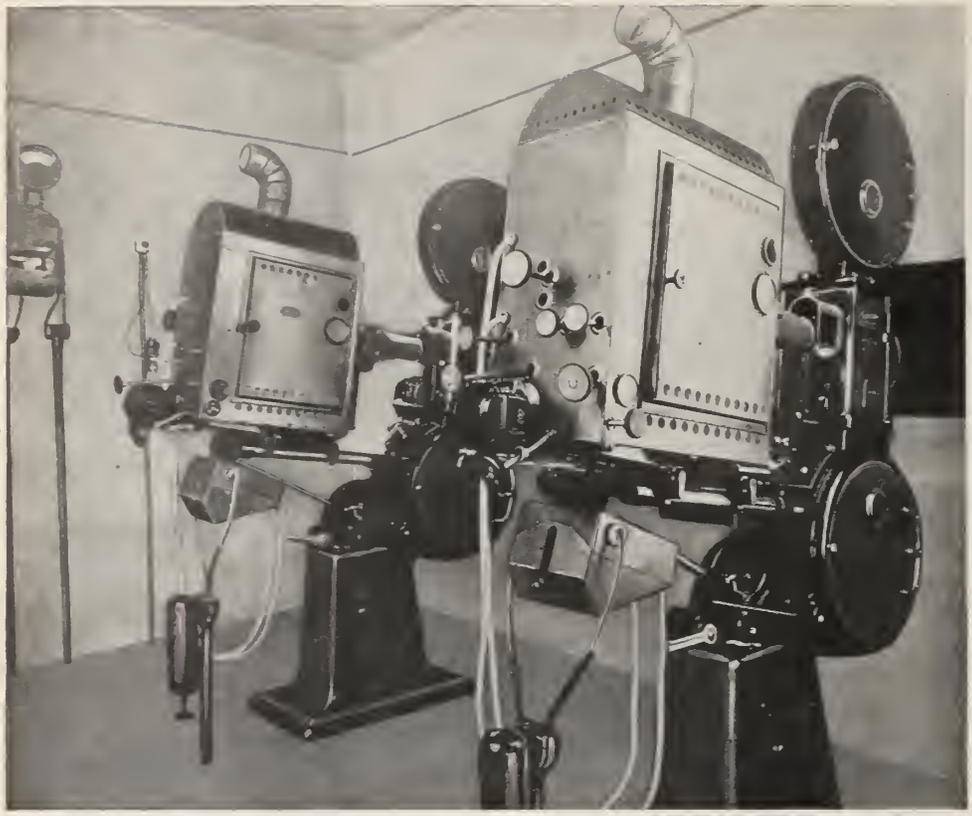
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EVERY
Theatre Owner
and
Projectionist
SHOULD READ

Editor Abbott's Article
MOTION PICTURE NEWS
Issue June 10th, page 3165
Also Article
Issue May 27th, page 2978
"PREVENTING FIRES IN PROJECTORS"



Booth of the Majestic theatre, Sheboygan, Wisc., which is now one of the most modern and completely equipped in the State. Three new Motiographs, equipped with the new De Luxe Arc Lamp and Arc Striker, also the new De Luxe Arc Control have been installed and a fifty ampere Rotary Converter is used. H. E. Friedrich is manager; Orris Keuther, chief projectionist, and Albert Wesener is assistant projectionist

Cincinnati Motion Picture Co. Predicts Good Business

The Cincinnati Motion Picture Company, the wide-awake supply concern in the queen city, states that the supply business is on the up grade in the territory, and some live advertising which they have been running in the daily press has stimulated their business materially.

They report the sale of six Motiograph De Luxe Projectors during the week ending June 17th, and have a number of live prospects on hand.

"Put ginger into your salesmen and advertising behind them and they will get the business," according to managers of the Cincinnati concern.

Construction Delayed Six Months Started

After a delay of more than six months, actual construction work has begun on the finest and largest theatre in the state of Kansas, the new Electric theatre, Kansas City, Kans., which will cost $520,000. It will replace the present Electric theatre, which now is being razed and will be operated by the same company, the Brubel Brothers of Kansas City, Kans., who operate theatres in Springfield. Mo., St. Joseph, Mo., Joplin, Mo.

The new building will have a seating capacity of 2,500 and will have every modern device and improvement in theatre construction. When completed, the building will be 90x125 feet, with a balcony carrying clear across. The new house, located at 646 Minnesota avenue, will have an outside frontage on Minnesota avenue, 75 feet wide and 54 feet in height.—*True.*

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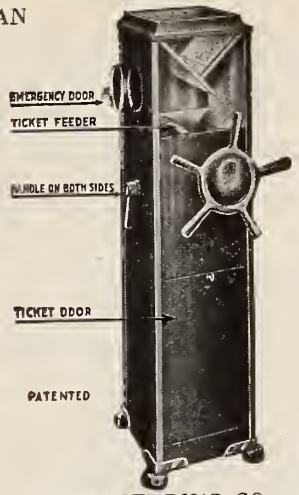
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Addressing *Printing*

City and Country Theatres

(*Continued from page 201*)

The essential features necessary to make a theatre comfortable and attractive are relatively few in number, but each is an "essential."

The presentation of the picture on the screen is of first importance. An exhibitor may show the very best of pictures and find that all the effectiveness of the acting, fineness of the art of photography with its attention to details, depth and high lights are lost to his audience through defects in the projection. There is no reason for any theatre having anything but the criterion in projection. In fact, ordinary business judgment should point to the absolute necessity of this feature.

To thoroughly enjoy a picture the patrons must feel themselves transferred into the very action and atmosphere of the plot. Yet many exhibitors defeat this very end through imperfections in the presentation of the picture on the screen. Imagine the distraction caused through an unsteady picture or misframes and patches in the film. Again, low or uneven illumination produces a constant strain on the audience in the effort to follow the action and detail.

No one element has a greater determining factor in the success of a theatre than perfection in the screening of the picture. It is in this most important element of the modern theatre that the small theatre can well equal the city palace.

How many exhibitors today are missing the splendid opportunity of both pleasing their regular patrons and of attracting an additional summer clientele thru ventilation? Ventilation is a modern improvement that is rapidly being adopted by a large percentage of the theatres. Imagine the exploitation possibilities for a theatre that has an interior cooler by ten or fifteen degrees than the prevailing temperature.

The character of the seats also is of great importance. A seat should be so designed that the patron is rested rather than fatigued after the performance.

Then there are such additional touches as colored lighting, interior decoration, lobby displays and the like which add very materially to the general atmosphere of the theatre.

It is the physical comfort of the patron that is of the utmost importance to the small town theatre today. At all houses may be shown within a short range of time, the same picture. It therefore rests with the exhibitor to cultivate his clientele through their physical comfort. By modernizing his theatre, the exhibitor is not only attracting greater patronage but is also helping the motion picture industry in general.

Business Offerings

MANAGER AT LIBERTY—32 years old; experience, 8 years; live wire, hustler; open for a proposition. Go anywhere. Manager, care of Motion Picture News, New York City.

SPECIAL OFFER—100,000 Roll Stock Tickets, $15.00. All denominations, assorted colors. Best grade stock. Check with order. Movie Supply Company, 844 South Wabash Avenue, Chicago.

WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

FOR SALE—We have just bought out the entire equipment of three moving picture theatres and offer for sale at exceptionally low prices: 1,800 Opera Chairs; 2 Simplex, 2 Powers and 2 Motiograph De Luxe Motor Drive Projectors; 1 Powers and 1 Motiograph Hand Drive Projectors; 1 Cosmograph Portable Projector; Rheostats, Wall and Ceiling Fans, Screens, Lobby Display Frames, Booths, Ticket Choppers, Ticket Boxes, Ticket Machines, Fire Proof Film Boxes, Motors, Acme and Enclosed Rewinds, Coin Changers, 18 Pyrene Fire Extinguishers, 12 Safandshur Fire Extinguishers, Electric Heaters, Ventilating Fans; Bell & Howell and Fort Wayne Compensarcs; Rubber and Leather Matting, Spotlights, Stereopticons, Film Shipping and Carrying Cases, Theatre Clocks, Disinfectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

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Remarkable opportunity for motion picture theatre! Fotoplayer in perfect condition; gives complete orchestral reproduction; played by hand or from double-tracker player piano; provides excellent picture music at minimum cost. Music continuous—no pauses for rewinding—can be changed instantly to fit the scene. A chance to make your music, as well as your films, a source of steady profit! Terms, if desired. Satisfaction guaranteed. Write for full description.
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(*Distributed on State Rights*)
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Hearts' Haven	Special Cast	Hodkinson	6 reels	
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York, The	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	5 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	A. B. Warner	R-C (Reissue)	5 reels	
Sonny	R. Barthelmess	First National	7 reels	
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib.	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	5 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
One-Eigbth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meigban	Paramount	6 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
Sonny	R. Barthelmess	First National	6 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed and Burning	Hoot Gibson	Universal	5 reels	
Trooper O'Neil	Tom Mix	Fox	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Cheerful Credit	Brownie	Universal	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
For Love of Money		First National	2 reels	
Fresh Start, A		Educational	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Just a Minute	Eddie Lyons	Arrow	2 reels	
Keep Moving	Eddie Lyons	Arrow	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Speed 'Em Up		Universal	2 reels	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Wise Duck, The		Fox	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes.**	**Apr. 1**
Algeria, The Ancient (Scenic)	Prizma	1 reel.	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	**Truart**	**1 reel.**	**Apr. 22**
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel.	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel.	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi.	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels.	May 27
Bridges of New York (Kineto Review)	Hodkinson	1 reel.	May 6
Call of Courage, The (Drama)	Universal	2 reels.	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes.	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Death Trap, The (West. Dr.), Tom Santschi	**Pathe**	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels.	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels.	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels.	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel.	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel.**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	**15 epis'des.**	**Apr. 15**
Good Things of Life (Novelty)	**Wid Gunning**	**1 reel.**	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler.	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	**2 reels.**	
How to Grow Thin (Novelty)	Educational	1 reel.	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels.	
Japan, the Garden of the East (Scenic)	Kineto	1 reel.	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels.	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes.	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels.	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels.	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels.	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels.**	
Magic Gems (Study)	**Prizma**	**1 reel.**	
Matching Wits (Drama), Art Acord	Universal	2 reels.	
Missing Men (Drama)	Educational	1 reel.	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels.	May 20
Musselfish Shell, The (Novelty)		1 reel.	
My Country (Scenic)	Educational	1 reel.	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		**Feb. 11**
Old Moose Trails (Scenic)	**Educational**	**1 reel.**	
Opossum, The (Novelty)	Pathe	2 reels.	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel.	
Pelican Island (Scenic)	**Truart**		
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels.	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel.**	**Mar. 25**
Quaint Holland (Scenic)	Educational	**2 reels.**	
Raid, The (Drama), Neal Hart	Universal	2 reels.	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels.	
Rome (Kineto Review)	Hodkinson	1 reel.	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels.**	**Nov. 26**
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	**1 reel.**	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes.**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels.	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel.	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel.	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel.	Apr. 29
Sunbeams (Study)	**Prizma**	1 reel.	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels.**	
Terror Trail (Serial), Eileen Sedgwick	**Universal**	**18 episodes.**	
Thrills and Spills (Novelty)	Educational	1 reel.	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Too Much Overhead (Educational)	**Educational**	**1 reel.**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels.	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels.	
Trickery (Drama)	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel.	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels.	
Verdict, The (Drama), Eddie Polo	Universal	2 reels.	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel.	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel.	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel.**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	**Pathe**	**15 episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels.	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels.	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Reviews of Latest Short Subject Releases

" Ten Seconds "

(Century-Universal—Two Reels)

THIS comedy starring Lee Moran centers around a prize fight in a ring with rubber ropes. The gags and incidents are of a familiar brand. You follow the comedian as he attracts a crowd through a bottle on his hip. A rubber tube is used to syphon a good part of the liquor which they discover in the end to be brass polish. When this is over with, Lee removes his high hat and puts on his chauffeur's cap and polishes the car. This follows with his driving the girl to a party, the chief attraction of which is a prize fight.

The champion is peculiarly affected with a weakness. He is unable to control his emotions whenever "Where is my Wandering Boy Tonight?" is played on the violin. The girl, however, goads Lee into entering the combat. He is saved by the bell on several occasions and the rubber ropes rescue him from biting the sawdust. It is when the familiar song is played on the fiddle that Lee exerts just enough strength to score a knockout. It is fair entertainment and provides a hearty laugh here and there.—*LAURENCE REID.*

" Punch the Clock "

(Hal Roach Comedy—One Reel)

THIS comedy introduces Snub Pollard as the funmaker. He is asleep in front of the factory for fear of being late when the whistle blows in the morning. His rest is interrupted by the cop on the beat and then his troubles start. The plot switches to a jealous husband who finding a letter addressed to his wife goes out gunning for the romantic correspondent. The frightened masher encounters Snub and the latter takes to his heels. This brings out the familiar chase.

Most of the comedy is humorous because of the situations which link Pollard and the wife together. He is unable to escape her presence. Eventually he reaches his office and discovers a sign tacked on the door, which reads: "Closed on Account of Jesse James' Birthday." The piece is conventional but speeds through with sufficient gags.—*LAURENCE REID.*

Urban Movie Chat No. 22

(Hodkinson—Two Reels)

THE fair sex will be particularly interested in seeing Nina Wilcox Putnam illustrate how she reduced fifty pounds in seven months and assert that any woman can do the same by avoiding certain foods. This offers a glimpse of the celebrated author in her own home. The balance of the short subject is composed of views depicting how hemp, from Manila, is received upon the Pacific coast, following its travels until it becomes full-fledged rope. "Magnolia Gardens," a spot in South Carolina which has been the subject of much admiration, is shown in picturesque detail. Then a skip to the extreme of showing a rooster perched upon the topmost peak of a Fifth avenue building, looking over the sights of Fifth avenue, New York, concluding with views showing different animals in captivity, with their characteristics accurately described by the camera, informs, in interesting fashion, things it is well to know about the reindeer, the tapir, polar bear, Peninsula bear, sea lion and otter.—*LILLIAN GALE.*

" Sherlock Holmes " Series

(Educational—Two Reels)

A PROMISING series of detective stories from the renowned pen of Sir Arthur Conan Doyle, produced by the Stoll Picture Productions, London, England.

First, "The Devil's Foot." Sherlock Holmes is enjoying much needed vacation accompanied by his friend and physician, Dr. Watson. Reminded that he is due for a rest Holmes agrees, but is thrown immediately upon trail of crime.

Watson, intent upon securing directions to nearest inn, goes to door of country house. No response to his knocking. Glancing in at the window he sees three forms, rigid as if petrified, calls Holmes and they find a triple murder, but with no signs of violence. Sherlock loses no time and in the end discovers a poisonous gas has been used to exterminate the three, whose death would leave enormous properties to scapegoat brother. The "Devil's Foot" gas is a discovery of a tropical explorer, who accidentally explained its mysterious effect to the murderer. Sherlock drives the man whose cleverness might have outwitted any ordinary detective, to justice with his usual professional ease and deductive powers.

Second, "The Dying Detective" is also a poison case, one wherein Sherlock assumes being the victim of inoculation from germs carrying fatal contagion in order to ensnare murderous chemist responsible for death of a Scotland Yards man who was inoculated and died from the dread fever. In clever ways and means identified with Holmes, instigator of crime is taken in clever trap.

Both are interesting, well acted, mystifying and evidence good direction. Not too well photographed. Long enough to complete each story, short enough to remain interesting.—*LILLIAN GALE.*

Real Giant for "Jack and the Beanstalk"

ALF GOULDING, Baby Peggy's director has started production on the second fairy tale to be made by Century: "Jack and the Beanstalk." The first of the series was "Little Red Riding Hood." An entire series of well known fairy tales will be produced according to Julius Stern, president of the company.

Goulding, after several experiments with faked giants made up his mind that only the real thing would suit him and he found a successful applicant no further off than in Venice, California. Jack Erlich is his name, and though only fifteen years old he weighs 237 pounds and stands 7 feet 3 inches. Young Erlich came from Houston, Texas and sought the climate of Southern California for his health.

Atlantic Enterprises Strengthens Staff

Following out a policy of aligning with it only those men whose records warrant a belief in their power to produce results, Atlantic Enterprises Inc., announced this week that Richard A. Schwartz, one of the most widely known and successful amusement men in the East, had joined the company in the capacity of General Manager.

Schwartz brings to Atlantic Enterprises Inc., the fruits of twelve years experience in the promotion and direction of amusement enterprises.

Hardly less interesting is the announcement that Don Bartlett has been signed as Production Editor. Bartlett, like so many other successful authors, scenarists and editors, is a former newspaper man having been for years a Washington correspondent. Joining Paramount in 1915 as publicity manager of the New York exchange, he was subsequently Advertising Manager of Triangle, Assistant Scenario Editor of the Triangle Yonkers studio, Assistant Publicity Manager of Vitagraph, for three years Production Editor of Vitagraph, and Assistant Production Editor of Famous Players-Lasky.

Phil Goldstone Plans Lively Season

Phil Goldstone's plans for the coming season are the most extensive of his career.

Following his special production "Deserted at the Altar," he will produce three more specials along the same lines, selecting the best stories and titles on the market that offer exploitation possibilities for the independent showmen.

Goldstone has just completed his first series of six Richard Talmadge productions and for the coming season will make eight special pictures with this coming star.

Franklyn Farnum will shortly complete his first series of six comedy, dramas, westerns, for his seassons market. These pictures are a new type of westerns.



Scene from "Rough On Romeo," with Paul Parrott. A Pathe-Roach comedy

"Padded Serial Must Go"

Chapter Plays Will Be Produced in Their Natural Length, Says Laemmle

FOR the first time in the history of serial production, chapter-plays will be filmed without recourse to padding, says Carl Laemmle, president of the Universal Film Manufacturing Co. Serials will be of no prescribed length—if there is only material enough for six episodes, they will be produced in six episodes; if there is sufficient "meat" in the script for ten or twelve episodes, they will be produced in those lengths. Next season's chapter-plays will be adapted from better scenarios, and will star actors and actresses with feature following, he promises.

"I firmly believe the sooner we make our chapter-plays conform strictly to the unpadded value of the story," he said prior to his departure for Europe last week, "the better it will be for the industry in general. Years and years of experiment have convinced the magazines that serial stories running longer than six installments are not wanted. They lose their force. The same is true of chapter-plays.

"No story I have ever read was strong enough to carry for eighteen weeks—magazines no longer even attempt to find such material. One of our greatest difficulties has been to find good serial stories. We have rejected hundreds of submitted scenarios because they did not contain material enough for eighteen episodes. Making short serials will revolutionize the production end of the industry and throw open a brand new field for serial material to us. In future, when we make a serial," he continued, "we shall eliminate all 'hokum.' Chapter-plays will be made in their natural length, and if we film a classic in episode form, it will be the original story without one foot of extraneous material injected to obtain footage."

Lloyd Heads Pathe Releases

Comedian in "A Jazzed Honeymoon" Tops Strong Collection of Short Subjects

PATHE Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of July 9th will be headed by the latest Harold Lloyd reissued one-reel comedy, "A Jazzed Honeymoon," and the new Pathe Playlet, "The Little Diplomat," starring Baby Marie Osborne. "A Jazzed Honeymoon," shows Lloyd as the groom, Bebe Daniels as the bride, and "Snub" Pollard as the purser aboard a steamship.

"The Little Diplomat" presents Baby Marie Osborne in a Pathe Playlet re-edited to three reels from a former feature success. A splendid cast is seen supporting the little star, including Betty Compson, Sunshine Sammy, Jack Connolly, William Welsh, Lydia Knott, Murdock MacQarrie, Maida Vale and Al MacQuarrie.

"In the Doorway of Death" is the title of the fourteenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchinson.

"The Stone Age" is the latest Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini and Noah Young playing prominent roles.

"Crime in a Big City" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"The Late Lamented" is the title of the current Rolin Comedy.

Big First National Productions Under Way

THE Talmadge sisters and John M. Stahl are busy on new subjects for release by First National. "The Voice from the Minaret," adapted from the novel by Robert Hichens, is Norma Talmadge's new subject Upon the completion of "The Voice from the Minaret," Miss Talmadge will start a screen version of "The Garden of Allah." Frank Lloyd will direct both these pictures.

"East Is West" is the new production now under way on the Coast in which Constance Talmadge is presented as the star in the role of Ming Toy. Edward Burns plays the part of Billy Benson. Fred Warren appears as Lo Sang Kee, and Frank Lanning as Hop Toy. Warner Oland has the part of Charlie Young. Nigel Barrie, Nick de Riux and Jim Wang are also in the cast.

John M. Stahl has begun work on "The Dangerous Age" an original story by Frances Irene Reels, author of "The Woman in His House," and "The Song of Life." Ruth Clifford has been engaged for one of the leading roles. J. G. Hawks and Bess Meredyth collaborated with Mr. Stahl on the scenario.

Paul Parrott Comedies Proving Popular

There is increasing evidence, reports Pathe, that exhibitors find Hal Roach Comedies profitably enriched by the one-reelers featuring Paul Parrott. This loose-legged comedian has already been distinguished in newspaper reviews as the "Doodlewit of screen comedy." That Paul Parrott lives up to this grotesque title better than ever in late Pathe releases each successive screening has shown for itself.

Harry Carey Starts His Second F. B. O. Film

Harry Carey's second production for release through the Film Booking Offices of America, is now in production. It will be a screen version of Eugene Manlove Rhodes' story "Good Men and True" which several years ago was one of the most popular books of the season.

Carey will be supported in this picture by Vola Vale, Tully Marshall, Noah Beery, Charles Le Moyne, Billy Elmer, Helen Davidge and Helen Gilmore. Val Paul is again Mr. Carey's director.

Serials Fatten Receipts Is Pathe Claim

That serial thrills are box office fatteners of timely hot weather value, is again indicated, says Pathe, in a recent marked increase in the volume of bookings of all of its current chapter plays.

"White Eagle," with Ruth Roland, and "Go-Get-'Em Hutch," starring Charles Hutchison, are named as productions especially favored as business-getters for the dog days.

THE WILLIAMS PRINTING COMPANY, NEW YORK

EASTMAN POSITIVE FILM

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



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Hollywood, California



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MOTION PICTURE NEWS has an ALL-THE-YEAR-AROUND value to over 8615 Exhibitors owning 11,545 theatres.

They know it; and we can prove it!

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Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

THE Foremost Producers of The West Know the Value of Our Superior Service From the Camera to the Screen.

A Visit to Our Plant Will Convince You, Too.



Standard Film Laboratories

John M. Nickolaus — S. M. Tompkins

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Hollywood
6315 and 6943

Seward and Romaine Streets
Hollywood California

"Unlimited Facilities For Quality Work"

Why I Show Paramount Pictures

By
Andres A. Hainline
Illinois Theatre
Macomb, Ill.

Here are some of the Great Paramount Pictures You can Show Too

AUGUST

WALLACE REID in
"The Dictator"

MARION DAVIES in
"The Young Diana"

THOMAS MEIGHAN in
"If You Believe It, It's So"

BETTY COMPSON in
"The Bonded Woman"

MAY McAVOY in
"The Top of New York"

LUBITSCH production
"The Loves of Pharaoh"

SEPTEMBER

GLORIA SWANSON in
"Her Gilded Cage"

WILLIAM deMILLE'S
"Nice People"
with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye

RODOLPH VALENTINO in
"Blood and Sand"

"THE VALLEY OF SILENT MEN"
with Alma Rubens

"THE SIREN CALL"
with Dorothy Dalton

JACK HOLT in
"While Satan Sleeps"

CECIL B. DEMILLE'S
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

THE undersigned is one of the "back bones" of the industry, one of those small town exhibitors, in a village of 7000 located in the "Territory of Chicago." His one claim to "Movie Fame" is that he took over the old "Opera House" (and an up-stairs one at that), called it a Theatre, put on Paramount Pictures practically exclusively and disproved the claim that "people won't go up-stairs to movies." They will go "up-stairs" to see Paramount Pictures. But it is not the wonderful entertainment value of the productions nor the great national advertising campaigns conducted by Paramount that has made him a user of Paramount Pictures.

He decided that the claim that "honesty was the best policy" could be made use of in the Motion Picture "profession" as well as any other endeavor if applied to the exhibitor as well as the producer. He therefore took his problems to his Paramount Exchange, put all his cards on the table and secured from that organization a spirit of co-operation that he had been told was unknown in motion pictures.

He has found that the Paramount organization is a big institution and wants to do things in a big way. That it is ready at all times to meet the exhibitors more than half way. That Paramount realizes that your problems are its problems, and thoroughly appreciates that the "small town exhibitor is the back bone of the industry."

And so I would say that the principal reason (of the many others I might name) that causes me to run Paramount Pictures, is the kind, conscientious and considerate treatment (the true spirit of co-operation) I have always received from the Paramount organization.

Yours very truly,

(Signed) ANDRES L. HAINLINE.



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THE SATURDAY EVENING POST September 12, 1

Jesse L. Lasky presents

Gloria Swanson

in "Her Gilded Cage"



PHOTOGRAPH BY EDWIN BOWER HESSER

By Elmer Harris Based on the play by Anne Nichols Scenario by Percy He

A Sam Wood Production

A Paramount Picture

SEE glorious Gloria as a cabaret dancer in Paris.

She plays the part of a beautiful girl who is trying to be the breadwinner of the family.

Along comes a clever press agent who advertises her charms so successfully that she becomes the favorite dancer of all Paris.

Temptations trail her all the time—the door of many a gilded cage is held open to her dainty dancing form but she keeps her heart pure for the great love she knows will come.



Those who saw Sam Wood's "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark," have an inkling of the thrills afforded by his spectacular handling of *"Her Gilded Cage."*

The brilliant Paramount cast includes David Powell, Harrison Ford, Walter Hiers, Ann Cornwall and Charles Stevenson.

For authentic scenes of the back-stage life of a popular dancer this is the best picture ever made.



Released
Paramount Week Sept. 3-9
First showing at more than 200 leading theatres.

Paramount

If it's a Paramount Picture it's the best



Adolph Zukor presents a

WILLIAM de MILLE

Production

"Nice People"

...with

...Reid

...d Nagel

Scenario by Clara Beranger

...re

...g people are up

...ing wild?

...be Daniels, ...t, depict the ...s of today.

...play in a ...be called.

...god of ...ne, tal- ...rs, and ...ixture

...as on the stage.

...t is, come to life!—on the screen!

Releas... Paramount... Sept. 3-

First showi... more than 200 l... theatres.





Seven Million People Will Read This

THIS double-spread advertisement appears in the SATURDAY EVENING POST, September 2.

It reaches an estimated reader total of 7,500,000.

All these people will be looking for the theatres that show "Her Gilded Cage" and "Nice People" and the rest of the 41 Paramount Pictures.

They'll be on the lookout for Paramount Week, too.

Don't disappoint *your* patrons!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

Week

show in town

Celebrated at more than 10,000 theatres

For the fifth time, annually, thousands of America's finest theatres devote an entire week's program exclusively to Paramount Pictures!

Once more, Paramount's foremost stars, greatest directors and brilliant stock company, with their record of unbroken success, receive the stimulus of a nation-wide endorsement!

The signs are up at your theatre!

See the Posters in the lobby!

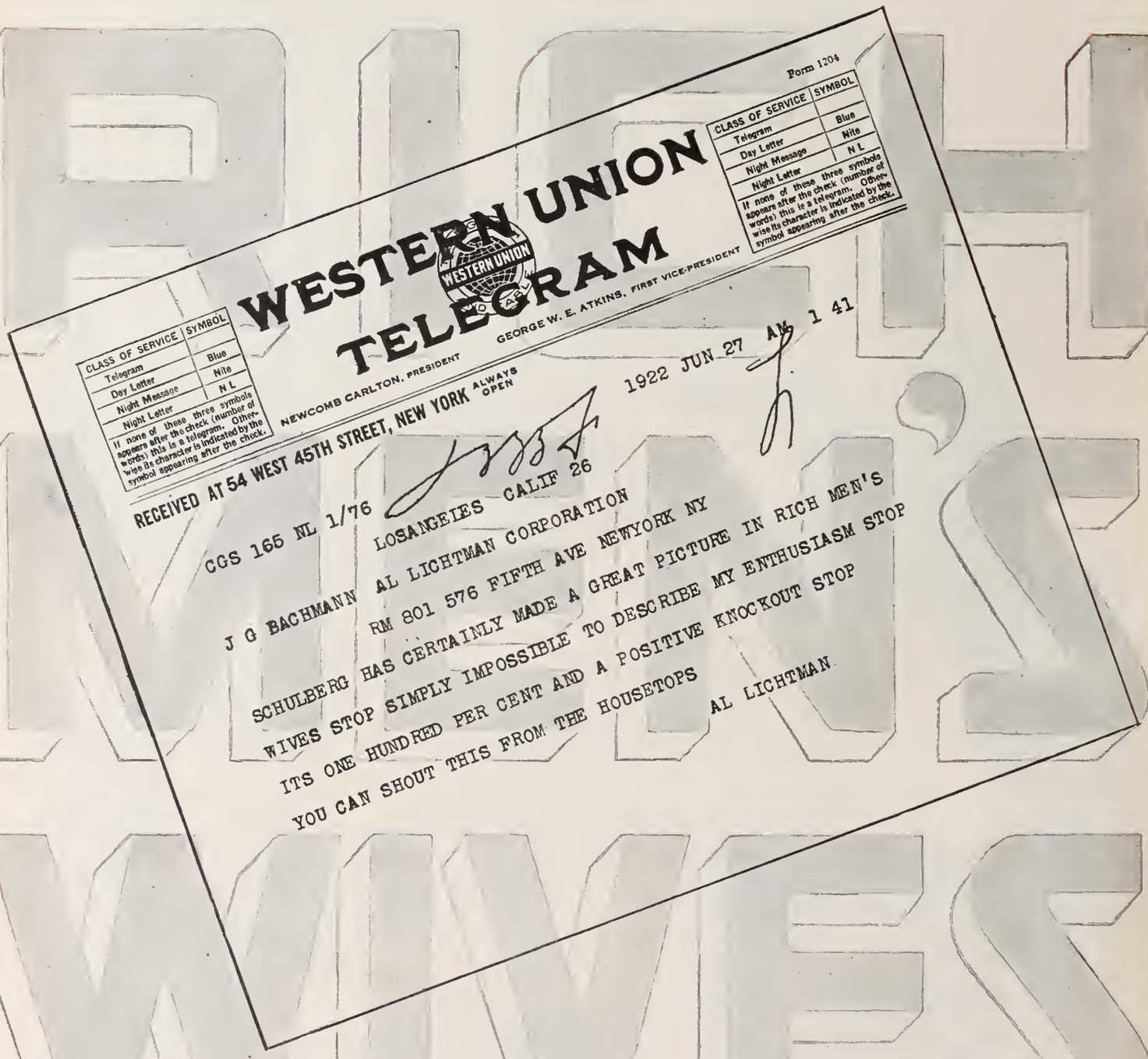
See the Banners out in front!

See the Announcements in the newspapers!

The latest and greatest and most thrilling Paramount Pictures are there!

about

RICH MEN'S WIVES



Form 1204

WESTERN UNION TELEGRAM

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1922 JUN 27 AM 1 41

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J G BACHMANN AL LICHTMAN CORPORATION
RM 801 576 FIFTH AVE NEWYORK NY

SCHULBERG HAS CERTAINLY MADE A GREAT PICTURE IN RICH MEN'S WIVES STOP SIMPLY IMPOSSIBLE TO DESCRIBE MY ENTHUSIASM STOP ITS ONE HUNDRED PER CENT AND A POSITIVE KNOCKOUT STOP YOU CAN SHOUT THIS FROM THE HOUSETOPS

AL LICHTMAN

A Preferred Picture

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

A Notable Stage Play Admirably Acted for the Screen

Oscar Wilde Play Admirably Acted on Strand Screen

STRAND THEATRE—"A Woman of No Importance," a Select picture adapted from Oscar Wilde's play.

THE CAST:

Rachel ..... Fay Compton
George Harford, afterwards Lord Illingworth ..... Milton Rosmer
Gerald Arbuthnot ..... Lila Walker
Hester Worsley ..... M. Gray Murray
Sir Thomas Harford ..... Hetta Bartlett
Lady Cecelia ..... Henry Vibart
Rachel's Father ..... Daisy Campbell
Lady Hunstanton ..... Gwen Carton
Elsie Farquhar ..... Gwen Carton

FINELY staged and admirably acted is "A Woman of No Importance," and admirers of Oscar Wilde's dramatic art should find it especially interesting. Plays adapted to the screen invariably develop peculiar problems in treatment of theme and character and there is always the fear that a drama written brilliantly will appear at a great disadvantage when reproduced silently, with only sub-titles to suggest the sparkle of the original production.



FAY COMPTON

Yet "A Woman of No Importance" seems not to suffer in its transition to the screen. Fay Compton, blonde and stately, carries off the difficult title role with an artistry that is wholly convincing. Milton Rosmer as Lord Illingworth is true to the traditional type of British nobleman. Ward McCallister, in the part of the illegitimate son, does very well indeed, and there is a suggestion of resemblance about him to the noble Lord that is altogether artful.

The surrounding programme bristles with entertaining numbers.

From NEW YORK AMERICAN ~ JUNE 26 ~

Oscar Wilde's "A Woman of No Importance"

LOOK AND BOOK



"IN THE NAME OF THE LAW"

Presented By
P. A. POWERS

An Emory Johnson
Production

Prints Now in Exchanges

**Write for a Press Book
and Sell Yourself**

Distributed by FILM BOOKING OFFICES OF AMERICA



LEWIS J. SELZNICK

PRESENTS

ELAINE HAMMERSTEIN

IN THE CROWNING SUCCESSES OF HER BRILLIANT CAREER

"Evidence"

by Edward J. Montagne
Directed by Geo. Archainbaud

A great, soul stirring drama that tears down the temple of damnation as builded upon the foundation of circumstantial evidence.

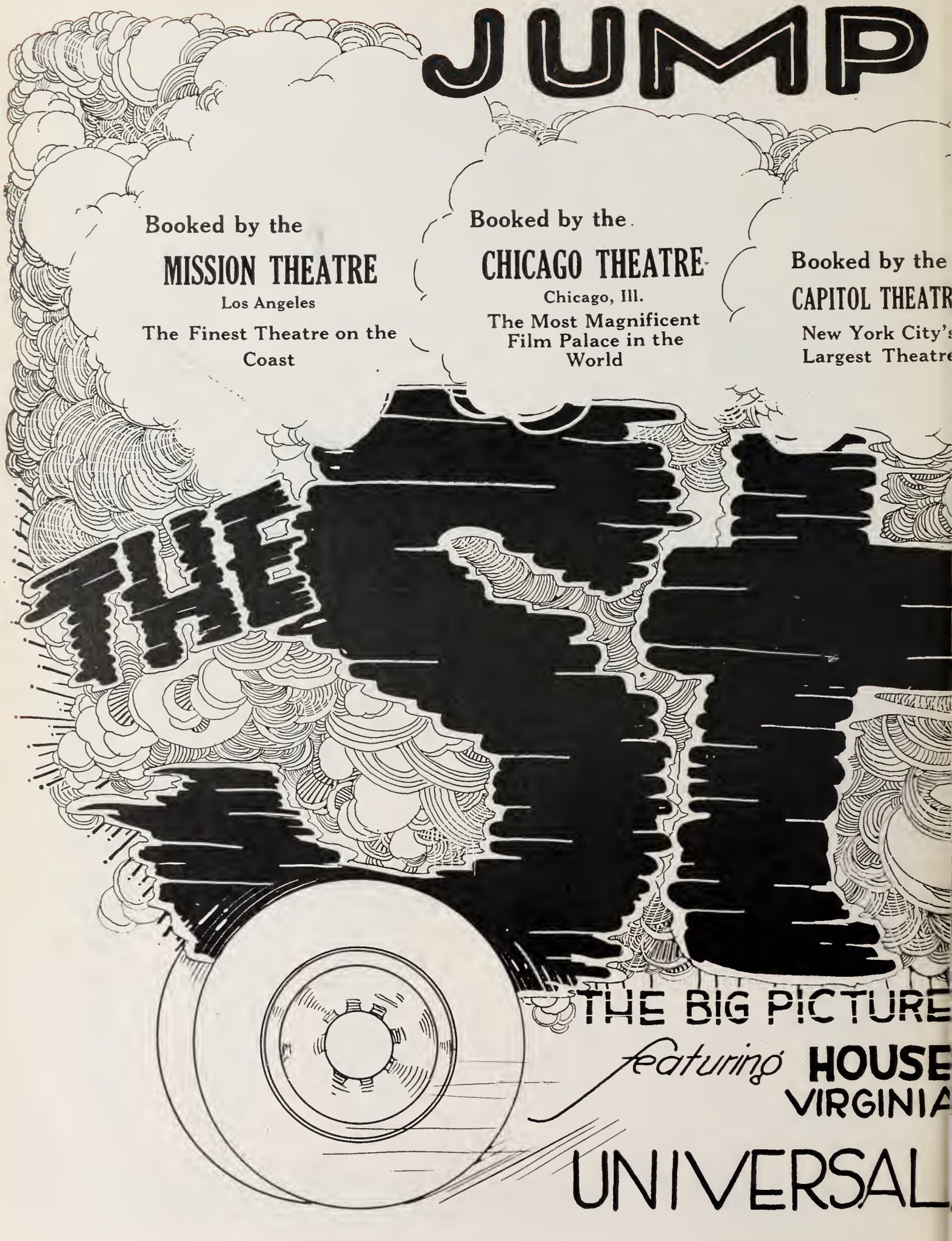
Now Booking

"Under Oath"

by Edward J. Montagne
Directed by Geo. Archainbaud

A powerful, pulsating story of heart-interest and intrigue in which Miss Hammerstein easily surpasses her many previous screen successes.

Released Aug. 6th


JUMP
Booked by the
MISSION THEATRE
Los Angeles
The Finest Theatre on the Coast
Booked by the
CHICAGO THEATRE
Chicago, Ill.
The Most Magnificent Film Palace in the World
Booked by the
CAPITOL THEATR
New York City's Largest Theatre
THE
THE BIG PICTURE
featuring HOUSE
VIRGINIA
UNIVERSAL

ABOARD

Booked by the
RANDOLPH THEATRE
Chicago's Popular First Run House

Booked by the
TIVOLI THEATRE
One of Chicago's Best Houses

Booked by the
RIVIERA THEATRE
Chicago, Ill.
Balaban & Katz's Movie Palace



OF THE YEAR

PETERS and
VALLI

JEWEL

DIRECTED BY
REGINALD BARKER


WATCH for
UNIVERSAL'S
BIG
FALL
ANNOUNCEMENT
in next week's
issue of
MOTION
PICTURE
NEWS
Dated July 22nd 1922

Christie Comedies

ntertain the Whole Family



The Best Things of Life often come in small packages;

Very frequently the most enjoyable features on the programs at your best theatres are the *TWO-REEL CHRISTIE COMEDIES.*

They have become a standard because of their wholesome entertainment for Young and Old.

Ask at your favorite theatre when the next

CHRISTIE COMEDY

will be shown.

It's the sign of a well-balanced program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

24,000,000

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Will Be Watching

YOUR

Theatre Entrance

BECAUSE THIS AD

APPEARS IN

THE SATURDAY EVENING POST

JULY 8th ISSUE

AND THIS AD

WILL APPEAR IN

THE LADIES' HOME JOURNAL

SEPTEMBER ISSUE

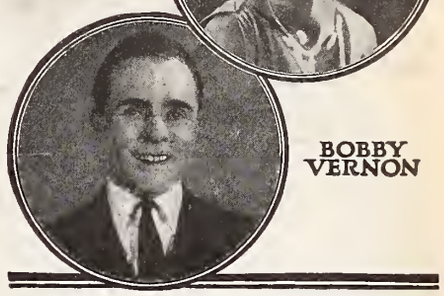
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are known to millions. The public, your patrons, always buy things they know. That's why it pays to book Christie Comedies, and display posters and lobby cards prominently.

CHRISTIE COMEDIES ARE PART OF

Educational's Nationally Advertised Short Subjects.





Christie Comedies entertain the whole family





CHRISTIE COMEDIES lead the field in appeal to every member of the family — for several good reasons.

There's a real idea behind every one of them — better ideas than in many five-reel serious dramas.

Their humor is that of human interest — their situations are ones almost everyone has been in himself.

Their direction is supervised by a man of common sense and ability. Al Christie has no superior anywhere among motion picture directors.

They are produced with the same care and attention that formerly was given only to feature-length productions.

They present artists of character and ability. Besides Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel, there are Vera Steadman, Earl Rodney, Charlotte Stevens and many others in the supporting casts.

Not only Christie Comedies, but ALL motion pictures bearing the Educational Pictures trade-mark are leaders of their type.

When You See This Sign Go In - - -

It's the sign of a well-balanced program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

UCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
ECUTIVE OFFICES—NEW YORK

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK



Powerful Showmanship to help with JAN

R-C prides itself in having

the greatest advertising publicity and exploitation experts in the film business with one big mission and that is TO HELP YOU MAKE MONEY WITH OUR ATTRACTIONS.

We don't give you a picture and then leave you flat. We're back of you—EVERY MAN JACK OF US—plugging for you—scheming for you—sweating for you—every hour of the day.

This is no idle boast, Mr. Showman.

Results PROVE we are right—that thousands of wise exhibitors are letting us help them to BIG PROFITS THROUGH BIG EXPLOITATION.

Play this superb drama of the wilderness with a beautiful young star and put behind it the full power of our showmanship—the roaring posters—the new and novel exploitation. Let us help YOU blast your way into the BIG MONEY.

IT'S AN R-C PICTURE

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.



you get the money

E NOVAK

IN THE GREATEST DRAMATIC SUCCESS OF HER GLORIOUS CAREER

"COLLEEN OF THE PINES"

A CHESTER BENNETT PRODUCTION

Goldwyn presents



The Strongest Group of Goldwyn

The Wall Flower

Written and Directed by
RUPERT HUGHES

Played at the Capitol, N. Y., last week during a stretch of the hottest weather to exceptional business. Read the reviews.

And every one of the other seven in this current Goldwyn Group was specially selected to draw hesitant summer crowds from outdoors into your theatre.

Yellow Men and Gold Action! Conflict! Treasure! You'll find them all in this throbbing drama of tropical adventure by Gouverneur Morris. Personally directed by Irvin V. Willat. With Helene Chadwick and Richard Dix.

When Romance Rides It has everything that picture-goers really want, from a stirring horse race to the ordeal of a great love. Adapted from Zane Grey's popular story "Wildfire." A Ben. B. Hampton Production. With Claire Adams, Carl Gantvoort and Jean Hersholt.

Betty Compson in "Always the Woman." A flaming romance of the desert. One year in production. 3000 people in the cast. A powerful love story. By Perley Poore Sheehan. Personally produced by Betty Compson. Directed by Arthur Rosson.

The Wall Flower A weed in a garden of roses is Idalene Nobbin, awkward and pidgeon-toed. You'll laugh over her, you'll cry over her. And oh, how you'll take her to your heart! Written and directed by Rupert Hughes. With Colleen Moore.

Mabel Normand in "Head Over Heels" —her latest comedy creation. Whether she is standing on her head or on her feet she is always the same frolicksome, rollicking Mabel. Directed by Victor Schertzinger and Paul Bern.

Golden Dreams A thrilling story of red-blooded romance. Clever, ingenious this gripping Zane Grey picture is one of the most fascinating romances ever written. A Ben. B. Hampton Production. With Claire Adams and Carl Gantvoort.

The Dust Flower Basil King's story of human emotions—the vivid drama of a pavement lily who blossomed in the luxury of love.. Directed by Rowland V. Lee. With Helene Chadwick, Claude Gillingwater and James Rennie.

Tom Moore in "Mr. Barnes of New York." Here's Tom Moore again! He's a dashing, happy-go-lucky Yankee mixed up in a Corsican vendetta and leaving a trail of adventures across Europe. Written by Archibald Clavering Gunter. Directed by Victor Schertzinger.

Pictures Is Yours Right Now!

The Great 8



Helene Chadwick and Richard Dix in "Yellow Men and Gold"



Claire Adams, Carl Gantvoort, and Jean Hersholt in "When Romance Rides"



Betty Compson in "Always the Woman"



Colleen Moore in "The Wall Flower"



Mabel Normand in "Head Over Heels"



Claire Adams and Carl Gantvoort in "Golden Dreams"



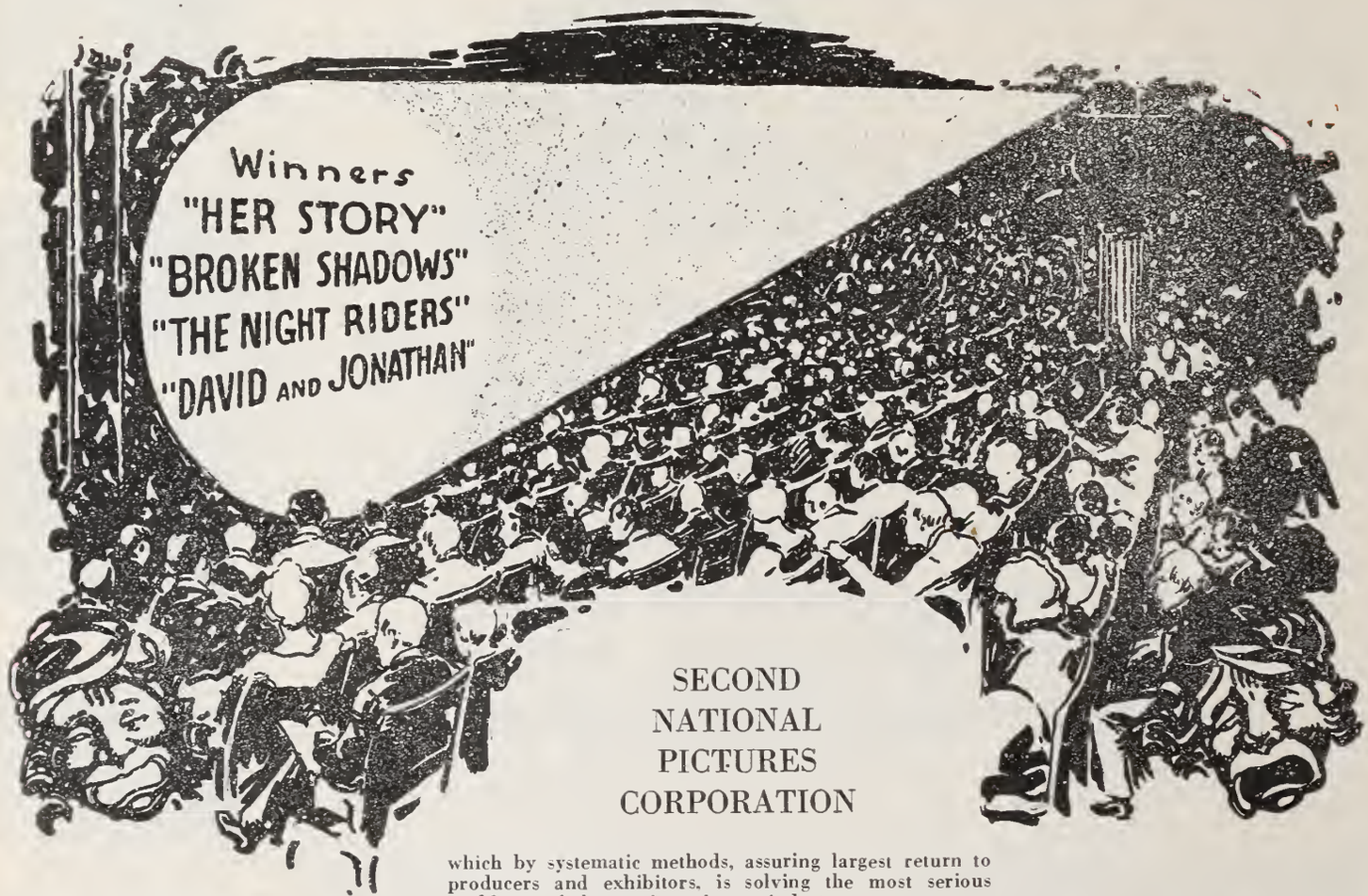
Helene Chadwick, Claude Gillingwater and James Rennie in "The Dust Flower"



Tom Moore in "Mr. Barnes of New York"

SHADOWS

What do they mean? Primitive man, fearing them mightily, never understood. In modern times shadows, flickering on a lighted screen, have been made to provide four-fifths of all the theatre entertainment of mankind, in the form of motion pictures. Still there is much misunderstanding in regard to shadows, and especially their uses as photoplays and the effective distribution of the same. Many film companies are groping and experimenting, burdened by enormous overheads which absorb too much of the gross and leave too little for producers and exhibitors. Not so with—



SECOND NATIONAL PICTURES CORPORATION

which by systematic methods, assuring largest return to producers and exhibitors, is solving the most serious problems of the motion picture industry.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel. "Nance," by Charles Garvice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

WHY

take chances when sure box office winners are offered you on reasonable terms?

Second National Pictures Corporation

140 West 42nd Street, New York City

"WORTH $2.00 TOP!"
"A WHALE!"

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

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MGR UNITED ARTISTS CORP ATLANTA GA

ORPHANS OF STORM IS BY FAR THE GREATEST PRODUCTION I HAVE EVER PLAYED OR SEEN MOST SPECTACULAR CLIMAX EVER ATTEMPTED IF THERE EVER WAS A PICTURE WORTH TWO DOLLARS TOP PRICES THIS IS IT THERE IS NO USE FOR GRIFFITH TO SQUANDER HIS ABILITY AND MONEY IF EXHIBITORS WILL NOT MEET YOUR PROPOSITION FOR ORPHANS ITS A WHALE BEST REGARDS

GEO B HENDRICKSON MGR LIBERTY THEATRE.



UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Supervised by Isadore Bernstein



Booked over the Marcus Loew New York City circuit.

Booked by Lubliner & Trinz circuit in Chicago.

Booked across the Turner & Dahnken California circuit after world-premiere at their San Francisco Tivoli.

Booked for all of Stephen Lynch's Georgia, Carolinas, Florida, Tennessee and Alabama circuit.

Booked by Alex Pantages for Los Angeles premiere with Monroe Salisbury in person in a star act and following in other Pantages cities.

These are signs of the power of the picture.



American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

J. L. FROTHINGHAM
presents

SHATTERED IDOLS

Directed by EDWARD SLOMAN

With an all-star cast including
MARGUERITE De La MOTTE
WILLIAM V. MONG

JAMES MORRISON
ETHEL GREY TERRY
LOUISE LOVELY
FRANKIE LEE



You ask for big novels that have had widespread circulation produced in a big way. Here is one. You ask for casts of big names that carry weight with the public. Read the roster of personalities in this picture. You ask for big direction. We say to you that no one in a year has done anything bigger than this.

Frothingham has made very little fuss about himself since he entered production but he has created a standard of honest entertainment values that makes the big name producing "cheaters" appear ridiculous. His *values* are greater than their *reputations*.

To our way of thinking—which exhibitors are likely to confirm — this is the most spectacular picture in a production sense that has been released in a year.

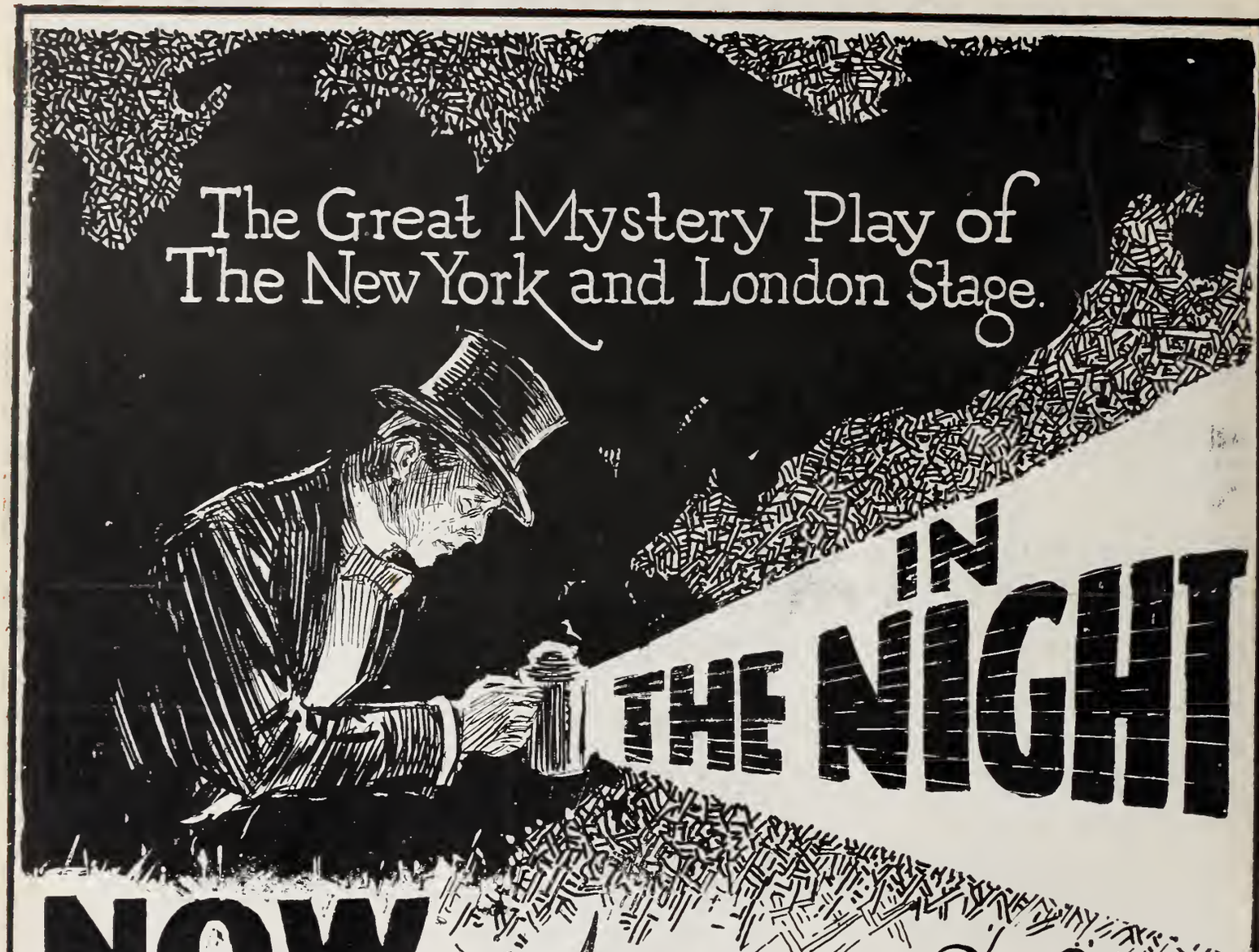
Sloman, the director, has accomplished perfection and bigness of optical appeal in a way to make every technical expert in the industry jealous of his achievement.

You have never seen seven reels into which have been crowded stronger dramatic situations, more suspense, swifter action—or a story with a more overwhelming climax than "Shattered Idols."





American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



NOW *Announced for* THE STATE RIGHT MARKET

Presented by an ALL STAR CAST

EXHIBITORS: Communicate through your favorite Independent Exchange

Released through

PRODUCERS SECURITY CORPORATION

516 5TH AVE. NEW YORK

From Baby Carriages to Limousines —From all walks of Life,



They'll Come to See

JOHNNIE WALKER

The WORLD'S MOST FAMOUS SON IN HIS FIRST STARRING VEHICLE

"MY DAD"

AN eager audience of millions awaits this crashing melodrama of the vast snows——

Never has an attraction carried more WIDESPREAD APPEAL——

Never has an attraction carried more of those greatest of box-office assets — SENTIMENT AND HUMAN INTEREST——

Never has an attraction possessed more downright, red-blooded "guts."

Never has the incomparable Johnnie Walker, fresh from his triumphs in "Over the Hill," been so splendidly heroic.

YOU can blow up a mine of profits with this stick of dramatic dynamite——

The title "My Dad," heralded by our high-powered EXPLOITATION—will reach every Father, every Mother, every FAMILY in the nation——

The posters are vivid thunderbolts of color and "pull"——

The other accessories spell ACTION in capital letters——

The big press sheet is crammed with novel stunts guaranteed to build up your "gate."

Here's a CLEAN-UP on a SILVER PLATTER!

Distributed By Film Booking Offices of America



B B PRODUCTIONS Inc.

The Independent exchange manager who contracts for NOW and knows what he has to offer his exhibitors for September — months ahead — is the one who has "the edge" on all the others in his territory.

The Producer who now — months before release — begins nationwide exploitation of his Independent market productions is doing what *no other producer is doing for you.*

This is what we are doing for

BETTY BLYTHE

in

"HOW WOMEN LOVE"

Through the Bell Syndicate, 40 great American newspapers in 40 leading cities are publishing for two weeks the serial story "The Dangerous Inheritance," on which "How Women Love" is founded. This great newspaper chain blankets the entire United States from Maine to California.

You can get the full benefit of this for your exchange by closing for our four Independent market Betty Blythe Productions — but you must act quickly as we are closing territorial contracts now and can deliver "How Women Love" on or before August 1st.

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

They'll Keep You Cool But The Money You Take In Will Warm Your Heart!

Here's a list of Summer pictures that are real box-office attractions—pictures that will drag them away from the parks, the ball game and other outdoor amusements. They'll keep your head cool because business will be good, but there'll be a glow in your heart over the money you take in. Look 'em over!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
Hobart Henley Productions in
"Star Dust"

The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

You can depend on First Nationals Winter and Summer

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for the
SENSATIONAL ANNOUNCEMENT

"Sonny" Makes So Tremendous a Hit It Is Held Over for a Second Week!

Read of Turner and Dahnken's
Success at the Tivoli

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram Otherwise its character is indicated by the symbol appearing after the check.

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ASSOCIATED FIRST NATIONAL PICTURES

6 AND 8 WEST 48 ST NEWYORK NY

RICHARD BARTHELMESS IN SONNY OPENED OUR TIVOLI THEATRE SANFRANCISCO LAST SUNDAY AND IS GIVING BETTER SATISFACTION AND PROVING A BIGGER BOX OFFICE ATTRACTION THAN TOLABLE DAVID THE ENTHUSIASTIC PRAISE ACCORDED PICTURE BY OUR PATRONS TOGETHER WITH DAILY INCREASE IN BOX OFFICE REGEIPTS HAS RESULTED IN OUR DECISION TO HOLD SONNY FOR A SECOND WEEK SONNY PROVES BARTHELMESS TO BE MOST POPULAR MALE STAR ON SCREEN TODAY AND BARTHELMESS STAR SERIES A BIG ASSET TO THE INCOMPARABLE FIRST NATIONAL PROGRAM

TURNER AND DAHNKEN BY A M BOWLES GENERAL MANAGER

Inspiration Pictures, Inc.,
Charles H. Duell, President, presents

Richard Barthelmess

in "SONNY"

From the play by George V. Hobart; Screen adaptation by Frances Marion and Henry King; Directed by HENRY KING

A FIRST NATIONAL ATTRACTION

FOR THE COMING YEAR we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
SENSATIONAL ANNOUNCEMENT

Motion Picture News

Play Dates Are Pay Dates

THIS is a very vital matter.

Jumping right to the conclusion, we don't hesitate to say that high rentals today are very largely the result of the all around waste due to the fact that a play doesn't mean a pay date.

There is no use of arguing over who is to blame—exhibitor or distributor—for this uneconomic situation.

It's about fifty-fifty.

The exhibitor overloads himself with play dates—pictures he cannot possibly play—to keep his competitor from getting them.

The distributor overloads the exhibitor with play dates—pictures he should not expect the exhibitor to play—by tieing a lot of poor product fast to a desirable picture.

And there are other selfish motives—fifty-fifty, either side.

But like all abuses between the interdependent and interrelated branches of a business—any business—the suffering is also fifty-fifty. A loss borne by one branch is bound to be partly unloaded in another.

So we have high rentals—for one thing.

* * *

Let us see how it works.

A prominent distributor, somewhat new to the vagaries of this branch of the business, closed his fall season last year with $9,000,000 in bookings. He ordered accessories to suit—a very considerable bill alone, and made the other necessary outlay.

$9,000,000 represented his play dates. At the end of the season his pay dates totalled $6,000,000.

You can readily estimate the loss in wasted accessories and other wasted preparation made for this false business.

But this wasn't the main loss. The main loss was the wasted selling effort—the high salary cost of a national force of field salesmen who had to go over and over the same tracks, selling already sold goods over and over again.

And again, this doesn't become the distributor's loss. Certainly not. The exhibitor has to pay for the waste, too—his share—in raised rentals.

Why not? Is there any other way out of it?

* * *

Some other concrete instances:

One theatre in New York state, at a point where competition is keen, has two hundred features booked ahead, enough for several years.

Recently, in New York City, a house showing cheap pictures, opened up near a theatre well-known for its good, if later run, offerings. The new house is paying quadrupled prices for good pictures and shelving them just to hurt the other theatre.

Is any better evidence needed—from these two of thousands of cases—of the basic cause of higher rentals?

The play date business has soared skyward.

Pay dates alone will bring the balloon back to earth—and must.

No business can stand such a volume of gas—not even the picture business.

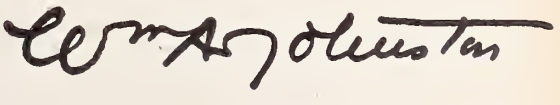
* * *

It's a mighty big and basic problem.

It's overselling and overbuying. And we are not so sure that such a thing can be quickly and generally settled. It is, in turn based on other economic evils.

But Mr. Hays and the exhibitor committees have located the thing and got it by the horns. They know, too, that it is a two-sided evil, as this editorial seeks to point out; and that is the first step.

The whole industry is vitally interested. It's a big matter. If it's ever solved most of our troubles and misunderstandings will automatically disappear.



HAYS—ISMS

Ours is a Cause—with a Capital C
Mobilize for Better Pictures
Criticize Constructively

Condemn the Bad Productions
Get Close to Us—Aid Us
Help the Exhibitor

THE sincerity of Will Hays in his determination that pictures must and will be better and cleaner, cannot be questioned after the addresses made by him before the General Federation of Women's Clubs at Chautauqua, New York, June 28th, and the National Educational Association at Boston, July 6th. Hays urged delegates to both conventions to positively refuse their patronage to bad pictures.

Not only did he request them as individuals to fail to patronize the picture house that showed bad pictures, but he also urged that they enlist the support of all affiliated bodies and that they set the wheels of their entire organizations against the bad pictures and for the better and cleaner picture movement. In this way, Hays said, political censorship could not only be avoided, but there would be absolutely no need for it.

Before the women's clubs Hays said:

"Exactly how can this General Federation help?

"Every individual can help by her own words and actions very easily and materially by refusing as I have said to patronize bad pictures. You can have your affiliated clubs do the same thing.

"Get close to the situation; constructively criticize and earnestly help in everything. Mobilize all the good women of the country for better films; get Better Film Committees under the auspices of your division of films, in every community where there is any kind of organization affiliated with the General Federation. Definitely plan by any method you can devise, to get the good pictures supported and the bad pictures condemned. Get in touch and cooperate with the exhibitors in your communities."

Hays pointed out to the women delegates the objective of the new efforts the industry was making in the association which he heads. He said the association had two great objectives; establishing and maintaining the highest possible moral and artistic standards in motion picture production, and developing the educational as well as the entertainment value and the general usefulness of the motion picture.

Along these lines Hays said:

"I tell you, a movement earnestly and sincerely inaugurated and carried on to establish and maintain the highest possible moral and artistic standards of motion picture production and to develop the educational as well as the entertainment value of the general usefulness of the motion picture is a Cause—a Cause with a capital C. And again, I say, I am going to give all I have to this Cause. It commands the sympathetic help and cooperation of you and every well wisher for better things in this nation, and I know full well that that help will come from you in your own effective way, just as fast as you are acquainted with our purposes and we prove our deserts."

In concluding his address before the women delegates Hays said:

"Again I say, those who are responsible for this industry do not minimize their responsibility, nor would they shirk it. With your help and the help of the thinking people in this country in supporting the good pictures, we can accomplish the purposes of this association. And I promise you that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the inevitable inculcation of standards in taste, in art and conduct—I promise that it shall endeavor honestly and earnestly to measure up to its great responsibilities.

"I would repeat: that the motion picture industry accepts the challenge in the demand of the American people for a higher quality of art and interest in its entertainment."

The same plea for cooperation was made by Hays before the National Educational Association at Boston. He urged each of the delegates to use every influence in their power and he urged the body as an association to patronize only the good pictures. He pointed out the advantage of the motion picture as an educator and read reports from professors in different parts of America as to the value of the motion picture as a visual educator.

Regarding the latter Hays said:

"Professor Jos. J. Weber of the University of Kansas during 1920 conducted a series of tests in Public School No. 62, New York City. The following is a result of one of his experiments:

Four hundred and eighty-five pupils in Public School 62 were examined as to their knowledge of Geography. When the experiment began, all pupils had an average knowledge of about 31.8 units. This standing they had gained from the knowledge of their Geography prior to the experiment. From this starting point (31.8 points) the four hundred and eighty-five pupils who were taught orally without the aid of correlated motion picture film improved to 45.5 points, a gain of 13.7. The same pupils with the aid of the film shown after the oral lesson, improved to 49.9 points, a gain of 18.1. The same pupils with the aid of the motion picture film before the lesson improved to 52.7 points, a gain of 20.9. Professor Weber says, "statistically these points are reliable to the point of practical certainty."

In urging the cooperation of the National Educational Association in the use of pictures along educational lines and in pledging that association the cooperation of the industry, Hays said:

"The motion picture industry will cooperate with the National Educational Association fully to that end. On behalf of our organization I offer to your association all of our facilities to aid in your experimentation. There is already a great demand for pedagogic pictures. I propose that we jointly study that demand and that we jointly find ways and means of supplying it. Let a committee be appointed of this association made up of the very best talent within your ranks; let them meet with the great producers of the country and find ways to use our facilities. We ask you to aid us and to let us aid you in the study of the whole problem of the use of the motion picture as a direct pedagogic instrument. Let us together find the means of making pedagogic pictures which are scientifically, psychologically and pedagogically sound. Not only can we take care of the demand which now obtains but the great demand which is imminent and which will certainly come, must be met, and met by the producers with a supply that measures up to the ideas of the educators of the country."

PICTURES AND PEOPLE

A TOTAL of 908 features is promised for the 1922-23 season by national and state right distributors, according to a survey announced last week by the Film Daily.

National distributors promise 510 which is less by 102 than were released by this group last year. The state right group promise 395 for this year as against actual releases of only 128 last year.

These figures are compiled from a questionnaire sent out; and we judge a number of them to be more promises than actualities. In its total the report is apt to mislead.

We note that the national distributors have in each instance curtailed their previous years releases to a pronounced degree. The number promised by the old line companies is as already announced by them and in accord with mature plans. Also the leading state right distributors have, nearly all, reduced their output this year.

308 feature releases are promised by nineteen state right distributors who, according to the record, did not release any last year. It remains to be seen how many of these promised pictures will be released.

This looks like a big state rights year—bigger perhaps than any previous one but its release policy like that of the national distributors will certainly be fewer and better pictures.

Up to March 1st, 1922 and for the six months previous, the feature release schedule was at the rate of 626 a year. The number will be somewhat less this year in our estimation.

* * *

WILLIAM A. BRADY, who is at Bad Kissengen, Germany, at present, returns to London July 11th and will arrive in New York July 26th.

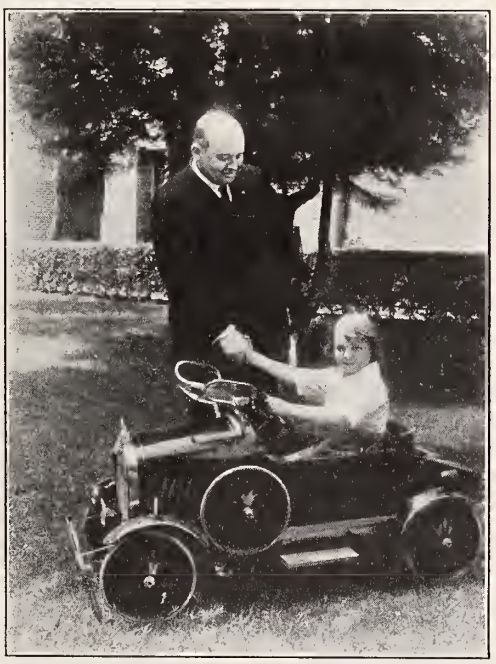
He sends MOTION PICTURE NEWS *an interesting article on the German film world taken from the Berlin American. The article states that the Russia-Germany treaty signed during the Genoa conference will probably secure for Germany the vast Russian market unless the American producer is able to compete with the large advantages Germany has already secured. The German trade organs are calling upon the German manufactjures to make strenuous efforts to cinch this big prize. The Russian producer, Mr. Ermolieff, is now in Berlin, where he will probably collaborate with the second greatest German concern—the National Film A. G.*

A ten-story building is contemplated in the heart of the Berlin film quarter on the grounds of a big park belonging to Prince Henry of Prussia. Film offices of Berlin will be concentrated in this new building; also a film club will occupy one of the stories.

According to the article, there are about 100 producing firms in Berlin. Exposed films to the value of twenty-six million marks have been imported during the first three months of this year. The value of raw stock imported amounted to one hundred and twenty millions of marks for the same period.

* * *

"Danny," the famous European traveller, post cards us on his way to Buda Pesth with Jesse Lasky.



J. D. Williams, general manager for Associated First National Pictures, Inc., visits Jackie Coogan at the United Studios, Hollywood

A NOVEL piece of exploitation—one which gives an inkling to the exhibitor and his patrons what they may expect this coming season from Paramount—is the two reel feature, "A Trip to Paramountown," produced by Jerome Beatty. There has been a deal of thought put upon this effort to acquaint the picture public with the Paramount brand. It has taken a deal of ingenuity to mould it together so that the various episodes, presenting flashes of future productions and intimate glimpses of screen personalities, are told in the shape of a sight seeing tour.

Mitchell Lewis, Ethel Wales and Lucien Littlefield are being conducted through the Hollywood studios. And you are their guest. You see pictures in the making. You see detail everywhere. You are gazing upon production activities with the veil lifted. There is Alice Brady rehearsing for a society story. Over yonder in the open field is Jack Holt displaying his athletic prowess upon a polo pony. It is as if you were aboard a rubberneck wagon and at attention through seeing life in the magic garden of Make-Believe. Out on one of the summer sets May McAvoy is plucking various articles from a "delicatessen tree," preparatory to a tea party in which she is joined by a quartet from the stock company.

Don't imagine that Theodore Roberts is neglected. He lends a comedy touch with his familiar cigar. "The Cowboy and the Lady" is being shot by John Robertson. Here you discover Mary Miles Minter, Tom Moore and Robertson endeavoring to please the continuity clerk and cameraman—the "hard boiled eggs" of production. Agnes Ayres' profile is caught as well as Wanda Hawley's piquant expression as she starts work upon "Burning Sands." There is a big set being used for Betty Compson's picture "To Have and To Hold." She indulges in memories. So does Dorothy Dalton. And here let it be said that some quadruple exposure is employed with astonishing success. None of the stars are forgotten. All are caught by the camera and the spectator: Marion Davies, Thomas Meighan, Anna Q. Nilsson, T. Roy Barnes, Theodore Kosloff, Penrhyn Stranlaws, Wallace Reid, Rodolph Valentino, Conrad Nagel, Julia Faye, Fred Niblo, Nita Naldi, Walter Long, Lilla Lee, Gloria Swanson and Director Sam Woods, David Powell, Leatrice Joy, George Fawcett, the two De Milles and a host of others.

It is a general outline of Paramount history in the making. It is intimate and human and developed with the artistry expended upon a feature. The subject has been well titled with emphasis placed upon the humor. All the technicalities are used. Flash-backs, close-ups, double, triple and quadruple exposure—these come into expression time and again. Paramount has started something. It's an animated 24 sheet of a Circus Maximus. Congratulations are in order for establishing a campaign of advertising absolutely unique in design.

* * *

The death of little Bobby Connelly, announced in another column, invites ob-

servations as well as sincere tribute to this clever little chap whose untimely "Going West" is mourned by millions of people who knew him on the silver sheet, especially as the boy of "Humoresque" who could "wiggle his ears" and who preferred the music of the violin to that of the cash register.

The thoughts that follow the first regret and pity that one so young and talented should be taken, are:

How kind the Grim Reaper has been to the motion picture industry as a whole.

How revered in the minds of theatre going people, is the memory of those who have gone before—John Bunny, Sidney Drew, Olive Thomas, George Loane Tucker, Harold Lockwood, Robert Harron and others. People still speak of them, even the first named, dead these ten years.

Statesmen die and are forgotten over night. A Rockerfeller pased away and few, even now, so soon afterward, know when or where or of what malady.

Such is the magic of the screen—such is the tribute to that indefinable something—inadequately called personality, which some persons possess that makes their image on the silver sheet a living and loveable thing to those who sit in the theatre.

* * *

EXPERIENCED showmen are wondering a lot, these parlous days, over just what it is in pictures that attracts the public right now. It's hard to say. Old signs are failing—and right in New York, too!

There's a lot of guess work. But, it seems to us, Robertson Cole—now Film Booking offices of America—has hit on one sure-fire solution.

Advertising!

They are making pictures and buying pictures that lend themselves to exploitation—high points of exploitation and plenty of 'em.

The public is susceptible to advertising today—as never before. Something is needed—evidently to open the purse-strings. Advertising seems to snap them—every time. Of course, it's got to be clever; it's got to advertise things the public is interested in.

But it pulls—if it's right!

"The Arm of the Law" is a police picture. The Chiefs of Police all over the country are whooping it up. As P. A. Powers says "They made us make it." Certainly looks like a first run surety.

It goes on at the George M. Cohan Theatre and it is advertised right in the eye of Times Square on a stand heretofore reserved for Rotary Club slogans, fund raising campaigns, etc. At that rate the police in other cities will probably give over the city halls.

At any rate, exploitation is now the fundamental R-C production policy. It begins with the story and governs everything. It's a good box office idea.

* * *

Erno Rapee, musical director of the Capitol orchestra, sailed for a six weeks' vacation in Europe on the French liner, Paris, Wednesday. Manager S. L. Rothafel and the entire band were on hand to make sure he didn't miss the gangplank.

* * *

The information that Harold B. Franklin, so long managing director of Shea's theatre, Buffalo, is to assume what is inferred to be a general management of the Alfred S. Black string of theatres in New England, is news of more than passing mention.

It means among other things a step toward what keen observers of things pertaining to filmdom have long recognized as inevitable—a more intelligent and systematic endeavor to develop the theatres located in the smaller cities and towns—those 80 percenters who have been going it alone with inadequate ability along showmanship lines and too little information as to the needs and desires of their public.



Roger Sullivan, disabled war veteran being rehabilitated by the government, photographing President Harding as the final scene to a motion picture he is producing entitled "Another Chance"

The success of the Southern Enterprises with its circuit of hundreds of small town houses, stretching from the East to the West coast in the South is a most conspicuous example of what can be accomplished by system, a certain amount of expert service from a central headquarters and the proper selection of local managers.

Considering the industrial conditions and the general status of development as compared to other sections, it is safe to assert that no portion of the United States is contributing a better percentage of motion picture admissions than the territory in which the Southern Enterprises is operating. Nor is exploitation practised more consistently in any other part of the country.

We have no advance information as to Harold Franklin's plans but we venture the opinion that inside of a few months another Lem Stewart (Southern Enterprises live wire exploitation director located at Atlanta) will be installed to suggest, encourage, plan and perhaps admonish the house managers of the Black Circuit theatres throughout New England.

We predict success for Mr. Franklin and possess a modest pride in having discovered him years ago, when exploitation of pictures was in its infancy and Mr. Franklin a pioneer exponent and warm friend of the Exhibitors' Service Bureau of Motion Picture News.

* * *

The review of Harold Lloyd's latest production, "Grandma's Boy," contained in this issue expresses about the ultimate in enthusiasm for a motion picture that can be expected of a critic and ought to satisfy even Joseph Patrick Reddy, the Roach Lot publicist, once a familiar figure in trade paper circles.

According to Exhibitors' Reports in Percentages published monthly in Motion Picture News, *"A Sailor Made Man" heads the list for popularity with audiences and as a box office attraction. Before that there were a half dozen shorter comedy productions that paved the way to Lloyd's present popularity. And now another knockout. What is the secret of this young man's success? By all the rules of picture making he is due to flop once in a while. Why this failure to run true to form?*

Our opinion is: Lloyd himself, Hal Roach and the latter's ability to surround himself with something besides "Yes Sirs."

If some of the people who are making dramatic subjects, put an equal amount of brains and ability into their productions as the Lloyd releases receive, there would be a lesser number of features that make managers weep in exasperation and send audiences out of the theatres, vowing never to return.

* * *

THE National Catholic Welfare Council Bulletin, in its July number under the caption of "A New Era in Motion Picture Management," praises the effort of Will H. Hays in connection with the Motion Picture Industry. The editor, Charles L. McMahon, has accepted membership on the committee of fifteen appointed by Mr. Hays as a result of the conference in New York City on June 22nd of representatives of the National, Civic, Religious, Educational and Welfare organizations of the United States.

* * *

Marcus Loew will sail for London on July 18 to arrange for the premier presentation there of "The Four Horsemen of the Apocalypse."

Cohen Pledges Cooperation to Women's Clubs

Assures Convention That Theatre Owners Want to Promote Pictures for General Welfare

PRESIDENT SYDNEY S. COHEN, of the Motion Picture Theatre Owners of America, made a most pronounced impression at the bi-ennial convention of the General Federation of Women's Clubs at Chatauqua, N. Y., when in a speech he declared that 12,000 Motion Picture Theatre Owners would cooperate with the women's clubs of the country in advancing public programs calculated to promote the moral, material and general welfare of the people of any and all American communities.

The special occasion was "Motion Picture Day" at the convention and the session, which was held in the large amphitheatre was attended by over 2,000 women, representing clubs from about thirty states. Will H. Hays, representing the Motion Picture Producers and Distributors of America, and W. W. Hodkinson of the Hodkinson Company, representing the distributors, were also in attendance.

M. J. O'Toole of Scranton, Pa., chairman of the Public Service Committee of the Motion Picture Theatre Owners of America, also spoke on the work of the exhibitors and declared that the theatre owners were ready to cooperate with the women in all matters of public concern and said that he regarded the active participation of women in affairs as one of the redeeming elements of American official life.

Hays told of the moves being made to maintain a high standard of pictures and give to the American people the best that human ingenuity could conceive or art create.

The addresses were pointed and brought out most of the inner elements associated with the production and exhibition of pictures. As is the custom at such conventions, the speakers were interrogated from the floor and many matters of vital concern to the industry brought to the front. The erroneous impression that censorship was essential to good pictures was refuted by Mr. Hays, Mr. O'Toole and Mr. Cohen, and it was plainly pointed out that political censorship of this medium of expression was dangerous to the liberties of the people.

Several other inquiries from the floor brought Mr. Hays and others into action repeatedly.

A Buffalo delegate asked what he was going to do about "filthy pictures." He replied that while there was filth in pictures he was endeavoring to change that and that the place to stop it was at the source right where the pictures were made.

A New Hampshire delegate asked how the ladies in that state could cooperate along the lines indicated with the theatre owners. She said she had already arranged a conference between members of her organization and the exhibitors.

Mr. Hays asked Mr. Cohen to reply to this. Mr. Cohen said that Senator Bean, the president of the New Hampshire Theatre Owners, had advised him of this conference and that they were prepared there to turn over their theatres for the promotion of public service in that state. He said that the theatre owner welcomed constructive criticism and that it frequently happened that much of the objection to picture plays came from those who did not attend the theatres. He advised the women to visit the theatres, see the shows and then present such criticism as in their judgment seemed right to the manager of the theatre and work out with him lines of action which would be mutually satisfactory and advantageous to the community.

Cooperation in Rhode Island with the theatre owners was indicated in a forcible statement made by the leader from that state who said that not one picture found to be objectionable by the Women's Clubs there, had been shown by a theatre owner in any part of the state.

The excellent impression made on the delegates by the addresses of Mr. Hays, Mr. Cohen and Mr. O'Toole on behalf of the Motion Picture Industry, generally was commented upon by the delegates and a series of conferences have been arranged between the theatre owners and representatives of the women's clubs in different states for the purpose of cooperating closely in the discussion of problems.

F. P.-Lasky Buys Out Interest of Alfred S. Black

ANNOUNCEMENT was made on Saturday July 1st, by Alfred S. Black that he and his brother, John A., have sold their remaining one-half interest in the Black New England circuit of theatres to the Famous Players-Lasky Corporation, to take effect July 3rd, and that in the severance of their partnership, the best of feeling continues.

Mr. Black, in announcing the dissolution of the partnership declared that he had always hoped before he retired from the motion picture business to see 100% cooperation between the various branches of the industry, and that great improvement having already been achieved in cutting "questionable corners" it is only a question of time before such cooperation will be a fact. He further stated it to be his opinion that within a reasonable time not only the exchange manager but the important heads and managers of the exhibiting end of the business will be placed upon a contingent basis as to profits that will, in turn, bring about closer harmony and interest in local communities.

When asked as to his future plans, Mr. Black New England Theatres temporarneeded rest, he would remain with the Black New England Theatres temporarily in an advisory capacity. He expects to devote considerable time to his cement, canning and other varied outside interests and it is also quite likely that he will be interested from time to time in the development of new theatre projects.

Film Incorporations and Capitalization Lower

THERE were 90 less motion picture companies incorporated in New York state during the past six months, than during the same period in 1921. Capitalization of motion picture companies in New York state fell off during the first six months this year a matter of $10,577,-150, from the figures of a similar period a year ago. These startling figures are revealed in a survey of the state's corporation bureau for the first half of this year, as compared with the same six months in 1921.

Not a single month thus far this year equals from a corporation standpoint the same month a year ago. These figures assume an even greater importance in view of the fact that the last six months have witnessed a gain of nearly a thousand companies of all sorts which have incorporated and embarked in general business in New York state. The motion pictures business is the only one which fails to meet last year's figures.

Paramount's Exploitation Dept. Three Years Old

THE Paramount Exploitation Department, established July 10th, 1919, when Claud Saunders and eight assistants went into the field to put over "The Miracle Man," is celebrating its third anniversary.

"Paramount welcomes the advent of new exploitation forces in the field," said Claud Saunders, director of exploitation for Famous Players-Lasky Corporation upon the third birthday of his department.

"We look upon the establishments of exploitation staffs by several other producers with extreme gratification. It seems that justification of the idea that Paramount had when it pioneered in motion picture exploitation.

"We have never held that exploitation was something for one company only. It is bigger than Paramount, bigger than any of us. It is an idea of utmost importance to the industry for it means the salvation of the small exhibitor.

"Paramount's idea was to send a trained showman to these small-rental fellows and help them get the entire amusement-going public. If that public wasn't large enough, the exploiteer's mission was to create brand new patrons.

"While we have done good work it has been impossible to more than scratch the surface. So, instead of resenting the duplications of the work hitherto unique to Paramount, we cheer every time any of our competitors announce an exploitation staff. It means more than the fact that Paramount's idea is vindicated. It means twice-three times as many exhibitors will practice sound showmanship and that means the improvement of the financial condition of the entire industry. For what is motion pictures without these little fellows? They are the bulk of our business."

Crandall Gives Rule For Chain Theatres

HARRY M. CRANDALL, of Washington, D. C., First National Franchise holder, who operates one of the most successful circuits of motion picture houses in the world, has prepared the accompanying article in response to requests from exhibitors in all parts of the United States and Canada, who have asked him to set down a series of "Rules for the Successful Development of a Chain of Theatres." Mr. Crandall began as the owner of a single theatre with a seating capacity of 500. He now controls a dozen theatres of the first class with a seating capacity totalling more than 20,000.

In the first place, it seems to me that definite rules for the successful development of a circuit of theatres cannot possibly be formulated by one exhibitor for another whose activities may be as remote from the writer's as the span of the continent. So much depends upon the human, or perhaps, better said, the personal element and the exhibitors familiarity with the peculiarities of his single or various clienteles that generalities are of little avail.

Acquaintanceship with the community in which it is desired to establish another valuable theatrical holding, it seems to me, is a prime essential. An exhibitor may make a huge success of a theatre in a part of a city with which he is perfectly familiar and an abject failure of another in some more remote section of the same municipality.

We at the present time operate seven houses in as many different downtown and residential sections of Washington, D. C. No two of them react to precisely the same quality of bills, the same methods of publicity and exploitation or the same musical investitures of the pictured subjects. We have had to learn the idiosyncracies of each individual community by endless experimentation, constant effort and unceasing vigilance and thought. Any other exhibitor organization will be confronted by the same problems and the same need of flexibility in policy and viewpoint.

One of my first bits of advice to a theatre owner intent upon increasing his holdings would be to make his executive organization grow with the expansion of his interests. Conduct of a successful circuit is too big a job for one man. The multifarious ramifications of the business of purveying real entertainment to discriminating audiences are too diversified, too complex and too constantly recurrent to be effectively guided by a single mind. Our present executive staff consists of eight specialists, each at the head of a systematized department that takes full charge of a particular line of work connected with the operation of our houses—booking, music, publicity, house conduct, cashiering, auditing, etc.

Another pitfall that should be avoided is the pooling of circuit earnings. Each house in a chain should be made to stand on its own feet and not permitted to camouflage its losses, perhaps, behind the profits of a more prosperous unit in the same circuit. Our system of accounting is probably the most minute and the most completely revelatory of actual status of any ever devised for a similar purpose. It computes individually the minutest costs of operation and every item of income of each separate house on our circuit.

If any house shows a loss, the matter is brought to the attention of the executive staff at one of our semi-weekly sessions where such matters are discussed and the effort of every department is concentrated upon the task of restoring the ailing member to a profitable basis. It is the easiest thing in the world and one of the most dangerous to pool chain earnings and spread the profits of money making houses thinly over the losses of other units and thus deceive the managerial consciousness into a belief that the entire circuit is going like a house afire!

These are only a few of the fundamental principles of chain theatre operation. The booking of pictures, the drilling of an efficient corps of house managers and attaches, the cleanliness of the theatres, the synchronization of music and pictured subject, the scheduling of performances and all of the other numerous details of picture exhibition are matters upon which advice cannot rationally be given for the reason that these considerations represent the outgrowth of personal knowledge of the entertainment requirements of the community being served.

M. P. T. O. A., After Session, Plans Own N. Y. Body

THE following statement was issued by the M. P. T. O. A. relative to the New York situation:

"On account of certain officials and others connected with the Motion Picture Theatre Owners of New York, separating themselves from the Motion Picture Theatre Owners of America as a result of some differences of opinion which have existed here for the past few months, Theatre Owners in different sections of New York State have found it advisable to organize themselves into district units affiliated with the Motion Picture Theatre Owners of America.

"These Exhibitors are loyal to the National Body and the cause of the Organization generally, and are unwilling to be separated in any way. They have therefore adopted this method as the most feasible and practical way of continuing their affiliation with the Motion Picture Theatre Owners of America.

"This situation exists in the Buffalo district, in the Rochester territory and in other portions of the State. Arrangements are now under way at the solicitation of Theatre Owners in New York State and vicinity to form a district body in this territory which will be affiliated with the Motion Picture Theatre Owners of America. This, we believe to be a very practical way to handle the situation here and affords all Theatre Owners who desire to be affiliated with the Motion Picture Theatre Owners of America to continue to enjoy the protection and the advantage this National Organization gives them."

Because of the great extension of the work of the Motion Picture Theatre Owners of America, the National headquarters have been removed to 132-136 West 43rd Street, New York City, from 1482 Broadway.

Reform Body Is Still Stirring Trouble

The Committee of Fifty, an organization composed of representatives of various religious associations of all denominations, meeting Thursday, June 29, passed a resolution calling upon Missouri Senators and representatives in Congress to support the Myers resolution asking for a Congressional investigation into the so-called monopoly of the moving picture industry.

The committee also went on record as favoring national censorship of moving pictures and the enactment of a law that would permit the seizure of prize fight films that are shipped in Interstate Commerce.

The action of the committee followed an address by Rev. Wilbur P. Crafts, superintendent of the International Reform Bureau, who with Rev. H. L. Bowlby of New York, general secretary of the Lord's Day Alliance, has been in St. Louis for some time working up sentiment for the blue law movement.

First National Heads Hold Meeting

Members of the Executive Committee of Associated First National Pictures, Inc., have been holding a regular meeting at the First National offices, No. 8 West 48th street, New York City. The meeting was for the purpose of considering certain new contracts discussing policies of the organization and to arrange for the fall and winter releases, which, it is claimed, will be the most extraordinary in the history of motion pictures.

The members of the Executive Committee are: H. O. Schwalbe, chairman; Robert Lieber, president of Associated First National Pictures (an ex-officio member of the Committee); E. V. Richards, general manager of the Saenger Amusement Co.; A. H. Blank; and Samuel Katz.

Pola Negri Coming for Paramount Special

Jesse L. Lasky Announces Plan for Continental Star to Make Picture Here

POLA NEGRI, noted Continental screen star, is coming to this country next month to make a big special Paramount picture, it was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. Lasky arrived from Europe July 4 on the Majestic, after having spent several weeks visiting authors and film producing centers in England, France, Germany, Spain, Austria, Hungary and Italy.

"Miss Negri is undoubtedly the foremost screen artist of Europe," said Mr. Lasky. "Although her pictures up to this time have been of a historical nature, or have been modern stories made with the limited resources of European producers, her strong personality and magnetism have been apparent to all observers of motion picture acting. Because of this genius she has built up a world-wide following, and when American audiences see her in a powerful story, produced by a capable director, and gowned in the latest Paris creations they will acclaim her as one of the biggest stars of the American screen.

"When I was in London I was approached by a famous dramatist, whose name I am not at liberty to disclose at this time. He told me he had written a story especially for Pola Negri and would like to have me produce it. I took the script and after reading it I was ready to agree with him that he had written a powerful drama, and, unlike many authors, had at once caught the idea of having an international flavor to his story. When he gave me the script he said he was an admirer of Miss Negri's work and, having met her personally, knew that it fitted her peculiar talents.

"A few weeks later I met Miss Negri myself. Up to then I had seen her only on the screen—wearing historical costumes, or cheap, dowdy dresses which suited the characters she happened to be playing. But when I met her in person I was immediately captivated by her charm, her personality and her smartness, and decided on the spot that, if it were possible, I wanted her to make the picture which my English author had written.

"Through arrangements with the Hamilton Theatrical Corporation, to which she is under contract, we plan to have Miss Negri come to New York next month and make this big, special picture at our Long Island studio. As soon as I arrived in New York I started arrangements for one of our best known directors to produce the picture, and the entire resources of the production department will be put at his command to give this story the settings and costuming which it deserves.

"Miss Negri is the first of a number of well known European players whom we plan to bring over here in the near future to augment the personnel of the Paramount Stock Company. It is our intention to bring over two leading character players from France, Spain and England, respectively, and give them places in the stock company, that a more international flavor may be given our pictures."

Another move made by Mr. Lasky to increase the international appeal of American pictures was the establishment of scenario bureaus in London, Paris and Madrid. During his sojourn abroad Mr. Lasky talked to nearly all the principal novelists and dramatists and arranged to have them turn over original scenarios to these bureaus, which will handle the scripts in conjunction with the Paramount editorial department in New York. These scenarios will be produced in America, said Mr. Lasky, as Paramount pictures.

Photoplaywrights Deny Guild Charges

THE Photoplaywrights League of America has taken exception to the "Broadside" issued two weeks ago by the Screen Writers Guild, in which the latter said it had no affiliation with the former body. Wycliffe A. Hill, President and Editor of Photoplaywrights of America has written in part as follows to Frank E. Woods, President of the Screen Writers' Guild:

"There has just come to my attention a published letter of yours addressed to Mr. Will H. Hays, in which you are quoted as 'firing a broadside' at the Photoplaywrights League of America. The published story in question goes on to say that the Screen Writers' Guild is conducting an investigation against 'Scenario Schools.'

"Despite the fact that you and the Screen Writers' Guild have been repeatedly informed that the Photoplaywrights League of America is not a Scenario School, it seems that you persist in referring to it as such for the purpose of casting unfavorable reflection on this organization, which has as much right to exist as does yourself. The Photoplaywrights League of America is a legitimate sales organization and for almost two years has been functioning with the scenario departments of the various studios as such.

"Your statement that the League is a business organization operated for profit is false and you have no right to give publication to such, any more than you have a right to designate this organization as a Scenario School."

Ince Denies

That he has sold his studios at Culver City, Calif.

That he has leased his studios to William Randolph Hearst.

That he has closed his studios.

That he is about to merge his studios with any other producer.

That he will move his production activities East,

Or that he intends to.

Hudson County Theatre Owners Organize

The theatre owners of Hudson County, N. J., have organized. At a first meeting in the Roosevelt theatre more than thirty leading houses of Jersey City, Hoboken, Bayonne and surrounding towns were represented.

Prompted to organize by the success of similar bodies in other key cities, the Jersey showmen gathered together with genuine enthusiasm. In the future, whatever problems may confront an individual member will receive the careful consideration of the entire organization.

The officers chosen by the Theatre Owners' Chamber of Commerce of Hudson County are: Chairman, D. Kiserstein; Vice Chairman, H. Harring; Secretary, S. Sobelson; Treasurer, F. H. Mertens; Board of Directors, J. Moody, G. Brennan, A. Ungerfeld, N. Reister, F. H. Mertens.

Virginia Censor Board Effective in August

All local Exchanges, operating in Virginia, also theater owners with photo-play houses in Virginia, were notified at the Board of Trade meeting that The Act of the Virginia General Assembly creating a State Board of Motion Picture Censors, will be effective August 1.

Lists of releases must be filed at the office of The Virginia State Censorship Board in Richmond, for all current film exhibiting in Virginia, which will appear there after August 1, also all matter to appear on and after that date.

Filing such display-lists is tantamount to applying for a permit to exhibit, the permit to be assessed at the rate of fifty cents a reel. After August 1, the Board of Film Censorship will pass all film, permitted to be exhibited within the State of Virginia.

S. J. Stebbins Out of the Rialto Productions

S. J. Stebbins has resigned as vice-president and general manager of Rialto Productions and relinquished all his holding in that corporation to undertake exploitation work on special productions which are to be released by Attractions Distributing Corporation. Mr. Stebbins has had fifteen years' experience in theatre management and exploitation.

Nixon-Nirdlinger Interests Precipitate Philadelphia Theatrical War

Institute Action Claiming Film Board Acts in Restraint of Trade

CHARGING that the Film Board of Trade of Philadelphia is an illegal combination operating in restraint of trade, Fred G. Nixon-Nirdlinger, owner and proprietor of a string of fifteen picture theatres in the Quaker City, has fired the first bomb in what threatens to be a real theatrical war in that city in the shape of a suit in equity filed in the Common Pleas Court.

Hostilities between the theatre owners and the Board have been brewing for some time, with theatre men generally fearful of consequences which might follow any action, according to Mr. Nixon-Nirdlinger, designed to put a stop to the policy of the Board of Trade members to meddle in the affairs of theatre owners, dictate policies and terms and force the exhibitors to virtually meet them on their knees.

The controversy centers around the recent acquisition of the Ambassador theatre at Fifty-sixth street and Baltimore avenue by Nirdlinger and Love from Felt Bros. and involves a transfer of service which the plaintiffs desired from some of their other theatres. The Hoy Reporting Service which the Film Board of Trade uses is a target of the exhibitors' ire.

In a lengthy brief submitted to the court, Nixon-Nirdlinger has introduced correspondence passing between himself and several of the companies. Under date of April 25, F. B. Willis, secretary of the Film Board of Trade wrote Nixon-Nirdlinger of the introduction of the Hoy Reporting Service in this territory, and of some of the principles it intended following.

Nixon-Nirdlinger, under date of June 12, informed Edgar Moss, local manager for American Releasing, of his acquisition of the Ambassador and of his intention not to take over any obligations incurred by the former owners, Felt Bros. In answer to that, Moss wrote back stating that American Releasing intended holding Nixon-Nirdlinger to the letter of the obligations entered upon by the Felts. In this letter Moss pointed out that the Film Board of Trade had notified owners of its intention of holding new owners of theatres by the contracts of the previous proprietors. Moss's last letter had booked a number of productions into the Ambassador. Stating that he intended closing a number of theatres for the summer, Nixon-Nirdlinger alleges he requested a transfer of contracts from one house to another. One concern is alleged to have approved this, and later withdrew permission.

Since open warfare has been declared, the struggle gives every promise of being a long and bitter one and involves more than twenty important producers.

The officers of the Film Board of Trade are Felix Mendelssohn, Gene Marcus, Benjamin Amsterdam and F. B. Willis.

A recent letter sent to theatre owners by the Film Board of Trade, a copy of which is filed with the bill in equity as Exhibit A, told the theatre men that new owners of theatres would "be expected to settle any outstanding claims or complete unfilled contracts."

"Refusal to meet the slightest of their demands," Mr. Nixon-Nirdlinger is quoted as saying, "has heretofore been met with such powerful persecution that theatre owners have been forced to agree to their terms.

"They have threatened not to give me any pictures for the coming year if I refuse to comply with their demands. They have tried to compromise, but it is not my policy to compromise a wrong. We will fight it out, and I'm going after my rights whether or no.

"They have been trying to dictate the policies and prices and everything else connected with the operation of theatres in the city for so long a time that the persecution is unbearable and has become greater than the theatre owners can stand, and I am determined to fight it to the end."

The defendants named in the complaint are:

Film Board of Trade of Philadelphia, Pa.; American Releasing Corp., Associated First National Pictures, De Luxe Film Co., Electric Theatre Supply Co., Famous Players-Lasky Corp., Goldwyn Distributing Corp., Hodkinson Corp., Interstate Film Co., Masterpiece Film Attractions, Metro Film Corp., Pathe Exchange, Inc., Robertson-Cole Distributing Corp., Royal Pictures, Inc., Select Pictures Corp., Twentieth Century Film Co., Inc., Vitagraph, Inc., Wid Gunning, Inc., Associated Exhibitors, Inc., Felix Mendelssohn, Gene Marcus, Benjamin Amsterdam, F. B. Willis, Edgar Moss, William Heenan, Oscar Neufeld, Charles Goodman, William E. Smith, Frank W. Gebhart, Jules Levy, Samuel Rosen, Robert Lynch, Charles Henshel, John Flynn, David Segal, Max Milder, John Bethell, C. J. Powell, themselves and all others having the same interests as members of the Film Board of Trade.

The Motion Picture Theatre Owners of Pennsylvania, in commenting on the action, issued the following statement under signature of President John S. Evans:

"The Motion Picture Theatre Owners of Pennsylvania, New Jersey and Delaware, through an appointed committee acting for the entire body of exhibitors, have steadfastly refused to consider the application of the Hoy System with its rulings, knowing that it is not fair and contrary to all rules of equity as well as against the laws of our Commonwealth. They, desiring to set themselves up as a tribunal above our courts and government.

"The climax was reached when the Ambassador theatre, Philadelphia, brought suit against the local Film Club and each one of the members separately, to restrain them from enforcing conditions and have made charges against them in restraint of trade and against the anti-trust laws, and the matter, besides being placed in the lower courts has been called to the attention of the Federal Trade Commission."

"One Clear Call"—*A Picture*

THE sincerity of the really big and far-seeing producer in aiming toward the much talked of bigger-and-better picture could not, in our opinion, be better exemplified than in the production "One Clear Call," the First National release shown recently at the Strand theatre, New York.

For sheer 100% entertainment, I can remember no rival since "The Miracle Man." Action, suspense, pathos, are admirably blended. The direction of John M. Stahl is masterly.

The much abused term "all star cast" is not maligned here. Consider: Milton Sills, Claire Windsor, Henry B. Walthall (and what an actor he proves to be in this), Irene Rich, Joseph Dowling, Shannon Day, and every one of the others in the big cast. With such a story, continuity, cast, direction and photography, one cannot but congratulate Louis B. Mayer, the producer, for the sincerity and honesty he has displayed in sponsoring the picture, and applauding the result obtained.

GEORGE D. GOULD.

Missouri Law to Place Screen with Press

A NEW state constitution, which, in all probability, will be the first in America to place the screen and the press on the same basis, is being framed at Jefferson City, Mo., by the Missouri Constitutional Convention.

A. A. Speer, president of the First National Bank of Jefferson City, and a delegate to the convention, is the father of the proposal to liberate the motion picture industry from the shackles of censorship. Such men as Charles D. Morris, editor and publisher of the St. Joseph Gazette, are delegates to the convention who have announced themselves as opposed to censorship. There will be opposition, no doubt, but with such a powerful array of leading citizens, who are broad-minded enough to see into the future, it is difficult to predict a defeat for the anti-censorship proposal.

Although no exact date for the consideration of the proposal has been set, it is believed that it will be considered by the convention now assembled within the next week or so.

Cleveland Exhibitors Threaten to Split

Insurgents Make Motion to Separate from Parent Organization; Lack of Official Harmony the Cause

A BOMB shell was thrown into Ohio motion picture circles last Monday, when, at a special meeting of the Cleveland Motion Picture Exhibitors' League, a motion was made to split Ohio in two, and form two separate state exhibitor organizations, one to cover the northern part of the state, and another to cover the southern part of the state.

This is the result of lack of harmony between the officials of the Cleveland Exhibitors' League and the officials of the M. P. T. O. A. of Ohio, due to a difference of opinion as to organization methods.

Cleveland has refused to join the M. P. T. O. A. of Ohio. Many Cleveland exhibitors have expressed themselves as being out of sympathy with the present state organization. On the other hand, many are ardent supporters of the present state organization.

The meeting last Monday was lively. Discussion ran riot. The plan for a division of the state and the formation of two state organizations was presented in the form of a motion and was argued for and against for almost two hours. To bring the discussion to an end, a motion was made to table the original motion. It lost by two votes. A motion to adjourn quickly followed and passed unanimously.

Martin G. Smith, president of the M. P. T. O. A. of Ohio and Sam Pullock, state organizer, were both present at the meeting. Neither voted. Smith addressed the meeting however, and made a plea for the present state and national organizations.

More special exhibitor meetings are expected to follow.

This proposition, emanating from the Cleveland Motion Picture Exhibitors' League comes as a sudden blow. With the M. P. T. O. A. of Ohio, Ohio has, for the first time in the history of the business, worked together. Until the state organization was formed in Toledo last fall, Ohio has always been divided from Columbus north and from Columbus south. The M. P. T. O. A. of Ohio promised to bring about harmony of interests.

Exhibitors in Cleveland seem to be about equally divided at the present writing. Many favor the Northern Ohio organization plan. Many are satisfied with the present organization.

The special meeting last Monday was called at the signed request of several prominent local exhibitors who stated that they wanted to know where the Cleveland exhibitors stand in regard to local, state and national affairs.

Special exhibitor meetings are being called right along. It won't be long before it is known what stand Ohio exhibitors will take, whether they will ask for a division of the state with sectional organizations or whether they will support the present organization.

Cleveland Exhibs Propose Arbitration Plan

Board of Trade and Exhibitors Will Consider Problems of Film Service

THE Film Board of Trade of Cleveland early in the year issued a set of rules and regulations to govern the terms by which motion picture exhibitors were to be served with film product.

These terms proved, in part, to be irksome to the exhibitors. An effort was made to have a committee of the Cleveland Motion Picture Exhibitors' League meet with a committee of the Film Board of Trade of Cleveland for the purpose of ironing out the difficulties between the two branches of the motion picture industry. The motion to have the respective committees meet for a conference was tabled at a meeting of the Film Board of Trade. Later, however, the motion was revived and culminated in a letter received by the Cleveland Motion Picture Exhibitors' League by Secretary H. W. Christman of the Film Board of Trade. This letter indicates the willingness on the part of the Film Board of Trade to consider a working agreement which shall be submitted by the Cleveland Motion Picture Exhibitors' League.

M. B. Horwitz, chairman of the committee of the Cleveland Motion Picture Exhibitors' League, believes that his colleagues have drafted a thoroughly equitable agreement, excerpts from which follow:

It is mutually agreed between the F. I. L. M. Club of Cleveland, an organization of exchange managers, and the Cleveland Exhibitors' League of Cleveland, an organization of exhibitors, that, in order to minimize to the lowest possible degree the number of differences between distributors and exhibitors in the city of Cleveland, that a joint Arbitration Board shall be created to hear and determine disputes between exchanges who are members of the F. I. L. M. Club of Cleveland and exhibitors who are members in good standing of the Cleveland Exhibitors' League.

The Joint Arbitration Board shall be composed of seven, three members to be appointed by the Cleveland Exhibitors' League and three members and a chairman by the F. I. L. M. Club of Cleveland.

All complaints against either exhibitors or distributors must be made in writing to the secretaries of either board.

The right of the home office or office of the exchange to accept or reject any application for a contract or contracts within twenty-one days, shall not be abridged or denied, but in either case the *exhibitor shall be notified* within the time specified, unless the play date of any individual or group of pictures on application or contract is within twenty-one days of date, and in that event, the exchange must accept or reject the application of contract at least seven days in advance of specified play date.

The terms of a written contract shall be binding on all parties as to protection and as to price.

Requests by any exhibitor for a change in play date must be made in writing and mailed at least fourteen days in advance, in which case the exhibitor agrees to play the picture within fourteen days of the original play date.

The exchange must furnish at least fourteen days' notice to the exhibitor of a change in play date, in which case the exhibitor may re-book the picture within fourteen days, if he has open time, and if not, at his option, cancel the picture.

Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

The Joint Board of Arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to any exhibitor in the event said exhibitor has failed to comply with the demands of that exchange made pursuant to the terms of its contract and for additional security, not to exceed the sum of $500.00 to insure the safe return of its film.

The exchange shall leave an exact copy of the application with the exhibitor at the time it is signed.

No film shall be held by the exhibitor beyond play date as per contract.

No exchange shall serve non-theatrical enterprises with film for exhibition purposes anywhere, except it be in a recognized motion picture theatre, complying with the local and state codes.

This agreement shall be binding on all parties for a period of three months from date hereof subject to renewal from time to time as parties hereto agree.

Mastbaum Appointment Lauded

FOLLOWING his election on June 20th to membership in the Board of Directors of the Sesqui-Centennial Exhibition Association which will oversee the mammoth exhibition which will take place in Philadelphia in 1926, Jules E. Mastbaum has been overwhelmed with congratulations by theatrical and picture people of the country.

To the general public the appointment of Mr. Mastbaum to the directorate of the Sesqui-Centennial means that nothing will be left undone to speed up the plans and start work on this tremendous undertaking. That is the consensus of opinion of all who know Mr. Mastbaum and are aware of his active personality and indefatigable energy which will not permit him to serve in any undertaking in a strictly "honorary" capacity.

Syndicate Takes Over Cleveland Allen

At last the cloud of secrecy that has been enveloping the million dollar Allen theatre of Cleveland has been lifted with the announcement that it has been taken over by a syndicate known as the Euclid-Fourteenth Cleveland Theatre Company. A new lease has been recorded showing the transfer of the theatre under a fifteen-year lease from the Allen Cleveland Theatre Company to the Euclid-Fourteenth Cleveland Theatre Company. The rental is reported to be around $3,000,000 for the period, or the largest sum ever involved in a short-term lease in Cleveland.

Just who comprises the Euclid-Fourteenth Cleveland Theatre Company has not been made known, although it is generally agreed that the Loew interests are the leading factors in the company. The rumor to this effect is based on the knowledge that the transaction was handled through the offices of the Joseph Laronge Company, which has also handled the promotion of other local Loew interests.

First National Winners Back from Coast

First National's "$1-A-Week-Men"—the exhibitors from different parts of the country who were declared winners of the exploitation contest—are back at their respective houses after a trip to the studios at Los Angeles and Hollywood.

While on the coast the prize winners were entertained by city officials of Los Angeles and by producers and stars of the picture industry. Among the events at which they were honored guests were a trip to Catalina on the private yacht of Thomas H. Ince, dinners by Richard Walton Tully and Guy Bates Post, and a dinner-dance by Mack Sennett.

Those who made the trip were: Alfred Gottesman, of Shenandoah, Pa.; Ben Davis, of Norwich, N. Y.; Frank Steffy, of Seattle, Wash.; A. G. Stolte, of Des Moines, Iowa; Nick McMahon, of Ironton, Ohio; O. K. Mason, of Wichita, Kan.; Joe Burton, of Toccoa, Ga., and Ralph Lieber, of Indianapolis.

Creditors Extend Time to Allen Theatres

At a general meeting of creditors of Allen Theatres, Limited, Toronto, a decision was reached to grant a general extension of time to the company and a committee of creditors, under the direction of G. T. Clarkson, assignee and trustee of Toronto, was authorized to make provision for proportionate payments to creditors in due time.

The decision to arrange an extension was reached after the creditors had considered two important offers, it is declared. One offer was from the Famous Players Canadian Corporation, Limited, Toronto, operating a great rival chain of moving picture theatres across Canada. This offer, which was made through N. L. Nathanson, managing director, was for $1,050,000 for all assets of Allen Theatres, Limited. It was ascertained that total liabilities of Allen Theatres, Limited, amounted to $1,200,000, it is stated, and it was claimed that the Nathanson offer would give the creditors about 75c. on the dollar.

Another offer was made by Associated First National Pictures of New York. This came in the form of a proposal to provide $100,000 in cash immediately, the money to be placed at the disposal of the Allens to help them through present difficulties.

Fire Damages Grauman's Theatre in L. A.

The stage of Grauman's theatre, Third and Broadway, Los Angeles, was gutted by fire at 5:30 last Monday while an audience was in the house. Defective wiring caused the drapes to catch during a musical act. The house manager assured the thousand patrons in the house that there was no danger, as the asbestos curtain was lowered. Few people attempted to leave the theatre.

George Ormston was badly burned on the arm. The damage may exceed $35,000, as the greatest loss was to the pipe organ. The instrument being installed in the new Grauman Hollywood theatre will be used to replace the damaged one. It was estimated the house would be reopened Friday.

Jacobs Resigns; Will Become Producer

Arthur H. Jacobs, who, for the past year has been the General Manager of Preferred Pictures, Inc., the producers of the Katherine MacDonald attractions for Associated First National, and who, recently, has been more directly associated with the production of "Rich Men's Wives," the first of the series of B. P. Schulberg Special Productions which is now being filmed under the direction of Gasnier, has resigned to enter the motion picture producing field for himself. Mr. Jacobs' resignation will take effect upon the completion of the production of "Rich Men's Wives."

Late Wire Briefs from Coast

IRVING CUMMINGS has begun production of "Broad Daylight," from the original by Harvey Gates. Lois Wilson, borrowed from Lasky, and Jack Mulhall are the principals.

Arthur F. Beck and Leah Baird Company have sailed for South America.

Douglas Fairbanks will complete "Robin Hood" in four weeks.

Jack Pickford is back from the east and is completing "Garrison's Finish." Madge Bellamy is playing opposite the lead and Arthur Rosson is directing.

Ward Lascelles has completed "Affinities," by Mary Roberts Rhinehart and featuring Colleen Moore and John Bowers.

15 New Companies Formed in New York Last Week

Companies entering the motion picture business in New York State showed a slight increase during the past week, when fifteen corporations filed the necessary papers in the secretary of state's office. The total amount of capitalization represented reached $566,000.

These companies, with their directors and amount of capitalization, included the Oswego-Strand Corporation, $5,000; Schine-Oswego Corporation, $5,000, and the Oswego-Arpheum Corporation, $5,000, all located in Syracuse, and having as directors Edward M. Byrne, N. E. Timmons, William H. O'Brien, Jr., of Syracuse; A and P Amusement Corporation, $15,000, M. C. Ryan, M. E. Hanley, New York; J. M. Treutlein, Elmhurst, L. I.; W-B Film Exchange, $100,000, J. F. Lenigan, M. M. Hayward and Arthur Sachs, New York; Artistic Film Co., $6,000, William Devery, Brooklyn; Charles K. Harris, New York; Otto Steiner, New York; Troy Lincoln Theatre Co., Troy, $100,000, Abraham Mollie and H. L. Symansky, Troy; Shoobra Palace and Realty Corporation, Brooklyn, $50,000, S. E. Grimes, New York; S. F. and M. E. Edmead, Brooklyn; Period Pictures, Inc., $200,000, C. J. Harris, Joseph Levering, New York; H. F. Andrews, Brooklyn; Momus, Inc., $20,000, Bartley Cushing, Henry White, F. E. Gebhard, New York; Troubles of 1922, Inc., $40,000, Edward Davidow, Rufus LeMaire, Lyman Hess, New York; Shubert Toronto Theatres Corporation, $10,000, H. E. Diamond, Alexander and Samuel Werner, New York; Albion Productions, $500, Dondon O'Brien, Jacob Elliott, Frank Johnson, New York City.

Ohio Tendency Toward Summer Closing

A detailed canvass of motion picture theatres of northern Ohio up to June 24 shows the increasing tendency to close during the hot weeks. The figures are as follows:

Theatres open 7 days a week	181
Theatres open 2-3 days a week	278
Theatres closed for the summer	97
Total	556

It was estimated that more would close after July 4.

Tom Boland, Oklahoma City, on Rotating Committee

Tom H. Boland of the Empress theatre, Oklahoma City, and original First National franchise holder, has succeeded John J. McGuirk as a member of the First National Rotating Committee and will serve for two weeks in that capacity. The Rotating Committee is part of a plan of having original First National franchise holders visit the New York offices of First National and take part in its management.

Mr. Boland has been an exhibitor since the days of the one and two reel features. This was thirteen years ago. Mr. Boland opened the first one thousand seat house in the southwest, built especially for motion pictures—The Empress theatre at Oklahoma City.

"In those days," he said, "we had single reelers and two reelers only. Even in those crude times for our wonderful industry, an exhibitor with ordinary good judgment could see the marvelous future in store for motion pictures."

From the Empress, Mr. Boland became interested in several theatres in Oklahoma City and he is now a director of the Midwest Enterprise Corporation. As to what he thought of the big box-office attractions for the present year, he said:

"In our part of the country we consider 'Smilin' Through' a masterpiece. 'One Clear Call' is another great picture, and so is 'Tol'able David.'"

Uplift Worker Doubts Censorship

"It is the opinion of my wife, a motion picture censor in Illinois, as well as of myself, that it is doubtful if censorship of the movies will ever be effective."

This is a declaration made by Allen D. Albert, noted publicist, in the course of an address delivered from a Chautauqua platform at Cedar Point, O., Lake Erie shore summering place, according to information received by Associated First National Pictures, Inc., from one of its correspondents.

Albert, former newspaper editor, is one of the leading moral uplift workers in Illinois and a member of various organizations striving for higher standards of morality.

Prizma Opens Offices in Hollywood

Carroll H. Dunning, Vice-President, Prizma, Incorporated, producers of Prizma color pictures, has completed arrangements for opening a Hollywood office to take care of the increasing demands for Prizma color titles, insertions, prologues and special scenes.

The new office is located at the Fine Arts Studios, 4500 Sunset Boulevard, Hollywood and is in charge of Captain George E. Stone, one of Prizma's most successful color photographers.



Scene from "Rapid Fire," a Jack White Production, Educational-Mermaid Comedy

Church Editor Defends Picture Stand

Dr. Dan B. Brummit, of Chicago, editor of the Epworth Herald, official organ of the 750,000 members of the Epworth League, a Methodist Church organization, has made pointed answer to his critics who found fault recently because the Epworth Herald advertised motion pictures.

Dr. Brummit bases his reply on the assertion that millions of church people go to the movies every week, and will continue to go, no matter what is said and done and by whom. He also took occasion to declare that the Church, instead of attacking motion pictures, should make use of them for educative, recreative and evangelical purposes.

Dr. Brummit's approval of the photoplay has received editorial recognition from the Ashland, Ohio, Times-Gazette.

Grievance Committee for Maryland

Establishment of a standing grievance committee and the ironing out of what threatened to be open warfare in the organization as the outcome of an alleged "booking combine" marked a special meeting of the Exhibitors' League of Maryland on June 29, which is expected to bring about a new lease of life to the league. The meeting was held behind closed doors.

The grievance committee will be selected at a meeting of the directors of the league to be held at an early date. Its purpose will be to hear all complaints concerning members of the league and disputes which may arise in the organization.

Thompson Named for Jersey Assembly

J. J. Thompson, Jr., New York representative for George Kleine, pioneer in the motion picture industry, has been nominated for the New Jersey State Assembly on the Republican ticket. Thompson who resides in Bloomfield is one of the nominees from Essex County which comprises Newark, Montclair and other representative cities.

Ohio Exhibitor Wins Sunday Opening

J. Stuart Cangney, manager of the Temple theatre, at Bryant, Ohio, has won out in his suit for Sunday movies, and henceforth there will be motion pictures regularly every Sunday at the Temple theatre.

Cangney was arrested several months ago for keeping open on Sunday. The ministers of Bryant rose up in wrath and began forming anti-Sunday movie organizations. They got signatures from Bryant citizens decrying the Sunday movie. Cangney demanded a jury trial. The trial came off the first week in June. The jury disagreed. This week the second trial came off. Eighty jurors were impanelled before a jury could be called. Finally the necessary twelve people were gathered together. Of the twelve three were women, the first time that women have ever served on a jury in Bryant. And after a short deliberation, following the testimony, the jury returned a verdict of not guilty. So that shows which way the wind is blowing in Bryant, Ohio, and now the Temple theatre is running Sunday shows and doing big business, in spite of the signatures the ministers collected on their clean-up tour of the town.

Masonic Lodge Work is Shown in Pictures

The Masonic Lodge of New York has entered on a plan to have produced for them a series of pictures that will be distributed through the country showing the work that has been done, and is being done in their various homes, the centre of which are in Utica, New York.

The first picture showing the entire dedication services of the new Soldiers' and Sailors' Memorial Hospital has been completed and is now being shown in various lodges, and has proven most interesting.

At the present time Leon D. Britton is producing a six-reeler that from all indications and reports will be interesting to thousands of people who have never realized the work that is being done by the Lodges at their Utica headquarters.

Virginia Exhibitors to Hear Hays

Will H. Hays, supreme ruler of the Motion Picture Industry, will be the principal speaker at the Virginia Exhibitors annual convention, which will be held at Ocean View, Va., during the week beginning Monday, July 10th. A large number of Cinema stars have also been invited, including Mae Murray, Anita Stewart,, Richard Barthelmess, Alice Brady, Monte Blue, Mrs. Rodolpho Valentino, Betty Blythe, Glenn Hunter, Mabel Ballin, Hugo Ballin, Hope Hampton, George Walsh, Johnny Hines, Bernard Granville, Alice Lake, Lucille Lee, Jane and Katherine Lee and Grace D'Armond.

The convention opens Tuesday, July 11, and will last three days. There will be a big movie ball at the Ocean View pavilion

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Woman Who Walked Alone—
Better than the average Dorothy Dalton picture. Fair box office attraction. (Middle West.)

Big advance advertising helped put the picture over. A pretty good production, but not the kind that is popular. Fair attendance. (Middle West.)

A very good entertainment. Receipts were satisfactory. (Middle West.)

Across the Continent—
Patrons liked Wallie Reid and Theodore Roberts in this one. None had cause for complaint. Drew very well. (Middle West.)

Fine array of stars and speedy picture make this a winner. Played to fine business. (Middle West.)

Over the Border—
Melodrama with good acting. Pleased our audiences. (Middle West.)

Box office value and picture both fair. (West.)

Our Leading Citizen—
A good summer film which drew well. (Middle West.)

A crackerjack show with the biggest drawing power of any recent picture. Jammed at every performance. (Middle West.)

Fair picture which brought fair returns. (West.)

The Man From Home—
Despite warm weather, business was very satisfactory. Settings a big feature of this one. Well liked by patrons. (East.)

Fair picture. Business was fair. (East.)

For the Defense—
Good picture with excellent action but only pulled fair business. (Middle West.)

While Satan Sleeps—
Jack Holt has an unusual role which pleased our patrons. Good box office attraction. Business excellent. (Middle West.)

Just Around the Corner—
Fair. Lack of business attributed to three things: star not well known; title not striking enough; and people do not seek to weep. One "Over the Hill" is enough for awhile. (Middle West.)



Attractive copy showing how the Walnut, Cincinnati, offered "Over the Border"

North of the Rio Grande—
Beautiful photography, good direction and sincere acting. An unusually entertaining melodrama with more drama than most have. Good business. (Middle West.)

Love's Boomerang—
It takes a stronger picture than this to draw them in these days. Business fair. (East.)

The Bachelor Daddy—
Repeat picture. Business fair considering this factor. (East.)

The Ordeal—
Very good picture. Fair business. (East.)

The Crimson Challenge—
Well acted. Star well liked. Not extra business. (East.)

Three Live Ghosts—
Good comedy-drama. Business bad. (East.)

FIRST NATIONAL

Sonny—
Good drawing card. Played to full houses all week. (Middle West.)

One of the best pictures here in a long time. Business excellent except at end of week when weather affected it. (East.)

The Rosary—
Good picture and average box office value. (Middle West.)

The Seventh Day—
Satisfactory business. Nothing large on second run. (Middle West.)

Smilin' Thru—
Pleased most everyone. Could have done better business. (Middle West.)

One Clear Call—
Fair program picture. Business good.

The Silent Call—
Strongheart, the wonder dog, made a big hit with patrons. Despite warm weather went across excellently. (Middle West.)

Gas, Oil and Water—
Charlie Ray puts this one across with a bang. Should go big anywhere, any kind of weather. (Middle West.)

The Deuce of Spades—
Very, very well received. (Middle West.)

GOLDWYN

The Glorious Fool—
Very good picture. (Middle West.)

Grand Larceny—
Fair picture on time worn theme. Picture which depended upon comedy and small features to maintain average of bill. Two popular in a limp story. (Middle West.)

Yellow Men and Gold—
Fine picture with good business. (West.)

The Grim Comedian—
Mediocre entertainment. Slim business. (Middle West.)

SELZNICK

Reckless Youth—
Picture very pleasing. Plenty of pep in it. People liked it but business off. (East.)

The Prophet's Paradise—
One of the worst "frosts" seen here. Bad picture. Bad business. Picture abruptly withdrawn Wednesday morning because of complaints of patrons and "Reported Missing" switched in as stop-gap. (East.)

De Luxe Annie—
Pretty melodramatic and make-up was not so complimentary then as now but it drew many who used to remember when Eugene and Norma played together. Business satisfactory. (Middle West.)

Reported Missing—
Gave us the best week we have had in seven or eight weeks. Not normal business but better than usual in hot weather. (Middle West.)

FOX

Arabian Love—
Attracted average receipts. Story nothing extra. Warm weather hurt business. (East.)

Connecticut Yankee—
Fair business on return engagement. (West.)

Chasing the Moon—
The title of this one was its biggest asset as a drawing card. Good crowds for a week's run. (Middle West.)

Up and Going—
Very good picture. Good business. (East.)

Little Miss Smiles—
Mediocre picture. Business bad. (East.)

Money to Burn—
Fair Eastern, fair business. Takes something wonderful to make much of an impression so this will do as well as any for this season. (Middle West.)

PATHE

Don't Doubt Your Wife—
Inferior picture. Business indifferent. (East.)

Nanook of the North—
Picture is good and different from the rest, but will not stand up alone. Had to put on a double bill. (East.)

The Real Adventure—
Weather unusually hot, but the attendance held up well. Good box office returns. (Middle West.)

AMERICAN RELEASING

My Old Kentucky Home—
Picture pleased the audiences. Drew well in connection with the races. (Middle West.)

Bluebeard, Jr.—
Average picture with usual business. (West.)

METRO

Fascination—
Mae Murray's popularity here always assures a good attendance. A good week's business. (Middle West.)

Don't Write Letters—
Nice little comedy. Business good. Star growing in popularity. Generally liked. (Middle West.)

UNITED ARTISTS

The Iron Trail—
Good picture for the story. Locale and theme did not please our audience. Business fair. (East.)

UNIVERSAL

The Trap—
Exciting food for warm weather, but our patrons like lots of spice and highly flavored entertainment. Business better than it has been since warm weather set in. (Middle West.)

VITAGRAPH

Too Much Business—
Business close to capacity every evening and matinees fair. A fair bit of entertainment. (East.)

STATE RIGHTS

Watch Him Step—
Mediocre picture. Only fair business. Picture "stunts" of Talmadge generally regarded as imitation of Douglas Fairbanks. (East.)

His Nibs—
Fairly entertaining with business about as usual. (West.)

Stolen Moments—
Feature which Valentino fans like. Did exceptionally good business. (Middle West.)

Where Is My Wondering Boy Tonight?—
Picture mediocre. Some liked it others didn't. Business good on it. (East.)

Heart of a Texan—
Good western picture. Patrons like this sort. Business good. (East.)



"The Man from Home," at the Granada, San Francisco, and the ad copy used to announce the attraction.

PROGRAMS FOR THE WEEK OF JULY 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

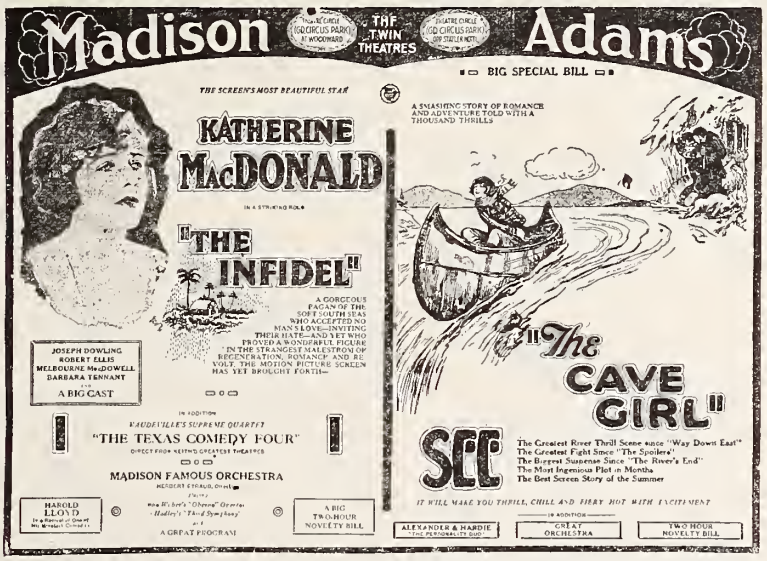
NEW YORK CITY

Capitol Theatre—
Overture—"Espana," Chabrier.
Specialty—Spanish Dance, Doris Niles.
Scenic—"The One Man Reunion" Educational.
Vocal—"Evening Star," from "Tannhauser," Wagner, Louis Rozsa, baritone of Metropolitan Opera.
Current Events—Capitol Magazine.
Divertissements—Ballet Interpretation, "Song of the Siren," danced by Mlle. Gambarelli, Alexander Oumansky, Doris Niles, Thalia Zanou, and violin solo played by Frederic Fradkin.
Prologue—Music from "The Magic Melody," Romberg.
Feature—"The Dust Flower," Goldwyn (Basil King Production.)
Musical — Orchestral Interlude "Quand l'amour meurt," Cremieux.
Comedy—"Rapid Fire," A Jack White Production, Mermaid.
Recessional—Organ.

Rivoli Theatre—
Overture—"American Fantasie," Victor Herbert; "The Star Spangled Banner," Francis Scott Key.
Specialty—"Spanish Dance," Marth Graham.



Rivoli and Rialto Combination Ad, offering separate programs with "Our Leading Citizen" and "The Devil's Pawns," the features, respectively



A double ad for twin houses, the Madison and Adams theatres, Detroit, with "The Infidel" and "The Cave Girl" the respective attractions.

Novelty—"Mountain Laurel" a very old drama, used as burlesque.
Vocal—"O Sole Mio," E. Di Capua, duet Melba Aquila, soprano, Giuseppe Interrante, Baritone.
Feature—"The Dictator," Wallace Reid.
Added Attraction—Dance Interlude, Marjorie Peterson.
Comedy—"Step This Way," Educational.

Rialto Theatre—
Overture—"Poet and Peasant."
Vocal—"Celeste Aida," Giuseppi Verdi.
Feature—"While Satan Sleeps."
Musical—"Agnus Dei," Five instruments.
Comedy—"Cops," Buster Keaton.
Recessional—Organ.

Mark Strand Theatre—
Overture—Selections from "The Chocolate Soldier."
Novelty—Odds and Ends (film digest).
Current Events—Mark Strand Topical Review.
Prologue—Vocal, with special setting, Joseph Martell, baritone.
Feature—"God's Country and the Law," Arrow.
Comedy—"Spooks."
Recessional—Organ Music.

Criterion Theatre—
Overture—"Hejre Kati," Jeno Hubay.
Current Events—Criterion Magazine.
Feature—The Five Dollar Baby, Viola Dana, Metro.
Musical—"Souvenir," Franz Drdla, by Criterion Orchestra.
Comedy—Danger, Mermaid-Educational.

Cameo Theatre—
Continuation of Sherlock Holmes, John Barrymore.

Apollo Theatre—
Continuation of Silver Wings, Mary Carr, Fox.

Lyric Theatre—
Continuation of Nero, Fox.

Central Theatre—
Continuation of The Storm, Universal-Jewel.

BROOKLYN

Mark Strand Theatre—
Overture—Selections from "Martha," Brooklyn Mark Strand Symphony Orchestra.
Vocal—(a) "The World Waiting For Sunrise," Sheffield Child, Tenor. (b) "Somewhere A Voice Is Calling," by Charlotte Ryan, Soprano.
Vocal Feature—(a) "La Spagnuola (b) "Just A Little Love Song," by La Forge Artists Quartette with Charles Carver, Basso, Charlotte Ryan, Soprano, Sheffield Child, Tenor, and Anne Jago, Contralto.
Current Events—Mark Strand Topical Review and Special Independence Day Novelty.
Solo—Organ Solo: Sextette from Lucia di Lammermoor, by John Hammond and George Cook, Organists.
Features—Nanook Of The North, Pathe, and The Delicious Little Devil with Mae Murray and Rodolph Valentino, Universal.
Next Week—God's Country And The Law, James Oliver Curwood's Arrow Picture.

CHICAGO

Chicago Theatre—
Overture—"In A Clock Store."
Current Events—Topics of the Day; News Weekly.
Specialty—"Venetian Night," with Miss Vivian Holt and Miss Lillian Rosedale.
Music Organ Solo—"By The Sapphire Sea." Jesse Crawford.
Specialty—Bobby Roberts and the Abbott Girls in "Bang."
Feature — Our Leading Citizen, Thomas Meighan.
Comedy—Torchy Steps Out, Johnny Hines.

Tivoli Theatre—
Overture—"The Spirit Of The Warrior."
Current Events—News Weekly; Topics of the Day.
Scenic.
Specialty—"In Old Chicago."
Musical Organ Solo—A Medley of Selections.
Specialty—Tom Brown and the Original Six Brown Brothers.
Feature—Trouble, Jackie Coogan.
Comedy—Danger.

Riviera Theatre—
Overture—"Merry Wives Of Windsor."
Current Events—News Weekly; Topics of the Day.
Scenic
Specialty—"Lonesome Boy," Roy Dietrich, tenor.
Specialty—"Visions Of the Past."
Feature—Trouble, Jackie Coogan.
Mermaid Comedy—Danger.

Roosevelt Theatre—
Feature—Orphans Of The Storm, featuring the Gish Sisters.

Woodlawn Theatre—
Overture—Patriotic Selections—Woodlawn Grande Organ.
Novelty—Hy Mayer Travelaugh.
Current Events—Woodlawn News and Views.
Comedy—The Monkey Cop.
Musical Selection from "It Happened In Nordland."
Feature—The Man from Home.
Coming Feature — The Woman Who Walked Alone, Dorothy Dalton and Milton Sills.

Randolph Theatre—
Comedy—Going Straight.
Feature—The Last Trail.

Barbee's Theatre—
Feature—Tell Me Why, second week.



The Kinema, Los Angeles, with a new idea in advertising "Fools First"



Novelty ad used by the Alhambra Theatre, Milwaukee, with "Our Leading Citizen" the major attraction

LOS ANGELES

Rialto Theatre—
Second Week—While Satan Sleeps.
Symphony Theatre—
Eigth Week—Grandma's Boy.
Tally's Theatre—
Second Week—Science or God?
Pantages Theatre—
Five Acts Vaudeville.
Feature—The Vermillion Pencil.
Loew's State—
Current Events — International News.
Five Acts Vaudeville.
Feature—Gay and Devilish, R-C
Hillstreet Theatre—
Current Events—Kinograms.
Novelty—Prizma. Features The First Earful, Tony Sarg's cartoon; Screen Snapshots.
Comedy—What Next.
Feature—The Referee.
Five Acts Vaudeville.
California Theatre—
Current Events—International and Fox News Weeklies.
Added Attraction—Local Symphony Orchestra Concert
Overture—Solennelle from "The Land of the Sky Blue Waters" and Oriental Medley.
Novelty—Topics of the Day.
Comedy—The Village Shreik.
Feature—Always the Woman, Betty Compson Goldwyn.
Clunes Theatre—
Novelty—Starland Revue (R-C).
Comedy—Nothing but Troubles, Lloyd Re-issue.
Current Events—Kinograms.
Vocal—Tenor Solo.
Feature—When the Devil Drives.
Added Attraction—Two next Lessons in Life, separate performances for men and women.
Mission Theatre—
Overture—A Dream Organ solo accompanied by Orchestra aldo "Say it While Dancing."
Feature—The Storm.
Superba Theatre—
Current Events—International News.
Vocal—"Where There's a Will There is a Way."
Comedy—Ten Seconds, Moran.
Features—The Scrap and Her Night of Nights.
Kinema Theatre—
Overture—Medley of Jazz.
Current Events—International News.
Novelty—Prizma, Egyptian Dance.
Comedy—Rapid Fire, Jack White, Educational.
Scenic—Main Street the World Over.
Musical—An act with Eight People.
Feature—Nanook of the North.

SAN FRANCISCO

Granada Theatre—
Overture—"Woodland Sketches" and "Pick Em Up and Lay Em Down in Dixie Land."
Current Events—Pathe News.
Specialty—Novelty comedy creation and twenty Usherettes in Independence Day Revue.
Vocal—"I Wish I Knew" and "Dancin' Fool," sung by Evelyn Francoeur.
Feature—The Woman Who Walked Alone.
Comedy—Step Forward.
Recessional Music—Organ, "Jolly Fellow," Waltz.
Tivoli Theatre—
Feature—Her Mad Bargain.
Comedy—Mr. Barnes of New York, Tom Moore and Torchy's Ghost.
California Theatre—
Overture—"Stradella" and "That Haunting Waltz."
Current Events—International News; California Topical Review.
Added Attraction—Guatemala Marimba Band.
Feature—South of Suva.
Comedy—Step Forward.
Next Week—No Trespassing.
Imperial Theatre—
Overture—Espana Coronet Solo playing "A Little Bit of Heaven."
Current Events—Imperial News.
Vocal—"Mississippi Moon," Solo.
Feature—The Last Trail.
Comedy—Angel Food.
Novelty—Marcus Cartoon.
Next Week—For the Defense, Ethel Clayton, (Paramount).
Portola Theatre—
Feature—De Luxe Annie.
Comedy—Poor Boy.

SEATTLE

Coliseum Theatre—
Overture—"Neopolitan Nights."
Current Events—Pathe and Kinograms.
Cartoon—Cat and Pig.
Novelty—Topics of the Day.
Feature—Our Leading Citizen.
Next Week—I am the Law.
Columbia Theatre—
Overture—"Joyous Vienna."
Current Events — International News.
Novelty—Plain Grit.
Comedy—High Fliers.
Feature—His Nibs.
Next Week—The Delicious Little Devil, Re-issue.
Strand Theatre—
Overture—William Tell Selections.
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Rag Doll Romance.
Feature—Over the Border.
Next Week—Missing Husbands, Metro.
Blue Mouse Theatre—
Overture—Introduction to Feature.
Current Events—Fox News Weekly.
Feature—The Connecticut Yankee in King Arthur's Court, Second Engagement.
Next Week—The Girl from Porcupine.
Liberty Theatre—
Overture—Popular Medley.
Current Events—Selznick.
Scenic—An Idyll.
Comedy—A Pair of Kings.
Musical—"Stumbling," organ.
Feature—Yellow Men and Gold.
Next Week—Man Unconquerable.
Winter Garden Theatre—
Current Events—International.
Cartoon—Aesop Fable.
Comedy—Many Happy Returns.
Vocal—"Angel Child," Frank Gibney, solo.
Feature—Bluebeard, Jr.
Next Week—Man's Law and God.

DALLAS

Hope Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Feature—The Lotus Eaters, John Barrymore.
Specialty—Doris McMahon in song and dance.
Novelty—Prizma Color Film.
Comedy—Birthday Quest.
Recessional—"Jungle Pest," organ solo.

BUFFALO

Shea's Hippodrome—
Overture—"American Fantasie," Herbert.
Stage Setting—The Liberty Bell's First Note.
Vocal—(a) "Caro Nome." (b) "A Heart That's Free." Sung by Eva Tugby, concert soprano.
Feature—Turn to the Right, Metro.
Comedy—Any Old Port, Christie.
Current Events—Hippodrome Review.
Next Week—Hail the Woman, Florence Vidor.
Loew's State—
Overture—"Light Cavalry."
Current Events—Pathe News.
Feature—The Cradle, Ethel Clayton.
Comedy—The Nick of Time Hen.
Next Week—Across the Continent, Wallace Reid.
Lafayette Square—
Overture—Selections on Organ by C. Sharpe-Minor.
Current Events—Fox News.
Feature—Love's Masquerade, Conway Tearle.
Comedy—Snub, Pollard.
Mark-Strand—
Overture—"Northern Rhapsody."
Current Events—Kinograms.
Feature—The Men of Zanzibar, William Desmond.
Comedy—A Dog's Life, Chaplin.
Special—The Ghost of Slumber Mountain.
Next Week—Rough Shod, William Jones.
Palace—
Feature—Red Head, Alice Brady.
Shea's North Park—
Feature—Turn to the Right.

PITTSBURG

Olympic—
Current Events—Pathe News.
Novelty—Pathe Review.
Feature—The Beauty Shop.
Comedy—The Young Painter.
Next Week—South of Suva—Mary Miles Minter.
Regent—
Current Events—Kinograms.
Feature—The Man Unconquerable.
Comedy—Poor Boy.
Next Week—Rose of the Sea and Nanook of the North.
Blackstone—
Current Events — International News.
Feature—The Man Unconquerable.
Comedy—Poor Boy.
Next Week—For Big Stakes.



In an Omaha newspaper, this copy appeared, advertising attractions at the Rialto—and "Fools First"



Advertising "Find the Woman" in display copy, Sun Theatre, Omaha

Liberty—
Current Events — International News.
Feature—The Primitive Lover—Constance Talmadge.
Comedy—Special Delivery.
Next Week—The Man From Home.

State—
Current Events—Kinograms.
Feature—Cardigan.
Comedy—You'll be Surprised.

Grand—
Current Events—Grand News Weekly.
Feature—The Primitive Lover—Constance Talmadge.
Comedy—Cold Feet.
Specialty—The Dying Detective.
Novelty—Movie Chats—Topics of the Day.

Alhambra and Garden—
Little Lord Fauntleroy.

DES MOINES

Des Moines Theatre—
Overture — Panamericana and Morceau Characteristique.
Current Events—International.
Comedy—Poor Boy — Educational.
Cartoon—Felix at the Fair.
Feature — Fascination — May Murray.
Next Week—The Worldly Madonna—Clara Kimball Young.

Strand Theatre—
Current Events—Educational Kinograms.
Comedy—Bucking Broadway — Christie.
Feature—North of the Rio Grande —Jack Holt and Bebe Daniels.
Next Week—Our Leading Citizen Thomas Meighan.

CLEVELAND

State—
Overture — Finale from Fourth Symphony by Tschaikowsky.
Current Events — Pathe News, Topics of the Day.
Cartoon—Felix All At Sea.
Scenic—Hook Line and Sinker.
Feature—The Crossroads of New York, Mack Sennett.
Specialty—State Theatre Follies Revue, featuring Tade's Singing orchestra, Al Wolman with new songs and stories, and the State Chorus.
Next Week—One Clear Call, John M. Stahl Production, First Nat'l.

Allen—
Overture—"Triumphant America," musical story of America in war and peace, with patriotic tableaux.
Current Events—Allenette, selected news specials.
Comedy—A Pair of Kings, Larry Semon.
Feature—Mr. Barnes of New York, Tom Moore.

Stillman—
Overture—"The Red Mill," Homer Walters, musical director.
Comedy — Mile-a-Minute Mary Educational.
Feature—Footfalls, Fox.
Next Week — The Man From Home.

Park—
Overture—"Maytime."
Current Events—Fox News.
Feature — The Infidel, Katherine McDonald.
Comedy-Drama—Don't Write Letters, Gareth Hughes.
Special Attraction—Paul Whiteman's orchestra, with M. Specials.

Standard—
Current Events — International News.
Comedy—Queenie the Horse, Century comedy.
Novelty — Daring Danger, Tom Santchi, a Western.
Feature — The Delicious Little Devil, Mae Murray and Rudolph Valentino, Re-issue Universal.
Next Week—Trimmed, Hoot Gibson, and the first of the Leather Pusher series.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Novelty—Here, there and everywhere.
Vocal—Lillian Crossman and Frank Ridge in selection from "Maytime."
Comedy — Henpecked — A Lee Moran comedy.
Feature—Will Rogers and Lila Lee in "One Glorious Day."

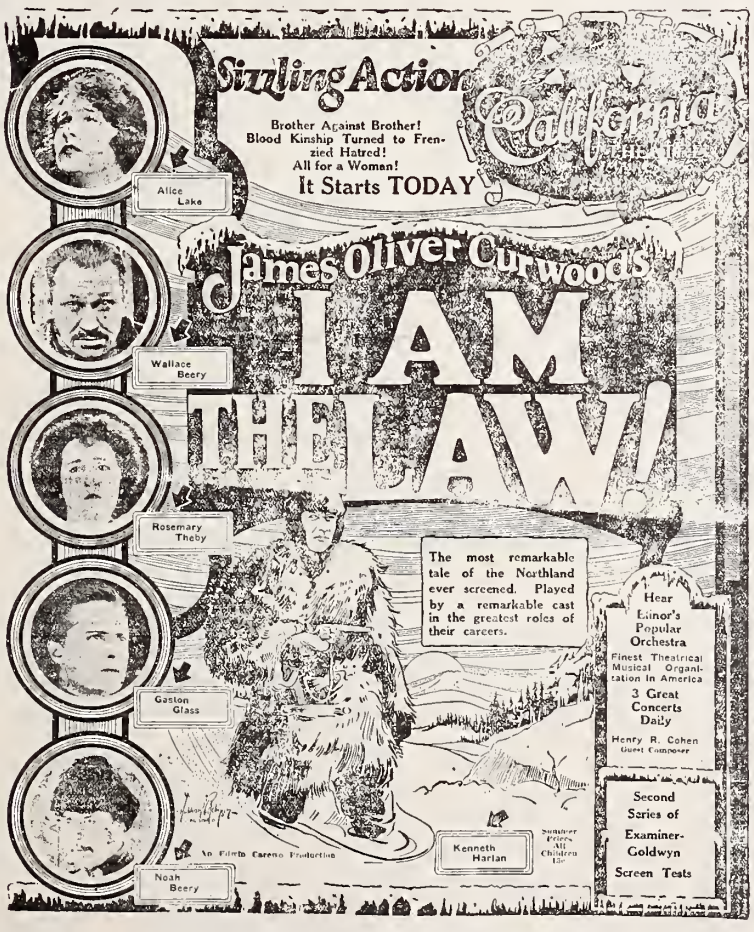
New Grand Central, West End Lyric and Lyric Skydome—
Current Events—News and Views —Topics of the Day.
Novelty—An Aesop Fable.
Musical—Daisy Jean, famous Belgian cellist.
Comedy—Johnny Hines in "Torchy Steps Out."
Feature — Jackie Coogan in "Trouble."

Delmar, Criterion and Congress—
Current Events—News and Views.
Comedy—One reel.
Feature—The Vermilion Pencil—Sessue Hayakawa.

New Capitol Theatre—
Current Events—News and Views.
Novelty—Aesop Fable.
Comedy—One reel.
Feature—Sonny—Richard Barthelmess.

Columbia Theatre—
Feature—The Yellow Stain—John Gilbert.
Also short length comedy and five acts of vaudeville.

Zelphia Airdome—
News and Views.
Comedy—Fair Enough.



This advertising, including small cuts of each popular player in the cast of "I Am the Law," is the method used by the California theatre, Los Angeles, in announcing the attraction.



The Miller theatre, Detroit, advertised "The Man from Home" in large display copy as above.

Feature—Bebe Daniels in "A Game Chicken."

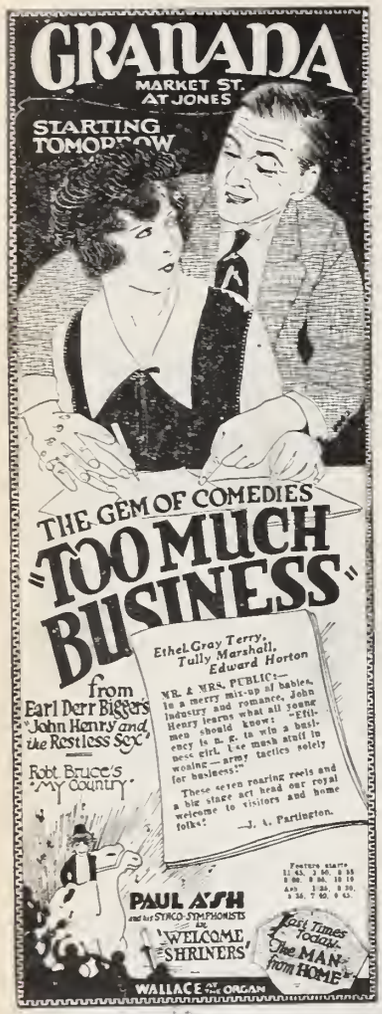
WASHINGTON

Metropolitan—
Overture—"Sari."
Current Events—Pathe News—Topics of the Day.
Comedy—My Wife's Relations—First National.
Feature—Domestic Relations—First National.
Next Week—The Cross Roads of New York—First National.

Palace—
Overture—"American Fantasy."
Current Events—Pathe News—Topics of the Day.
Comedy—Apartment Wanted.
Educational—Screen Magazine.
Feature—Reckless Youth.
Next Week—Our Leading Citizen—Thomas Meighan.

Columbia—
Overture—"Emerald Isle."
Current Events — International News.
Scenic — Our Glorious Dead — Prizma.
Comedy—Better Late Than Never.
Feature—Come on Over—Goldwyn.
Next Week—Reported Missing.

Rialto—
Overture—"Sounds from the Sunny South."
Current Events—Fox News.
Comedy—Rapid Fire—Mermaid.
Feature—The Man Unconquerable —Paramount.



The Granada, San Francisco, played "Too Much Business," the film attraction, with the S. R. O. sign handy.

PHILADELPHIA

Stanley—
Overture—"Pique Dame," Stanley Orchestra.
Feature—Over the Border.
Current Events—Fox and Pathe; Topics of the Day.
Next Week—Our Leading Citizen, Thomas Meighan.

Karlton—
Feature—The Ordeal.
Current Events—News, Pathe.
Next Week—When Romance Rides, Goldwyn.

Palace—
Feature—The Woman Who Walked Alone.
Current Events—News, Pathe; Topics of the Day.
Next Week—Sonny, First National.

Arcadia—
Feature—French Heels, Hodkinson.
Current Events—News, Pathe.
Next Week—Reckless Youth.

Victoria—
Feature—Yellow Men and Gold, Goldwyn.
Current Events—News, Pathe.
Comedy—Toonerville Blues.
Next Week—Without Fear, Fox.

Capitol—
Feature—Seeing's Believing, Metro.
Current Events—Kinograms.
Comedy—Better Late Than Never.
Next Week—Polly of the Follies.

Regent—
Feature—The Heart Specialist, Realart.
Comedy—Wanted, $5,000, Pathe.
Next Week—The Devil's Pawn, Paramount.

Aldine—
Feature—The Real Adventure.
Comedy—Some Class.
Starland Review.
Next Week—The Power Within.

MILWAUKEE

Alhambra Theatre—
Organ Solo.
Overture—Rigoletto, Alhambra orchestra.
Comedy—Circus Day, Mermaid.
Musical Piano Solo—Rhapsody 15, Liszt, Florence Bettrey.
Feature—Beauty's Worth, Marion Davies.

Garden Theatre—
Overture—Selections from Chocolate Soldier, Garden orchestra.
Current Events—Pathe Review, Fox News.
Feature—Over the Border, Betty Compson.
Organ Solo—Swanee River Moon.
Mermaid Comedy—Rapid Fire.

Merrill Theatre—
Overture—Schubert's Polinase Merrill orchestra.
Current Events—International News, Prizma Color, Goldwyn Sport Review.
Novelty—Screen Snapshots.
Organ—Echo novelties.
Feature—The Crimson Challenge, Dorothy Dalton.

Strand Theatre—
Current Events—Burr's Novelty, Kinograms.
Comedy—His Wife's Relations, Buster Keaton.
Feature—The Infidel, Katherine McDonald.

Butterfly Theatre—
Current Events—Butterfly News and Views.
Comedy—Friday the Thirteenth,
Feature—His Wife's Husband, Betty Blythe.

CINCINNATI

Walnut—
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Novelty—Topics of the Day.
Comedy—Poor Boy—Mermaid.
Feature—Evidence.
Next Week—Smudge.

Strand—
Current Events—Pathe News.
Comedy—A Hickory Hick—Christie.
Feature—The Man Unconquerable.
Next Week—The Woman He Married.

Capitol—
Current Events—Capitol News.
Short Subject—One Man Reunion—Educational.
Musical Number—Jazz selections—Capitol orchestra, jazz unit.
Feature—Sisters.
Next Week—The Wall Flower.

Keith's—
Current Events—B. F. Keith's Pictorial Review.
Topics of the Day—Literary Digest.
Comedy—Monkey Shines—Campbell.
Feature—The Truthful Liar.
Next Week—Sherlock Brown—Bert Lytell.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Comedy—Cold Feet—Christie.
Musical—Organ selections.
Vocal—Lillian Decker and Richard Bold, musical comedy stars in a vocal specialty.
Feature—The Woman Who Walked Alone—Dorothy Dalton.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Novelty—The Leather Pushers—Round six.
Musical—Organ selections.
Feature—The Cup of Life.
Next Week—The Wall Flower.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Novelty—Sherlock Holmes.
Musical—Organ selections.
Vocal—Lloyd Garrett singing a selection of Irish songs.
Feature—Come on Over—Colleen Moore.
Next Week—Primitive Lover—Constance Talmadge.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Special Number—Oh You Wildcat, novelty, cast of fifteen.
Feature—The Broadway Peacock—Pearl White.
Next Week—Shattered Idols—Special cast.

INDIANAPOLIS

Circle Theatre—
Overture—Second Hungarian Rhapsodie.
Scenic—Kittenish Cubs.
Current Events—Kinograms.
Novelty—Topics of the Day.
Organ Solo—"Humoresque."
Organ Solo with song slides—"California."
Feature—The Deuce of Spades.
Comedy—Torchy's Ghost.
Next Week—Cardigan.

Ohio Theatre—
Current Events—International News.
Comedy—Bucking Broadway, Christie.
Feature—The Glorious Fool.
Next Week—Midnight.

Colonial Theatre—
Current Events—Pathe News.
Aesop Fable—The Country Mouse and the City Cat.
Novelty—Movie Chats.
Feature—Reported Missing.
Next Week—From the Groung Up.

BALTIMORE

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Bath Days.
Special—Urban Movie Chats.
Feature—The Spanish Jade.

Loew's Hippodrome—
Feature—The Great Adventure.

Wizard Theatre—
Feature—North of the Rio Grande, Jack Holt.



At the America theatre, Denver, "Sonny," the featured attraction, was offered in this way.

Parkway Theatre—
Overture—Songs of Uncle Sam, Parkway Orchestra.
Current Events—Parkway Review, selected.
Comedy—Selected short subject.
Special—Vocal Solo, "The Pale Moon."
Feature—The Sleepwalker, Constance Binney.

Garden Theatre—
Feature—For the Defense, Ethel Clayton.

Century Theatre—
Overture—Farson's Orchestra.
Current Events—Century News Pictorial, selected.
Comedy—Selected.
Special—Vocal selections, William Swartz, tenor.
Feature—The Woman Who Walked Alone, Dorothy Dalton.
Organ Solo—

ATLANTA

Howard Theatre—
Overture—Southern Melodies.
Current Events—Howard News & Views.
Musical—Violin Solo "Souvenir."
Feature—School Days—Wesley Barry.

Metropolitan Theatre—
Overture—Meropolitan Orchestra.
Current Events—Kinograms.
Prologue—Solon Drukenmiller, Tenor.
Novelty—Women Must Weep—One reel.
Instrumental—Organ Solo Rubenstein's Melody in F with Geo. Lee Hambrick, Organ Soloist.
Comedy—Spooks Educational.
Feature—They Like 'Em Rough—Viola Dana.

Criterion—
Orchestra.
Current Events—Kinograms.
Educational Comedy.
Feature—Anita Stewart in The Woman He Married.

Rialto Theatre—
Overture—Rialto Orchestra.
Current Events—International News.
Grantland Rice's Sport Pictorial.
Feature—Watch Your Step—Cullen, First Half; Mr. Barnes of New York—Last Half.

Strand Theatre—
Overture—Orchestra.
Feature—Out Of The Dust.

Exhibitors' Service Bureau—Pages 261-269

Conducted by J. S. DICKERSON



Lobby display for "Beyond the Rocks," designed by Clayton Tunstill, manager of the Rialto theatre, Chickaska, Okla.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
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E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. O. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
[illegible] Partington, Imperial theatre, San Francisco.
[illegible] Carpenter, Paramount-Empress theatre, Salt Lake.
[illegible] N. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Thinking of Remodeling Your Theatre?

The Theatre Equipment Section of the BOOKING GUIDE points out articles of interest regarding remodeling and renovating theatres.

Acceptable and recommendable practices in theatre construction are described by experts in back issues of the NEWS. Your GUIDE will tell the exact date and pages on which they appear.

This department will be elaborated upon in future editions.

Consult it in meeting your equipment and construction problems.

Return your GUIDE questionnaire and benefit by this additional service.

Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby display for "Reported Missing," arranged for the recent showing at Gordon's Olympia theatre, Boston

"Reported Missing" Given Ballyhoo Exploitation at Boston

An exploitation campaign for "Reported Missing" has just been put over by the Select office at Boston and Resident Manager Hookialo of Gordon's Olympia, one of the big picture houses of the city. Among other things, a float was prepared for use in the streets. A boat which might have been used by Owen Moore in his hectic voyages shown in the picture was mounted on a big truck, drawn by a pair of horses.

For photographic purposes at least Joe Kelley, shipper in the Boston exchange, was made up to impersonate Owen Moore in his character of Richard Boyd and Fred Corneau, poster clerk at the exchange, agreed to don burnt cork and look like Tom Wilson. Lobby decorations of a unique nature were also originated for the engagement. They are best explained by the accompanying cut.

Chaplin Imitators Compete at Alhambra, Cal.

IT fairly rained Chaplins when Manager Lewis played "Pay Day" at the Alhambra theatre, Alhambra, Calif. They were there in cutaway coats and in rags, with mustaches and clean shaven, with canes or with bicycles.

Manager Butler used an old stunt on a wholesale scale and with a new angle. He invited impersonators to try their skill and awarded prizes to the best exponents of the art of make-up; but he also had them parade for three nights steadily, during the entire run of the picture. The awards were made the final night, being limited to youngsters of from 8 to 17 years of age. As a result of his stunt the astute manager had 31 live wire boosters for his show for three consecutive days.

Novelty Montreal Ad. Used During "Four Horsemen" Showing

Manager H. M. Thomas of the Capitol Theatre, Montreal, Quebec, offered a unique newspaper advertising display in local newspapers during the two weeks' presentation of "The Four Horsemen of the Apocalypse" at this theatre. In a large three-column space, Manager Thomas listed statements or interviews by the heads of each department of the theatre. He quoted the cashiers, the doorman, captain of the ushers, the conductor of the orchestra, assistant manager, R. G. Darby, treasurer, and finally himself. For instance, Thomas quoted the cashiers as saying that they were going to write a song entitled "How Many?" because "120,000 people have seen 'The Four Horsemen' here and we're expecting 200,000 more."

O'Grady, the ticket-taker, exclaimed: "I'm a veteran at this job and I'm getting gray, but I never saw such big attendances daily as are coming to see 'The Four Horsemen.'"

Madden, captain of ushers, declares: "We find ourselves talking in our sleep—'Sorry, no seats left, madam.' We'd like to whisper into everybody's ear these words: 'Come to the 12 o'clock show.'"

Conductor Shea of the orchestra says: "Every time I turn around I see a veritable sea of faces—the greatest audiences a conductor ever had the pleasure of catering to."

Treasurer Darby remarks: "The picture cost a terrible lot of money and to come out on the right side of the ledger, at popular prices, we must secure capacity houses at each performance."

In conclusion, Manager Thomas emphasizes the advisability of attendance at early shows and the coming at the start of a performance.

The advertisement not only was interesting but it brought out several important details. It also had the effect of boosting team-work among the employes of the theatre.

Butler Exhibitor Effects Advantageous Tie-ups

The Lyric Theatre of Butler, Pa., and a local hardware store tied up to present each groom of the month with a round-edge safety-razor and each bride with a rolling pin as part of the exploitation for "Is Matrimony a Failure?" The safety-razor was being demonstrated in a corner drug store window and the Lyric got a good display there. This window had a demonstrator who naturally drew crowds.

This was all part of the exploitation arranged by Bill Robson, Pittsburgh Exploiteer, who also repeated his Pittsburgh stunt of tying up with the marriage license bureau at the court house. He put a sign up, stating that during the showing of the film each bride and groom of the month would be admitted free to the theatre upon presentation of their marriage license.

Robson also tied up with the Buick Agency who loaned a brand new limousine which they dressed up for a wedding party with old shoes, rice, white ribbons, etc., and a couple who looked as though they had just been married. They paraded the streets before and during the run.

Rolling pins were tied all around the marquee of the theatre with white ribbon festoons and a of the theatre with white ribbon festoons and a ing pin souvenirs.

To top it off a man dressed as a farmer went around painting display windows which were given for tie-ups. He drew a crowd—not with his paint brush but by his antics.



Here is a picture showing the lobby display on "Ten Nights in the Barroom," used recently by Thomas G. Coleman, manager of the Strand theatre, Memphis, Tenn.



Lobby decorations for "The Iron Trail" designed and arranged by Manager Robert Whitson of the California theatre, San Diego, Cal.

Radio Window Serves as "Invisible Power" Exploitation

A timely tie-up for the exploitation of "The Invisible Power," at Ascher's Merrill theatre, Milwaukee, was obtained by Ralph A. Wettstein, with the city's biggest electrical goods store. The entire window was given over to display of radio sets and supplies. Back of the display of radio receiving and broadcasting sets was a three-panel screen-like affair which carried the ad of the attraction and the theatre and the store's own advertisement.

The central panel was twice as large as the two side panels and at its top was a painting depicting a young woman listening to a radio message while forked lightning played back of her. Underneath this was printed in large white type, "What is the Invisible Power? Radio. We carry the largest radio stock."

The side panels carried the name of the theatre in large white type followed by "Now showing, 'The Invisible Power.'" One panel gave the cast, the other a Goldwyn ad.



H. B. Vincent, manager, and M. F. Estes, exploiteer, designed this lobby display on "Foolish Wives" for the recent showing at the Phillips theatre, Orlando, Fla.

Feminine Fire Fighters Help Exploit "Nero"

AN exploitation stunt found its way into the columns of New York's daily press last week in connection with the pre-release Broadway engagement of "Nero."

There is a woman's fire department at Hillsdale, N. J., a few miles from New York, and invitations were extended to the entire force to witness "the burning of Rome" in the big picture. When the department, comprised of a corps of nine young women, arrived in the neighborhood of the theatre, they donned fire-fighting hats and marched to the Lyric.



Attractive window display on "Fool's First" advertising this attraction at the Hope theatre, Dallas, Texas

Shea's Hipp Uses Ballyhoo for "Silent Call"

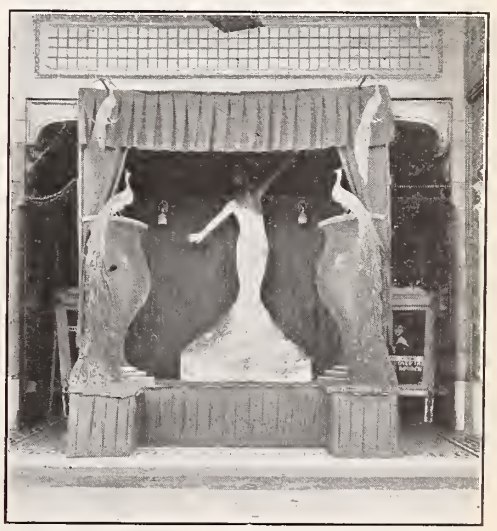
When Manager Vincent McFaul put on "The Silent Call," at Shea's Hippodrome, Buffalo, he used a fine street ballyhoo in the form of a magnificent police dog to attract attention to the picture. The dog was led through the down-town streets by a boy dressed in a bright red uniform. On the dog was a sign reading—"Strongheart, The Wonder Dog in 'The Silent Call,'—Shea's Hippodrome." The stunt attracted much attention.

Whitson's "Iron Trail" Lobby Lends Atmosphere For Picture

Manager Robert Whitson of the California Theatre in San Diego, Cal., prepared a special lobby for the week's showing of "The Iron Trail." Besides a model of a locomotive at one side of the ticket booth, there was, on the other side, a miniature reproduction of a mountain railroad scene, including a bridge, ravine, signals, water tank and other features, together with a tiny train. The ticket booth was specially decorated with greenery to lend to the general effect. A liberal use of stills and quarter sheets added to the display, which proved a great success in stopping the passer-by.

Brockman Uses Ballyhoo on "Straight From Paris"

Manager Brockman, of the R & R Pope Theatre, McKinney, Texas, exploited "Straight from Paris" by a ballyhoo and window tie-up. A girl usher served as a ballyhoo, lavishly dressed and carrying a suitcase labelled with the name of the picture.



"Peacock Alley" lobby front designed by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga.



Lobby display on "Reported Missing" originated by Manager H. G. Griffin of the Pheil theatre, St. Petersburg, Fla.

Two Papers Put Over Same Stunt in Same Town

As a rule, when a newspaper puts over a contest for a theatre it generally demands exclusive rights, but not so in Frederick, Md., when "Beyond the Rocks" played there.

Manager Bob Decker of Opera House and the Empire theatre and Leslie Whelan, Paramount exploiter, sold the Gloria Swanson resemblance contest to both the Post and News.

Both papers saw the news value in such a contest and didn't handle it as an advertising stunt. With every newspaper reader in town thus covered there was little chance for it to flop.

Interest ran high and five prominent citizens acted as judges. The picture of the winner was published on the front pages of both sheets.

Down on the Farm Idea Suggested by "Way Down East" Lobby

An attractive lobby and a live ballyhoo created fine business on "Way Down East" for Manager Ollie Brownlee, of the Palace Theatre, Muskogee, Okla. The usual cornstalks and pumpkins were used lavishly and an extra kick was provided by the ballyhoo—live geese were tied on the wagon, connected with the banner, which intimated that anyone who didn't see the picture was a goose! Straw and leaves, big gourds, red apples on forked sticks added to the display.

Spanish Setting Lobby Display for "A Game Chicken"

MANAGER WILLIS W. GRIST, Crescent theatre, Temple, Texas, used a Spanish setting as a lobby display for a "A Game Chicken." The lighting effect was red and yellow, and red and yellow crepe paper was used over head.

A large red rooster made by local sign painter was placed in center of the lobby with a cut out of Bebe Daniels in her dancing costume.

Eight stores in the town gave their windows for displays on the picture.

Rea's Love and Doughnuts Wash Line Stunt

GEORGE REA, who broke all records for exploiting "My Boy," has established another precedent by stringing "Love and Doughnuts" across the wash line in front of his theatre. A dicker was arranged with the village baker and the wash line became a matter of reality. A cutout of Billy Bevan with the ostrich was in the property room. Rea used this, cut out Billy and inserted Ben Turpin, with his bag of doughnuts; on top of the ostrich was a doughnut for a boutonnier. The baker did a big doughnut business and Rea cashed in on "Love and Doughnuts."

Arabian Knight Boosts "One Arabian Night"

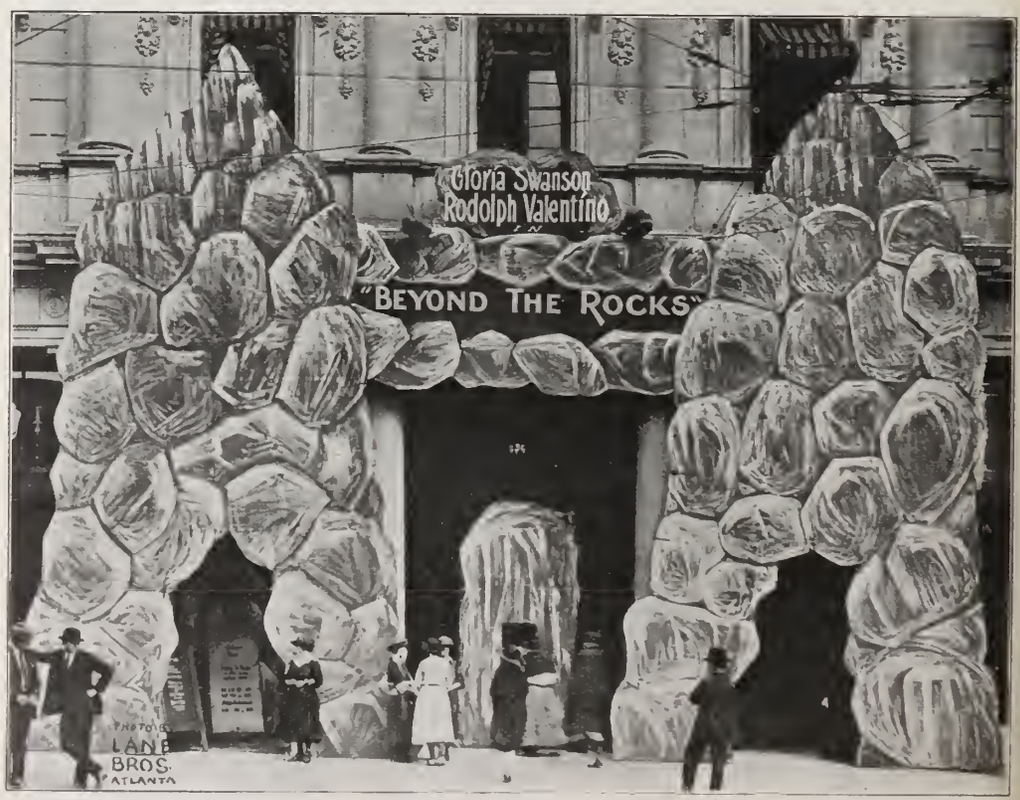
ONE ARABIAN knight was used by Manager Valdez of the Royal theatre, Laredo, Texas, to boost "One Aragian Night." The knight of the Near East, clad in picturesque garb of the desert sands, paraded the streets with the signs that proclaimed him One Arabian Knight.

Red Lined Extra Stunt Used on "Saturday Night"

Newspaper extras on "Saturday Night" were used by Manager Tunstall of the Rialto theatre, Chickasha, Okla. He secured 300 of the regular afternoon edition in advance, on which was printed in red ink "Extra" on both corners and in big red letters at the top "Warning! Saturday Night Comes on Monday"—see Page 6—"that being the theatre section. His newsboys were first on the streets and the "extras" were grabbed quickly, many thinking it was a Ku Klux Klan threat! The stunt cost nothing as the papers cost only two cents each and enough were sold to pay this and the newsboys, though the few not sold were given away uptown.

Paterson Chamber of Commerce Gives "Smilin' Through" a Boost

Through the good offices of Jack Fuld, First National exploiteer for New Jersey, the Regent Theatre of Paterson, N. J., enlisted the support of the Rotary Club, the Kiwanis Club and the Paterson Chamber of Commerce for its run of "Smilin' Through." The Chamber of Commerce even issued a special letter to its members, urging their co-operation in the "Smilin' Through" movement for better business in 1922 and urged the use of this slogan in all advertising done by its members.



This lobby display on "Beyond the Rocks" is the work of Manager De Sales Harrison of the Howard theatre, Atlanta, Ga.



Explaining by illustration the prologue number for "Little Lord Fauntleroy" presented by the Capitol theatre, Calgary, Canada

Karf Plays Up Ghost Idea on "Three Live Ghosts"

Ghosts at every turn greeted Okmulgee, Okla., when Manager Karf, of the Hippodrome theatre, showed "Three Live Ghosts." The ticket girl and all ushers were in ghost costumes and a triple ballyhoo was used day and night scattered thousands of heralds. Dimmed blue lights gave a weird atmosphere in the lobby and under the marquee. Black and white was the lobby scheme, in streamers, panels and mats. A window next to the theatre was used for a dimmed color ghost window of cut-outs kept shimmying gently by an electric fan at slow speed. The ballyhoo was used at night for an hour in front under a blue light, the three being placed close together silent and motionless.

Mabel Turns Somersault in Merrill Theatre Lobby

For the showing of "Head Over Heels" at Ascher's Merrill theatre, Milwaukee, Manager Ralph Wettstein arranged a novelty lobby display above the entrance doors leading from the lobby of the theatre to the auditorium, as explained by the accompanying cut.

Blue cloth hangings were used to represent a sky and white, painted cut-out effects were placed at the top of the display space.

At the bottom were cut-out buildings showing the New York sky-line with a cut-out figure of Mabel Normand, heels up, head down, turning a somersault.

On each side of Miss Normand was a cloud, one with "Coming" painted on it and the other "Week of June 4th."

The display aroused much comment and was a good business builder for the picture.



"Head Over Heels" lobby display arranged by the Merrill theatre, Milwaukee

Newman's Diplomacy Good for Front Page Publicity

FRANK L. NEWMAN, owner of the Newman theatres, Kansas City, last week proved himself a diplomat as well as a showman. The advertising department of the Newman theatre, in exploiting "Turn to the Right," placed several cardboard signs bearing inscriptions "Turn to the Right" at the entrance to driveways of gasoline filling stations and various other places along boulevards. The head of the park board ordered the signs removed, asserting they were in violation of the city ordinance. Mr. Newman, according to authentic advice, had just grounds for a complaint, but instead he chose to soothe the ire of the city official, which resulted in a front page story in the Kansas City Star, won the commendation of the public in general and some splendid free advertising.

Mr. Newman wrote a letter to the Park Commissioner asserting that his publicity department had been overzealous and proclaiming his civic pride, etc. He also worked in some institutional advertising for the theatres. The letter was published along with the Kansas City Star's story on the incident.



"A Doll's House" ballyhoo used by the Strand theatre, Wichita Falls, Texas

Day Builds a Doll's House for "A Doll's House"

When F. W. Day, manager of the Strand theatre, Wichita Falls, Kans., booked "A Doll's House," he went right out to get the business. At the entrance to his lobby he had built a real doll's house, constructed to scale, and carrying out every detail of a modern bungalow. The miniature house was built of wood, and contained parlor, bedroom, kitchen and bath, was electrically lighted, had an electric stove in the kitchen, and was furnished complete from piano to bathtub. Mr. Day writes that the lobby display was the talk of his city all during the run of the picture.

Buster and Jackie Duck Into Their Barrels Every Nine Seconds

Thomas C. Grindley, who combines the duties of projectionist and exploiteer at the Liberty theatre, Astoria, Ore., has come through with another stunt that is well worth description.

Manager Danz had booked "My Boy" and "The Playhouse" on the same bill and Exploiteer Grindley was called upon to originate a mechanical lobby display that would arouse the natives.

What his inventive genius evolved is well explained by the accompanying cut. When Jackie Coogan stuck his head up from out of his respective barrel, Buster Keaton ducked his and vice versa. The whole mechanical arrangement was of Mr. Grindley's invention and included some home made cams and shafts hitched to a small motor. Buster and Jackie ducked into their barrels every nine seconds, regular and on time for three days, the length of the run.

Ballyhoo for "World's Champion" Goes Well at New Orleans

Manager Wyan of the Liberty theatre, New Orleans, La., found a ballyhoo effective on "The World's Champion." A truck was covered all around with banners reading "See Battling Wallace Reid at the Liberty tonight" and a band hidden inside attracted the attention of all, after the old method of heralding a prize fight.



Mechanical lobby display for "My Boy" and "The Playhouse" originated by Thomas C. Grindley of the Liberty theatre, Astoria, Ore.



Two of the recent lobby displays ("The Speed Girl"—left; "Prisoners of Love"—right) arranged by Manager O'Donnell of the Best theatre, Pine Bluff, Ark.

"Bachelor Daddy" Prologue Pleases Baltimore Fans

Since "The Bachelor Daddy" offered such opportunity for a pleasant prologue, George A. McDermit, of the Century theatre, Baltimore, tickled his audiences last week with a musical prologue in which Justin Lowrie, one of the regular singers at the house, represented the title character.

Mr. McDermit got five little girls from a fancy dancing class conducted by Thomas J. Tobin in Baltimore. These children, allowed to perform under a permit direct from Washington, since Baltimore has particularly rigid child labor laws, put across a group of dances and then Mr. Lowrie sang "The Bachelor Daddy."

As a consequence both the theatre and the dancing class got some neat advertising, for in motion picture sections of all papers the stunt was mentioned and the Tobin "dancing children" got notice.



Ballyhoo for "Turn to the Right," used by the Strand theatre, Schenectady, N. Y.

Spokane Twins Impersonate Gish Sisters

TWIN sisters were employed by Clemmer and Lambach, managers of the Clemmer theatre, Spokane, to help exploit "Orphans of the Storm."

The idea is credited to H. S. Clemmer, and the two sisters, dressed in costumes similar to those worn by the Gish sisters in the picture, were driven in a phaeton through the streets of Spokane all during the day both before and during the run of the picture. Both the driver and the footman were dressed in costumes similar to those seen in the film. The sisters made daily trips to the different department stores and places of business throughout the city, having luncheon at the different cafes.

The stunt attracted much attention.



"Orphans of the Storm" ballyhoo used by the Clemmer theatre, Spokane, Wash.

Ballyhoo Used to Exploit "Cameron of the Royal Mounted"

Manager R. P. Whitefield, of the Queen theatre, Abilene, Tex., used a ballyhoo to sell "Cameron of the Royal Mounted" to his patrons.

He rented a horse and dressed one of his ushers in the Canadian Mounted Police outfit, the blue trousers, striped red, and the red coat and large military hat.

The man rode about town and from time to time blew a bugle. A tie-up with a circus playing Abilene during the run was effected, the boy on horseback riding in the parade.

Colorful Lobby Display Aids "Camille" Engagement

A colorful lobby display was one of the features of the exploitation campaign which Manager Frank C. Strozier of the Odeon theatre, Savannah, Ga., used during his engagement of "Camille."

To give the lobby a more compact and cheerful appearance a "ceiling" of solid green cloth was put in. This green cloth was also draped around the box office and down the sides and back of the lobby. On either side of the lobby a decorative panel of compo-board with a cut-out of the star in the center against the background of green cloth was arranged. These panels occupied the entire sides of the lobby. The panels were made with strips of compo-board 12 inches wide, decorated in green and gold.

In the back of the lobby were four smaller panels decorated in the same colors. Each panel had a red heart in the center with the title across it in gold.

Immediately in front of the box office were placed a flower box and two baskets. These contained lilies in full bloom.

A large red heart with the title in gold was suspended under the marquee.



One of a number of "Smilin' Through" windows used by the Stillman theatre, Cleveland, during the recent engagement of this picture



Inexpensive lobby decorations on "Forever" arranged by H. R. Kistler, manager of the Rex theatre, Sumter, S. C.

Howard Theatre, Atlanta, Presents Prologue on "Reported Missing"

A most complete exploitation campaign was put over by Manager De Sales Harrison of the Howard Theatre, Atlanta, for "Reported Missing."

10,000 heralds were printed on pink paper by a local newspaper well known for its "pink" edition and these were distributed in every part of town, late in the afternoon. The heralds were printed in the form of a newspaper with large type heading "Owen Moore Reported Missing."

On each of the columns in front of the theatre were strung large life preservers with an inset picture of some scene from the photoplay. The box office was made to represent a ship cabin. A huge banner was painted to represent blue and green water with a cut out of a sea gull attached as if flying over the water. Owen Moore in "Reported Missing" was painted across the banner. Still boards in cartoon fashion were made so as to emphasize the comic side of the picture.

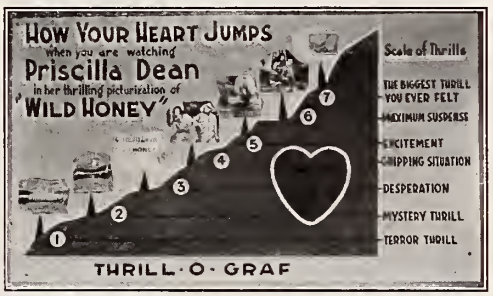
A prologue heralded as "Chinese Episode" was a Chinese setting with an enormous figure of Buddha painted in green and bronze. In the foreground was a handsomely draped throne on which sat the emperor. Excerpts from "East is West" were sung by a girl dressed as a white slave (soprano) while the emperor (tenor) joined in later.



"School Days" lobby decorations as arranged by John Loveridge, manager of the Capitol theatre, Davenport, Iowa

Barbisan' "Pay Day" Window Stops Akron Fans

C. A. BARBIAN of the Waldorf theatre, Akron, O., secured what he alleges was the original suit of clothes worn by Charles Chaplin in making "Pay Day" and used them in a window tie-up with a local clothing store in such a manner that the crowds gazed before the display.



Novel lobby sign by Rialto, Macon, Ga.

Mixing Up Names Provides Interest in "The Good Provider"

The Valentine Theatre of Canton, O., got good value out of their full page of cooperative ads by mixing the letters in the firms' names so they were unintelligible. Tickets were offered to persons able to re-arrange the letters to spell the name of the firm.

A clew to the identity of the merchant was furnished by printing the slogan beside each jumble of letters.

For instance:

MOC AEHTNC TLSDEIBOLO NO—The Automobile We Sell Has Been One of the Most Popular for 24 years.

The answer to this was "The Canton Oldsmobile Co."

It Calls Pictures By Their Real Names:
Good--Bad--Valueless
You are sure when you read
Screen Opinions
THE UNBIASED REVIEWING SERVICE!
Costs 3 cents Per Review. CHICAGO, ILL.

"Rosary" Prologue Adds to New Orleans Presentation

A classy prologue was presented by Manager Chadick of the Strand Theatre, New Orleans, La. with his showing of "The Rosary" recently. A corner of a cathedral was reproduced on the stage, by use of a painted drop, clever stained glass windows, religious fittings, candles, etc.—the whole dimly lighted. The house soprano entered dressed as a Sister and stood silhouetted against a graceful arched window, thrown in relief by a light behind it. A narrow shaft of light was thrown on her by an upper flood. She sang "The Rosary" softly, supplemented on the last verse by a quartette hidden in the wings. Manager Chadick received many splendid comments on the effort.

"Fool's Paradise" Exploited by Novelty Postcard

Manager Robinson of the Palace Theatre, Fort Smith, Ark., used an unusual postcard campaign on "Fool's Paradise." The card explained all about the production and in the bottom corner of each was pasted a tiny color still, 2 x 3, which was cut from the heralds supplied on the picture.



Lobby display on "The Rosary," the work of Phil Gersdorg, manager of the Capitol theatre, Macon, Ga.

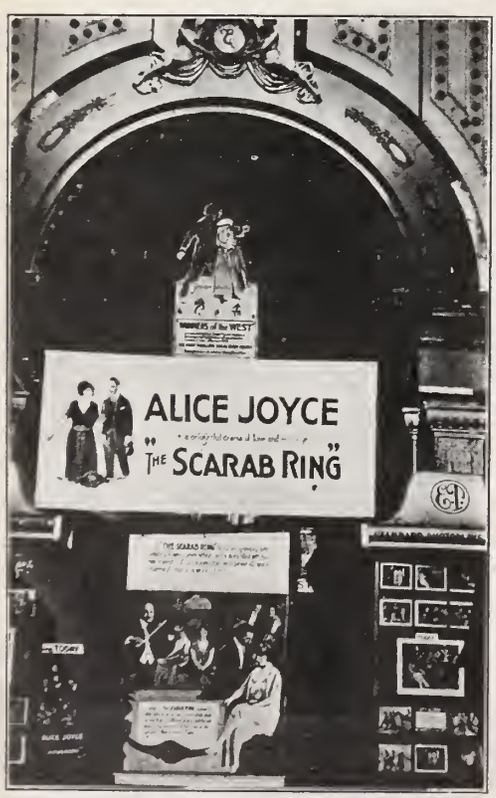


These lobby decorations for "Boomerang Bill" are by Manager C. T. Lewis of the Lyric theatre, Connersville, Ind.

She Kidded the Public, But They Didn't Get Her Goat

W. L. Hill, publicity manager for Universal's Chicago exchange, arranged an effective and amusing ballyhoo to exploit "Foolish Wives" when that feature played the Orpheum Theatre, Champagne, Ill. An exceptionally attractive young girl, carrying a shepherdess' crook and accompanied by a young nanny-goat whose blanket was captioned "Stop Kiddin'; I am a Foolish Wife," worked the main streets of the town and the college campus.

She handed out visiting cards to the college students and boys and girls of the town. These cards won a lot of laughs and publicity.



Lobby display for "The Scarab Ring" which the Empress theatre, Lethbridge, Alberta, Canada, recently arranged

Wheeling Sign Painter Performs as Ballyhoo Artist

WHEELING, W. Va., boasts of a sign painter who is as much a comedian as he is an artist. He acts as a ballyhoo at the same time he paints his signs.

The Virginia Theatre put him to work during the run of "Is Matrimony a Failure?" He dressed like a farmer and when he had gathered a crowd he stopped at a drug store window, got out his paint and brushes and wrote tie-up lines on the window.

In addition to the window work he gave chalk talks in the lobby of the theatre. The management gave him a blackboard to draw illustrations advertising the picture.

Schmidt Adds Another Lobby Front to His Achievements

Manager George Schmidt of the Strand, Atlanta, added another notable lobby to his already large list of notable lobbies in exploiting "Footfalls."

In the center of the lobby was placed a safe with the heavy iron door hanging from the bottom hinge and that dangerously broken. This safe was made from wood but the impression was so near exact that it was almost unnoticeable.

In front of this was a table containing an odd assortment of things guaranteed to catch any passing spectator's attention. A large sign standing on top of the safe asking "Can you solve the mystery. Here are the clues" was the first thing to catch attention. On the table in front of this you found a dirty soiled and bloody silk shirt, loud in design, on which lay a card saying that this shirt was found near the place of the murder. Another place was a pistol with a similar explanation. Strewn at random on the table and in the safe were bunches of papers, some with the bands broken which held them together, and some not. Everything in the lobby—or rather on the table—savored of scandal, mystery and murder.

Novelty Cards For "Wild Honey" Go Well at Pittsburgh

One of the exploitation stunts which R. J. La Voise, publicity director for the Cameraphone theatre, Pittsburgh, Pa., used to put over "Wild Honey" was to send a girl about the city to leave cards purporting to be those of Priscilla Dean on which was written a message signed "Priscilla" and alleging that Miss Dean had called but found the occupant of the house not at home. The cards tied up with the showing by announcing that the caller would see "you at the Cameraphone."

The cards were delivered at every fourth door and caused considerable comment.

Dresses Up Auto Truck As "Come On Over" Ballyhoo

Dr. I. L. De Hass of the Palace theatre, Hillsboro, O., who is a dentist by profession but an exhibitor on the side, believes in exploiting a photoplay for all it is worth.

Dr. De Hass usually contrives to get a new angle to his exploitation features. For "Come On Over" he put a small tent, something like a circus tent, on an automobile truck, put a band of eight pieces inside the tent, and sent the truck through every street in Hillsboro.

Pennants hung down from the top of the tent. Some had stars on them, others crescents and others various designs. Flags fluttered from the radiator to the tent.



Ballyhoo for "Come On Over" used recently by Dr. De Haas, manager of the Palace theatre, Hillsboro, O.



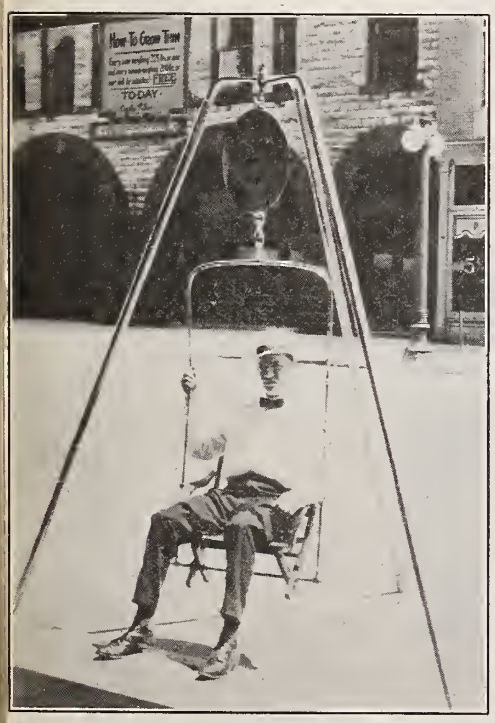
Lobby display on "Shame" as designed by Manager S. N. Brooks of the Royal theatre, Little Rock, Ark.

Schade Weighs His Patrons Before Okaying Them

George Schade, owner and manager of the theatre bearing his name at Sandusky, O., made effective use of a weighing machine in connection with the novelty picture "How to Grow Thin."

Scales were set in front of the theatre, with a professional weigher, who worked on the excursion boats in summertime, doing the weighing. Men over 225 pounds and women over 200 were admitted free.

Did they crowd around the machine? Ask Schade. He'll tell you.

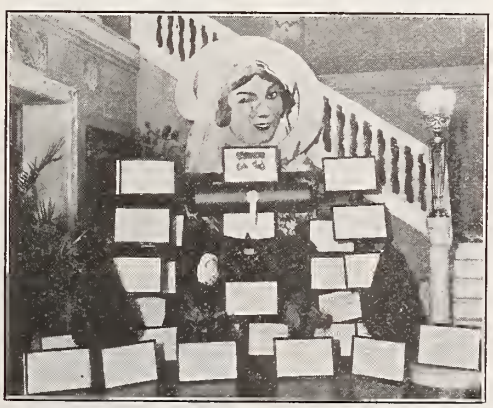


George Schade's ballyhoo stunt for "How to Grow Thin," playing recently at the Schade theatre, Sandusky, Ohio

Local Store Cooperates with Mitchell on "The Cradle"

FOR the play dates on "The Cradle" a local store co-operated with Manager Charles Mitchell of the Queen Theatre, Dallas, Tex., in a neat window display and attractive lobby decorations.

In the lobby was a "kiddie koop" with a finely dressed baby sized doll installed. All sorts of baby toys were arranged about the lobby. The window display consisted of baby buggies, bassinets, dolls, swings, etc., with plenty of insert cards and scene stills. The cost was barely a dollar and the result excellent.



Novelty lobby display arranged by R. R. Russell, exploitation representative for Loew's Palace theatre, Memphis, Tenn.

Proper Environment Created by Oriental Lobby Front

Manager Brooks of the Royal Theatre, Little Rock, Ark., created the proper environment for his showing of "Shame" by placing in his lobby striking cut-outs from some of the scenes from the picture. Over each door entering the theatre were large signs carrying the title of the picture and across the front of the lobby was a fifteen foot banner displaying Chinese characters and lighting. Around the marquise hung Oriental lanterns.

Title of "Turn to Right" Basis of Whitfield's Campaign

Manager Ray Whitfield of the Queen Theatre, Abilene, Texas, was permitted by the local gas and electric company to build in miniature in their most prominent window, a rural scene as taken from the picture. There were cut-outs of the mother, also plenty of cards reading Turn to the Right, and particularly novel was the tiny home illuminated by electricity. A sign over this small house read—"Don't Be Old Fashioned—Turn to the Right Method of Lighting—Have Your Home Wired and Use Electricity."

In the lobby Manager Whitfield placed an old torn up automobile with a sign which read: "This Car Failed to Turn to the Right—See the Results." On all corners there were signs directing the traffic to Turn to the Right.



Window display for "Turn to the Right" arranged by Ray Whitfield, manager of the Queen theatre, Abilene, Texas

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Carson and Castor, operating as the Fine Arts Film and Publicity Company, have taken offices at 738 South Wabash Avenue. The first release is "Up In Mary's Attic," for which they have purchased the Illinois rights.

Mike Gerrib, of the Eagle Theatre, Westville, Illinois, and owner of a string of houses in Central Illinois, has leased the Opera House at Hoopeston, from William McFerrin.

G. T. Dembow, Philadelphia manager for Fox, motored into Chicago this week with his wife, and is spending part of his vacation in the Windy City.

A special trade showing of "The Storm," Universal's splendid feature, which is making great success on Broadway, brought out a crowd of representative exhibitors which filled both the projection rooms at Universal's exchange. The opinion of those who saw this feature was that it is one of the cleanest and most interesting photodramas of the year and has never been surpassed in spectacular features. Preceding the showing a buffet luncheon was served with Messrs. Stern, Lesserman and Sampson and the entire Universal sales force acting as hosts.

Edward O. Blackburn, of the Rothacker Enterprises, has returned to Chicago headquarters after a sojourn at the Rothacker-Aller Laboratories. While in the West he visited various First National exchanges. Edward H. Seifert, assistant secretary of the Chicago organization, is doing the Horace Greeley for a month. He's going to look up all friends on the West Coast—and find some new ones.

A. E. Features in Big Demand in Detroit

ASSOCIATED EXHIBITORS features are in heavy demand in Detroit. During the week of June 19th, Florence Vidor in "The Real Adventure," played John H. Kunsky's Adams Theatre, first run, while the same star in "Woman, Wake Up" was the attraction at Bert William's La Salle Gardens, second run.

During the week of June 25th, "When the Devil Drives," with Leah Baird, was the feature at Kunsky's Madison Theatre, first run, and on July 2nd "Lady Godiva" opened a first-run week's engagement at the Washington.

Frank J. Paskert has been appointed auditor of Universal's Chicago exchange to fill the vacancy made by the departure of A. Plattsman to assume his duties as European auditor. Mr. Paskert, for the past two and one-half years, has been auditor of Universal's Cleveland office.

R. A. Healy, of the Monogram and Casino Theatres, 35th and Halsted Street, has purchased the Marion Theatre from Sam Rabinowitz. Mr. Healy, who now controls the theatres in this immediate neighborhood, will completely remodel and enlarge the Marion.

Ben Beadell, who has been seeking the illusive muskalonge in the lakes of Northern Wisconsin, returned to Chicago long enough to circulate around film row and then went back to join his family at the summer resort where he will remain until the middle of August. Immediately on his return to Chicago, he will announce a new connection, which, he states, will be of considerable interest to the trade.

Louis Frank has taken over the Tulane Theatre at 62nd and Halsted Streets and will continue to operate it as a high class motion picture house.

Ira D. Howard, of the Isis Theatre, Winnemac, Indiana, has gone to Northern Michigan for a brief vacation, during which he hopes to cure a case of hay fever. During his absence his wife is conducting his theatre.

The Igles and Highlands party have arrived safely in Chicago after their Ford Sedan trip to New York City and back. At Wheeling, West Virginia, Walter Highlands was deserted by the rest of the party, who took the railroad home, while he piloted bus alone for the rest of the distance. The excellence of the eastern soft shelled crabs and the difficulties of mountain driving are the principal topics of the returned travellers.

The Roosevelt reopened under the Balaban & Katz banner Saturday, with D. W. Griffith's "Orphans Of The Storm," as its big feature, under the new management. The house had been closed for three days and completely renovated and redeeorated. Among other improvements, which will appeal to the public, was the moving of the screen back a few feet, which will correct the distortion of pictures for those sitting in the side seats. The house, as previously announced, is operating as an exclusive picture theatre, presentations and other acts being eliminated, and special stress being laid on the quality of the features and the musical presentation. The new scale of prices is 39 cents in the morning until 1 P. M. 50 cents afternoons and evenings; and 60 cents on Saturday evening and Sunday. All the prices are inclusive of war tax.

A party of Louisville Shriners, headed by Lee L. Goldberg, partner of Col. Levey in the Louisville First National Exchange, last week stormed the Rothacker Chicago laboratory. The pilgrims were on the last leg of their journey home after attending the shriners convention in San Francisco. Mr. Goldberg wired Watterson R. Rothacker in advance to expect 150 visitors and before the day was over about that many had seen how First National prints are made.

Louis Laemmle is scheduled to depart for his Summer vacation on July 8th, and will enjoy the cooling lake breezes of a Michigan summer resort for two or three weeks.

"The Storm," one of the greatest feature pictures ever put out by Universal, has been booked into the Chicago for the week of July 17th and will open at the Randolph Theatre for an indefinite run, on July 30th. Special exploitation and large advertising appropriations will mark the premier showings of this picture in the loop.

The Glen Theatre, on Armitage Avenue, has been sold to Manager Brotman, of the Park Theatre, by Harold Hill, who is the son of the late Henry Hill, who, for many years, operated the Glen.

H. Lieberthal, popular manager of Brunhild & Young's Emmet Theatre, celebrated his silver wedding anniversary last week, and received many handsome gifts, but the one he valued most was a chest of silver which came with the best wishes of Brunhild & Young. Mr. Lieberthal has been in the motion picture business for twelve years and formerly owned and operated the Colleen Theatre, now the New Lyric.



Illustrating the exploitation stunt for "A Connecticut Yankee," pulled by Manager A. B. Morrison, of the Palace theatre, Memphis, Tenn.

L. M. Rubens is again at home after an extended foreign tour, which lasted six months, and took him through the principal European countries and to Palestine and Egypt. He is looking hale and hearty and has interesting stories to tell of his experiences, but is glad to be back in the good old U. S. A., and particularly Joliet, once more.

Harry Weiss has resigned as president and is retiring from active connection with Superior Screen Service, which he organized some two years ago. Wallace Meyer, who has been manager of the firm, will continue in the same capacity. After a week fishing in Northern Wisconsin, Mr. Weiss expects to return to Chicago and says he will then announce his new film affiliations.

Ted Leberthan is now a member of the exploitation department of the Balaban & Katz organization, which is headed by William K. Hollander. Mr. Leberthan is well known among motion picture men, having formerly been publicity director for Charles Ray.

Robert A. Pottinger is planning to erect a motion picture theatre at the corner of Elston and Keystone Avenues. The house, it is reported will cost approximately two hundred thousand dollars.

"Nanook of the North" Highly Rated

"Exceptional" is the rating given "Nanook of the North" by the National Board of Review. Pathe reports remarkable expressions of appreciation forwarded by exhibitors following the public reception of Explorer Flaherty's screen epic of the natives of the frozen Arctics. The following telegram from S. Barrett McCormick, the Allen Theatre, Cleveland, Ohio, is quoted:

"We have just closed one week's engagement of 'Nanook of the North' and do not want to lose this opportunity of telling you of its splendid success. I have never presented a picture of any nature that pleased so large a percentage of the audience. It is without doubt the most fascinating and entertaining film in years, and lends itself admirably to productive exploitation. Sincere congratulations.

Live News From Producers

Conducted by EDMOND F. SUPPLE

Metro Scenario Writers Picked for Pictures

HOLDING up the high standard which already has been established with the new series of productions now under way way at the Metro Studios in Hollywood, five new stories have been purchased by Metro, all of which now are being adapted for the screen by prominent writers.

Under the new arrangement at the Metro studies, there will be no scenario staff. Instead, writers of the foremost rank will be engaged to prepare continuities according to their special qualifications.

Among those who now are working on stories for future Metro productions or just have completed adaptations are, J. G. Hawks, Marion Fairfax, Bernard McConville, Mary O'Hara, Lloyd E. Sheldon, Edith Kennedy and Rex Taylor.

Three of the newly purchased stories will serve as starring vehicles for Viola Dana; the other two are for pictures in which Billie Dove will appear.

Huge Broadway Sign for R-C Picture

Occupying the most advantageous advertising spot in the entire city of New York, a huge, hand-painted stand is now publicizing "In the Name of the Law" which will be presented by R-C Pictures on July 9th, at the George M. Cohan theatre. The stand is at the corner of Forty-third Street and Broadway.

Nat G. Rothstein, who is responsible for this big "exploitation scoop," points out that this same result may be obtained by live showmen in other cities. It is part of the plan of R-C Pictures to prove to the industry that "In the Name of the Law," an Emory Johnson production with an all-star cast, is one of the most exploitable productions of the season.

200 Extras in "Jack and the Beanstalk"

To lend color to Century's latest Fairy tale "Jack and the Beanstalk" over two hundred men, women and children were used. These extras take part in scenes of the city of the giant and the village where Jack spends his early youth. Six enormous sets were constructed for the giant's castle and other oversized scenes. These were made under the direction of Tom O'Neill, the technical director.



Claire Windsor in "Rich Men's Wives," an Al Lichtman production production

Fox Production Elaborate

"A Fool There Was" is Elaborately Staged in All Massive Details

ELABORATION of detail has always marked the William Fox super-specials directed by Emmett J. Flynn, and this characteristic has been more than emphasized in "A Fool There Was," which was recently completed at the Fox West Coast studios in Hollywood and will be released during the season of 1922-23, according to the Fox offices.

Aside from its dramatic value, the new Fox super-feature has many points of vital interest, especially to those who admire beautiful homes and expressive interior decorations. At a cost of approximately $15,000, the library, dining room, living room, grand stairway and nursery of a millionaire's home have been built, it is said by Fox officials.

Director Flynn and Sibley made a journey from Hollywood to New York, to see and to make photographs of the Ritz-Carleton restaurant and main saloon of the ocean liner "Olympic."

Another expensive "set" in "A Fool There Was" is a reproduction of the picturesque Grand Canal in Venice. The scenes will disclose the famed Adriatic city on a night when one of its wondrous and colorful fetes is in progress.

All of this, added to the cost of one of the greatest all-star casts assembled in recent years, including Miss Estelle Taylor, Lewis Stone, Irene Rich, Miss Marjorie Daw, Mahlon Hamilton, Wallace McDonald, William V. Mong, little Muriel Frances Dana, will complete a total that already has made the Fox bookkeepers use long rows of ciphers to complete the cost sheets.

Lloyd Picture Has Record

"Grandma's Boy" Sets Continuous Run Mark for a Comedy Feature

FOR the second time within five months, Harold Lloyd has smashed the World's record for the continuous run of a comedy feature. The best previous figure—one which he himself had hung up, was surpassed Sunday, July 2nd, when the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Bay," entered the eighth week of its premiere in Dr. Breckwedel's Symphony Theatre, Los Angeles.

The Lloyd comedy, "Never Weaken," played the Symphony last year and remained 44 days, setting a new attendance for that house. Beginning December 31st and continuing until 11 o'clock of the night of February 18th, "A Sailor-Made Man" had a continuous run in the same theatre of 50 days, during which 367 performances were given. This run was terminated only because of a previous booking contract entered into by the Symphony management before the start of this engagement.

Even so, "A Sailor-Made Man" set a new world's record for a feature comedy, which was not to be threatened until Harold Lloyd came along with his current attraction, "Grandma's Boy." Not only has this offering, Lloyd's first of five part length, already exceeded the previous high water mark, but it is still going strong, and no predictions are being made as to when this record run will end.

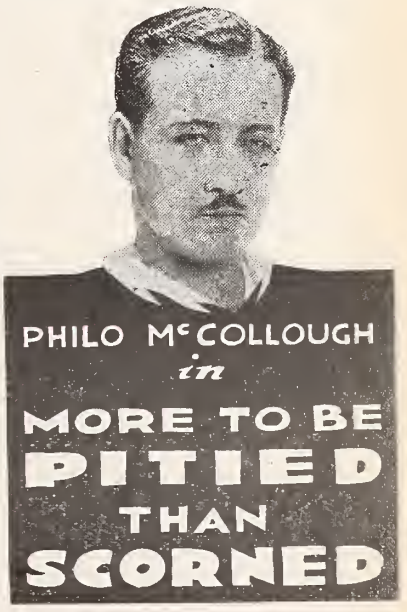
Braves Vesuvius' Crater to Secure Views

SENSATIONAL shots of the interior of Vesuvius' crater during the most violent eruption since the disaster of 1906 are shown for the first time in International News Reel No. 52, released through Universal, July .1, 1922. Umberto Romagnoli, staff cameraman, obtained several hundred feet of spectacular scenes within the mouth of the volcano as it spouted forth molten lava, burning stones and sulphurous gases. Of the party of seven, including three experienced mountain guides, two were overcome and had to abandon the journey.

Other unusual subjects included in International News reel No. 52 are scenes of the Civil War in Ireland, the burning of big ships of the U. S. Emergency Fleet, and the Portland, Ore., Rose Festival.

Betty Compson Picture at N. Y. Capitol

Betty Compson's own production, "Always the Woman," from a story by Perley Poore Sheehan, will be next week's attraction at the Capitol Theatre, New York. Miss Compson stars in the production and has a cast of famous screen players in her support, notably Emory Johnson, Macey Harlan, Gerald Pring, Doris Pawn and Richard Rosson. The picture was directed by Arthur Rosson. Goldwyn is releasing it.



Scenes Being Shot on "If Winter Comes"

Dispatches from England received at the New York headquarters of Fox Film Corporation this week state that the company of players appointed for the production of "If Winter Comes," are now in Canterbury shooting scenes for the big special that will be an adaptation from the A. S. M. Hutchinson Novel.

Work was started under the supervision of William Fox and Julius Steger, director general of production of the eastern studios of the organization. Fox has been in England for several weeks conferring with the author of this much-talked-of book on many points of interest in conjunction with the proposed screening. Mr. Steger joined Mr. Fox two weeks ago and will procced with the latter to Rome, to confer with Director J. Gordon Edwards, who recently completed "Nero" and is about the film "The Sheperd King," another Fox special for 1922-23.

Johnnie Walker Film for Early Release

"My Dad," a Clifford Smith production, featuring the new R-C star, Johnnie Walker, has been scheduled for early release by the Film Booking Offices of America. This Northwest production, which will serve to introduce Walker in a new type of role, is announced by the P. F. B. O., to be admirably suited for summer programs. Its story is that of a young man of a Canadian trading post who risks his life to clear the name of his father from a crime of which he is innocent.

Walker is supported by Ruth Clifford in the leading feminine role. The picture was directed by Cliff Smith.

Small Town Atmosphere in Fox Picture

"The Town That Forgot God," another super-special which Fox Film Corporation announces for release during the season of 1922-23, possesses a universal appeal in its silent delineation of the small American city and its folk is the claim made by the Fox office. The production deals entirely with the provincial community, and the cast is one selected from the best group of small town character-types on the stage.

Bunny Grauer, who is rapidly becoming the foremost juvenile actor of the screen, is cast in the leading role.

Educational Tale on Harding Program

The latest of Educational's Wilderness Tales by Robert C. Bruce, "The One Man Reunion," which is running in the Capitol Theatre in New York this week, was selected as the principal short subject on a special program for President Harding in Marion.

"The One Man Reunion" is the latest of the Wilderness Tales to be classed as an exceptional picture and reviewed as such in the National Board of Review publication Exceptional Photoplays.



Hamilton Theatrical Corporation's "The Greatest Truth." A Paramount picture

Current Paramount Issues

"For the Defense" and UFA Production Scheduled for July 9 Release

ETHEL CLAYTON in "For the Defense" and the UFA production, "The Greatest Truth," are scheduled by Paramount for release July 9.

Elmer Rice wrote the stage play "For the Defense," from which the picture was adapted by Beulah Marie Dix. Paul Powell directed. This is a drama of the halls of justice, with the district attorney in love with the girl who believes that perhaps in a hypnotic condition, she is guilty of the murder of a Hindu hypnotist who has treated her and become infatuated with her. Miss Clayton plays the part of the girl who has come under this Hindu physician's influence. The climax comes in the courtroom scene, where the judge faces the unique dilemma of having two women before him clamoring to be adjudged guilty of the same crime when it is obvious that both have perfect alibis.

Vernon Steele, formerly leading man in several of Elsie Ferguson's pictures, plays opposite Miss Clayton in the role of the district attorney. Others conspicuous in the support are Zasu Pitts, Bertram Grassby, Mayme Kelso, Sylvia Ashton and Mabel Van Buren.

The UFA production, "The Greatest Truth," is presented by the Hamilton Theatrical Corporation. It is a story of a woman of the present day who, in order to understand the importance of always telling the truth, is transported back to the era of the Roman Empire at the beginning of Christianity and shown the awful consequences that resulted from a lie told by a woman. The settings are said to be lavish and spectacular. Mia May heads the cast.

"Salome" Wins High Praise

Guests at Private New York Showing Approve Latest of Nazimova Pictures

NAZIMOVA in "Salome" was seen on the screen of the Town Hall, in New York, Wednesday evening by members of the National Board of Review and their guests, and by especially invited personages celebrated in the artistic and social world of the city.

The photoplay, following exactly neither the original legend of Salome nor Oscar Wilde's interpretive revision of it, yet admittedly inspired by both, was pronounced, judging from the freely expressed informal comment upon it by members of the audience, to be the most splendidly effective picture in which Nazimova has yet appeared, and it was generally predicted that "Salome" will be one of the outstanding triumphs of the year on the screen.

"To me," said Nazimova, "it has always been inconceivable that an historical figure so enduring should have been regarded as without a spiritual side, for the spiritual alone endures. Physical prowess in a man, sheer pagan beauty in a woman, bring a fame only ephemeral and inspire no legend. The character of Samson would be dull but for the tragic drama of his life; Sapho was more than an adept siren. And so, for all that there is no hard and fast data proving that Salome was more than a creature of beauty and fire and hate, she must have been.

"But for that, we should have found no reason for doing Salome."

So absorbing has Nazimova found her role of Salome on the screen that she intends, it is understood, dramatizing the story for the stage in time for an appearance in New York next season.

Robt. Sherwood in Tribute to Pathe News

Robert E. Sherwood in the latest issue of "Life," June 29, leads his page of motion picture reviews with the following tribute to Pathe News:

"The most rabid critics of the movies always make one reservation in condemning them; they admit their fondness for the news reels. They find more drama in a picture of a Six-Masted Schooner Driven Ashore in a Record Gale, than in all the Griffith Masterpieces; they derive more interest from Morvich Wins the Turf Classic as Thousands Cheer!—The Finish in Slow Motion! than from any of De Mille's eposés of the shallow aristocracy.

"I can see what they mean. To my mind, there has never been a film so impressive or so inexpressibly stirring as the Pathe News pictures of the ceremonies at the Lincoln Memorial on Decoration Day."

Chaplin's "Dog's Life" Again Winner

Since Charlie Chaplin in "A Dog's Life" a First National Attraction, was shown at the New York and Brooklyn Strand Theatres a few weeks ago, it has created as many inquiries as to its general release dates as any of the new comedies now being distributed by First National.

The Keith, Proctor and Moss houses, beginning Monday, July 10th, will show it in their respective houses. The date set by the Exchange for general release is Saturday, July 24th, when this apparently greatest of all Chaplin revivals will go to the trade with a greater percentage of engagements than has perhaps ever been credited a Chaplin reissue heretofore.

Claire Windsor Signs Long Contract

Claire Windsor has been placed under a long-term contract by Goldwyn Pictures Corporation. So pleased was the producing firm with Miss Windsor's acting in "Grand Larceny," "Brothers Under the Skin," the latter of which was but recently completed, and in "Broken Chains," the $10,000 prize winning scenario, in which she is now appearing, that it was decided to offer her the contract. The company wanted her for a member of its stock organization.

Miss Windsor has risen from an extra to the dignity of a long-term Goldwyn contract to play leads in the short period of three years.

Bathing Beauty Opposite Rawlinson

Harriet Hammond, another famous bathing beauty, has been engaged to play in Universal pictures. She will be leading woman for Herbert Rawlinson, who has just started his new Universal production. "Confidence," from an original story by Bernard Hyman. Harry Pollard is directing it.

Brilliant Cast Is Chosen for "Clarence"

A William De Mille production of Booth Tarkington's play "Clarence," which was a success for the New York season of 1919-20, adapted to the screen by Clara Beranger, has already been announced by Famous Players-Lasky. A brilliant cast, headed by Wallace Reid, Agnes Ayres and May McAvoy, has now been assigned to the production.

Mr. Reid, in the title role, that of the saxaphone-playing ex-soldier, continues under William C. de Mille's direction. Miss Ayres will have the sympathetic role of Violet Pinney, the governess in the Wheeler household, and Miss McAvoy will be Cora Wheeler, the flippant flapper. Kathlyn Williams will be Mrs. Henry Wheeler. Adolphe Menjou is cast as Hubert Stem and Edward Martindel, Bertram Johns, Robert Agnew, Dorothy Gordon and Maym Kelso complete the cast.

Selznick Reviving "Her Only Way"

The series of Norma and Constance Talmadge revivals that Selznick has been sending to the screen, is drawing to a close. Two of Norma's formerly successful pictures, "Her Only Way" and "The New Moon" are still to be reissued with "Happiness a la Mode" starring Constance Talmadge, still to come. This last named attraction is set for distribution July 30.

"Her Only Way," to star Norma Talmadge in reissue, is set for release July 20. Sidney Franklin directed. In Miss Talmadge's support is Eugene O'Brien.

House Peters Engaged for "Capt. Blackbird"

Goldwyn announces that it has obtained the services of House Peters to act the title role in its production of Carey Wilson's original scenario, "Captain Blackbird," which will be R. A. Walsh's initial production for the firm. The cast thus far announced includes House Peters, Antonio Moreno, George Siegmann, William V. Mong and Rosemary Theby.

"Hurricane's Gal" First National Release

DOROTHY PHILLIPS in "Hurricane's Gal," an exciting story of the high seas, adapted and directed by Allen Holubar, is the First National Attraction scheduled for release the week of July 17. This picture is said to show Miss Phillips at her best. She is surrounded by notable players, among them Robert Ellis, Wallace Beery, Gertrude Astor, James O. Barrows and France Raymond.

Under the capable direction of Allen Holubar, together with the splendid acting of the star and supporting company, "Hurricane's Gal" can be promised as a picture of startling effects and stirring story.

Universal's Summer List

Four Features Included in Strong Array of Mid-Season Attractions

UNIVERSAL has a strong list of attractions lined up for midsummer release. These pictures include four pictures of unusual quality, made by stars which have great box office value.

In order of release, they are: "Trimmed," starring Hoot Gibson, released July 3; "The Trouper," starring Gladys Walton, set for release July 17; "Afraid to Fight," starring Frank Mayo, to be released July 24, and "The Loaded Door," another Hoot Gibson special, set for release, August 14.

"Trimmed" has just been hailed by critics as Hoot Gibson's best picture to date. It is from a story by Hapsburg Liebe, and was directed by Harry Pollard, director of "The Leather Pushers" series. In "Trimmed" Pollard has injected much of the inimitable humor which marks "The Leather Pushers." Patsy Ruth Miller is leading woman for Hoot Gibson in "Trimmed."

"The Trouper," is an entertaining picture of Gladys Walton as the "slavey" in a barn-storming theatrical company. It was written and adapted to the screen by A. P. Younger. Harry B. Harris directed it. In the cast are Jack Perrin, Thomas Holding, Kathleen O'Connor, Roscoe Carns, Mary Philbin and others.

"Afraid to Fight," is such a good Mayo picture that Loew's New York Theatre begged for a pre-release showing, and fianally was permitted to show it during the past week. It is from a story by Leet Renick Brown, adapted to the screen by Charles Sarver, and directed by William Worthington. Lillian Rich is the leading woman.

"The Loaded Door" will be another fast riding western starring Hoot Gibson and directed by Harry Pollard. It is adapted by George Hively from "The Cherub of Seven Bar," a story by Ralph Cummins. Gertrude Olmstead will be seen in the chief supporting role. Others in the cast are Noble Johnson, Joe Harris, Charles Newton, Charles A. Smith and Vic Potel.

New Moore Picture Ready

"Love Is An Awful Thing" Title for Successor to "Reported Missing"

FROM United Studios, Hollywood, where Owen Moore has been producing for Myron Selznick the successor to "Reported Missing," comes word that the new issue has been completed and is in process of cutting, editing and titling. Victor Heerman, who wrote and directed the feature, is personally supervising the work of completing Moore's next one.

The title decided upon is "Love Is An Awful Thing," which, in itself, clearly indicates the whimsical nature of the plot. In the early announcements this attraction was referred to as "A Previous Engagement," but the title finally decided upon as its release caption has been chosen because it completely fulfills a mission of forecasting the character of the story.

In Moore's support will be Mrs. Moore, known to the screen as Kathryn Perry, and Marjorie Daw, as leading woman. This subject marks the return to the screen of Miss Perry for the first time since she became Mrs. Moore. Miss Daw is expected to prove a great asset to the advertising merits of the new attraction because of hersonal popularity with the public.



Dorothy Phillips in "Hurricane's Gal," First National

Paramount to Open Up Office in Tokio

Paramount Pictures are to be distributed in Japan in the near future through offices owned and operated by the Famous Players-Lasky Corporation as a part of its world-wide chain of distributing agencies. Tom D. Cochrane, for a number of years the representative of the Universal Film Company in Japan, will be general manager of the new company, which is to be known as Famous-Lasky Paramount Films, Ltd.

Offices will be opened in Tokio early in August and the distribution of some of the latest Paramount productions will be begun as quickly as the organization can be completed. Assisting Mr. Cochrane will be R. E. MacIntyre, special representative in the service department of the Famous Players-Lasky Corporation, who will act as supervisor of organization.

Mr. Cochrane and Mr. MacIntyre will sail from Vancouver on July 13th to take up their new duties.

Ex-Service Men Guests at Universal Showing

More than one-hundred ex-service disabled men of the U. S. Public Health Service Hospital at 47th Street and Drexel Boulevard, Chicago, Ill., were guests of Universal's Chicago Exchange at a special showing of "Afraid to Fight," Frank Mayo's current Universal Attraction, projected in one of the rooms of the hospital through the courtesy of Herman Stern, exchange manager.

The story proved particularly appropriate to the war veterans as it narrates the experiences of a returned soldier, struggling to save his destitute home. When the hero finally comes into his own, the applause of the disabled men surpassed anything he had ever heard, says Mr. Stern. "Their joy and enthusiasm over the story should have been witnessed by men from other distributing companies and there could be little doubt the boys would have more consideration extended them by film companies," he says.



Ruth Roland

Most Thrilling Drama, Staged in Scenes of Marvellous Beauty—

"The Timber Queen" is the high-water mark of serial achievement.

It is packed with thrills; it is produced like the finest feature; it has a great box-office star; it has a fine cast with Bruce Gordon; and most of it was "shot" in the most beautiful country imaginable, the timbered mountains of the West.



If you knew as much about the excellence of this serial as we do, you wouldn't rest until you had it clinched for your house!

in "The Timber Queen"

See the house go over the cliff; the sensational fight on the wings of the aeroplane; the runaway freight car; the fight between Ruth and the wild Argentine bull; the reckless train chase; the burning ship; the death-trap in the sawmill; and hundreds of other sensational scenes!

Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach



Pathéserial



Scene from "Song of the Lark," Pathe picture

Ingram Coming to N. Y. to Make Picture

The first week in July will find Rex Ingram, director of "The Prisoner of Zenda" and earlier big Metro pictures, in the east, according to reports this week from the company's studios in Hollywood.

With him Ingram will bring the first print of the new photoplay, which will follow his screen version of Anthony Hope's novel. The title of the most recent Ingram production has not yet been made public, and it may be withheld until the director arrives in New York for conference with the officials of the Metro home office.

Before he left the Coast Ingram finished entirely his cutting and titling of the unnamed picture, and will prepare at once for production in the east of a photodrama of Victor Hugo's "Toilers of the Sea." Studio work on this will be done in New York; and exteriors staked along the Atlantic coast, probably in Maine.

Elaine Hammerstein Resting on Coast

Elaine Hammerstein is having opportunity to rest and see California since she completed her latest Selznick release, "Under Oath." George Archainbaud, who directed "Evidence," as well as her new picture, is busy with scenarist Edward Montague on the production which is next to be screened at the United Studios in Hollywood where the Selznick production force are now located.

"Under Oath" is to be made ready for release July 10 with Niles Welch and Mahlon Hamilton, each with supporting roles of equal importance. This work was a special engagement for Hamilton, but Welch has long been established as Miss Hammerstein's regular leading man.

Rowland Lee Directing William Russell

Rowland V. Lee is directing William Russell in his new picture, "Mixed Faces," just started at the Fox Hollywood studio. It is an adaptation by Paul Schofield of the novel by Roy Norton.

"Timber Queen" Pleases

Exhibitors Enthuse Over Prospects of Serial Starring Ruth Roland

EXHIBITORS who expressed enthusiastic impressions of "The Timber Queen following its first screening at branch exchanges, reports Pathe, have demonstrated in the most practical way their faith in the drawing power of the latest completed serial starring Ruth Roland—with a volume of advance bookings unprecedented in the history of the "House of Serials."

In proof of this statement Pathe furnishes lists of theatres of twenty-one circuits and many other first run houses which had booked "The Timber Queen" first run up to three weeks prior to release date—July 16th. The circuits referred to are as follows:

New York City—Consolidated, Fox, Brecher; Chicago—Lubliner and Trinz, Ascher Brothers, Schoenstadt; Atlanta—Lynch Enterprises, Southern Ent.; Dallas—Foy, Southern Ent.; Philadelphia and Eastern Pennsylvania—Stanley, Chamberlain; New Bedford, Mass.—Allen; Scranton and Eastern Pennsylvania— Comerford; El Paso—International; St. Louis—Koplar; New Orleans and South—Saenger; New Orleans, La.—Sobel, Richards and Shear; Charlotte, N. C.—Southern Ent.; Honolulu, T. H.—Consolidated Am. Co.; New York—M. & S. Circuit.

In presenting the following list of theatres throughout the United States which had made first run bookings of "The Timber Queen" so far in advance, Pathe says that all signs point to double, or even treble, this number on the date of release:

New York City—Sunset, Peerless, 5th avenue; Peerless, 3rd avenue; Colonial, 5th avenue; Roosevelt, Odeon, 145th street; Lincoln, 135th street; York Casino, Keith's Madison, Bohemian Annex, Palace, Essex street; Fox's Star, Bennison, Hub, Clinton, Royal, Sunshine. Massachusetts—Bowdoin Square, Boston; Jewell, Lowell; Strand, Brockton; Auditorium, Lawrence; Majestic, Holyoke. Connecticut—Lyric, Waterbury; Liberty and Crown, Hartford; Grand, Middletown. Virginia—Roanoke, Star-Columbia, Norfolk; Hippo, Richmond.

New Jersey—Savoy, Newark; Lyric, Paterson; Bijou, New Brunswick. New York—Keith's, Buffalo; Colonial, Elmira; Savoy, Buffalo; National, Niagara Falls. Illinois—Academy, Waukegan; Quincy; Lincoln Square, Decatur. Indiana—New Home, Indiana Harbor; Auditorium, South Bend; De Luxe, Hammond. Ohio—Roma, Youngstown; Apollo, Dayton; Odeon, Canton; Grand, Newark. Indianapolis—Regent, Indianapolis, Majestic, Evansville, Marion, Liberty, Muncie, Orpheum, Terre Haute, Grand and Colonial, Fort Wayne. Iowa—Family, Des Moines; Palace, Waterloo; Palace, Cedar Rapids.

Wisconsin—White Home, Milwaukee; Strand, Kenosha; Rex, Racine; Grand, Green Bay; Munroe. Georgia—Bonita. Columbus; Princess, Macon; Star, Savannah. Tennessee—Crystal, Knoxville; Grand, Memphis; Bonita, Royal, and Grand, Chattanooga. Florida—Paramount, Miami; Prince and Maceo, Tampa. Alabama—Crescent, Mobile; Champion and Odeon, Birmingham; Pastime, Leeds. Texas—St. Elmo and Lincoln, Houston; Grand, Central, and Rialto, Dallas; Alcazar, El Paso; Princess and Liberty, San Antonio. Missouri—Columbia, St. Louis; World in Motion, Kansas City; Tootle, St. Joseph. Kentucky—Strand, Lexington. Oklahoma City—Folly.

Louisiana—Saenger's Suburban, Sobel-Richards-Shear Circuits, New Orleans. Kansas—Novelty, Topeka; Lyceum, Leavenworth. North Carolina—Ottawa, Charlotte; Lafayette and Elmont, Winston-Salem; Orpheum, High Point; Savoy, Durham; Majestic, Asheville; Palmette, Rock Hill. California—Casino, San Diego; Lyceum, Fresno. Utah—Utah, Ogden; Cozy, Salt Lake City. New Mexico—Ideal, Albuquerque. Colorado—Colonial, Denver.

F.B.O. Companies at Work

De Haven, Gloria Joy, and Frank Gerson Units Busy on New Comedies

SHORT subject production at the R-C studios is now well under way, and the Film Booking Offices will be assured of a plentiful supply of comedies well ahead of its release schedule during the coming season. Carter de Haven has already completed the first two of his two reel domestic comedies and is now nearing the completion of his third, which has been tentatively titled, "Entertaining the Boss." With him is appearing Flora de Haven, completing the comedy team which has proved itself one of the most popular on the stage and screen. Mal St. Clair is directing.

Gloria Joy, the pretty young fourteen-year-old actress, has started the production of the first of her series which Sherwood MacDonald will direct, and which will occupy an important place on the F. B. O. short subject program in the fall. Her young beau is Glen Gordon and Gordon Sackville and Dixie Lamont complete the cast. This comedy has been given the title of "Sweet Thirteen" and shows the fun that fills the life of fourteen-year-old romancers.

The Frank Gerson Pictures Corporation is just as active with the production of Plum Center Comedies, which star the veteran character comedian, Dan Mason. Three of these rustic comedies have been finished and old "Pop Tuttle," Mason's character name in the series, is cutting capers in the fourth.

The release schedule of these short subjects will be announced by the Film Booking Offices in the near future. F. B. O. believes that it will be able to offer the exhibitor a varied high-class short subject program. Plum Center comedies will be hilarious, rapid-fire stories with a lovable character; Gloria Joy comedies will be wholesome and novel pictures of childhood fun and adventure; and the De Haven series will show the domestic troubles of newlyweds in a delightful entertaining fashion. With these comedies will be the two single reel subjects, Hy Mayer Travelaughs and Starland Revue, which are now being released.



Earl Williams in "Fortune's Mask," Vitagraph picture

Stars Develop Under Mary Pickford

Few stars have given as many actors and actresses opportunities to ascend to screen stardom as has Mary Pickford. The late Harold Lockwood became a star overnight as a result of serving as Miss Pickford's leading man in the first filming of "Tess of the Storm Country," nine years ago, and, now in the elaborated new production of this history-making picture, for United Artists release, Lloyd Hughes, enacting this same character, bids fair to emerge a full-fledged star in his own right.

There is also a strong possibility of Gloria Hope, who is in this same cast, achieving a like stellar position. She is playing the important part of Teola Graves opposite Miss Pickford's characterization of the heroine, Tessibel Skinner, and it is said Miss Hope's opportunities for winning high honors are numerous.

"The Isle of Zorda" Is Popular

Among current pictures which outstrip in proved box office value the most hopeful anticipations of their distribution, Pathe's special feature, "The Isle of Zorda," is declared by Pathe to loom bigger and bigger. This picturization of Jules Verne's novel, "Mathias Sandorf," which began its appeal to American audiences with moderately profitable results shows indications of duplicating the phenomenal record made abroad—in Paris, for example where it enjoyed a first run in more than one hundred theatres and continued to crowd one of them at each performance for a whole year.

New Paramount Manager at Kansas City

S. R. Kent announced last week the appointment of Benjamin Blotcky as manager of Paramount's Kansas City exchange. The position has been temporarily vacant for several weeks.

Ruth Roland Serial is Pathe Release

ANNOUNCEMENT comes from the Pathe Exchange, Inc., that the short subject features scheduled for release the week of July 16th will be augmented by "The Log Jam," the first episode of Ruth Roland's new Pathe serial, "The Timber Queen."

"Ten Minutes to Live" is the fifteenth and last episode of "Go-Get-'Em Hutch," the Pathe serial produced by George B. Seitz starring Charles Hutchison.

"Todd of the Times" presents Frank Keenan in the latest Pathe Playlet, re-edited from a former feature success.

"The Dumb-Bell" is the title of the latest Hal Roach comedy featuring "Snub" Pollard.

Much Research Work for "Manslaughter"

In spite of the fact that there were no photographers to record the dress and customs of the day when the barbarians overthrew ancient Rome, Cecil B. DeMille has produced, it is said, a historically faithful reproduction of this important event in the world's history for his latest Paramount picture, "Manslaughter."

The episode in question is a brief historical cutback, but it vividly depicts the arrival of the barbarian hordes within the gates of the capital of the Roman Empire.

Weeks of research work on the part of the director, by Jeanie Macpherson, scenarist of the story; by Paul Iribe, art director of DeMille productions, and the studio research department, preceded the actual filming of the scenes.

New Arliss Picture Is Near Completion

All photographic work on "The Silent Voice," the new George Arliss picture being produced by Distinctive Productions Inc., for fall release by United Artists Corporation, has been completed, and Henry M. Hobart is now busily at work assembling, cutting and titling this new Arliss starring vehicle in which Ann Forrest and Effie Shannon play the leading feminine roles.

"The Silent Voice" will be presented in about six reels and is declared by those who have seen "rush" prints at the studio to be a "real" photoplay in all that this term may imply and to give Mr. Arliss full scope for all his inimitable powers of screen artistry.

"Over the Border" Is in Production

Jerome Storm is beginning "Over the Border" with Jack Gilbert, the Fox Star. In the cast are Estelle Taylor, George Siegman, and Jack McDonald. The picture is being made at the Fox Hollywood Studio.

Mayer Plans Big Pictures

Options on Stage Hit and 3 Novels; Stahl Starts "The Dangerous Age"

"DURING the coming summer and fall months franchise holders can look forward to a series of superb attractions from the studios of Louis B. Mayer, one of First National's earliest producers, announces a statement from the First National headquarters. 'One Clear Call,' his latest John M. Stahl Production, is now playing to capacity houses in the key cities while his last two Anita Stewart pictures, 'The Woman He Married' and 'Rose O' the Sea,' directed by Fred Niblo, are attracting attention everywhere as offerings of great merit and fine quality.

"With 'One Clear Call,' termed by critics the screen classic of the year, as the forerunner of his coming releases, Mr. Mayer has set a standard that would be difficult to maintain for one without his long experience as a producer and showman," continues the First National statement.

"His John M. Stahl Productions have in the past kept pace with the best box-office magnets, and according to plans now in effect, Mr. Stahl's future pictures will be staged on an even greater and more elaborate scale than ever before. Both the director and producer are concentrating their efforts on two main points—that the stories be of sure-fire interest and that the exhibitors get on the screen the full value of the money spent in production."

While on his recent trip to New York, Mr. Mayer obtained options on a big dramatic play and three strong novels so as to be prepared with the right kind of material for First National specials when Mr. Stahl is ready to start on his next production. He has also contracted with J. G. Hawks, for three years editor and supervisor of productions at Goldwyn, to serve as managing editor of his studio and has enlarged his technical staff and stage facilities to be sure that every advantage in the way of production facilities be given to his pictures.

Mr. Stahl has just started on the filming of "The Dangerous Age" with Lewis Stone heading the all-star cast. There is promised in this picture heart interest with plenty of action, good, clean comedy and a few melodramatic thrills to keep things traveling in high.

"Mermaid Week" on B'way

Five Mermaid Comedies Shown by Broadway Houses Week of July 2

WITHOUT any advance campaign, or even intention of making it such, the week of July 2 is "Mermaid Comedy Week" on New York's Broadway.

A record that has never been approached before has been set by Educational Film Exchanges, Inc., with the booking of five different pictures of the Mermaid Comedy series. One of the five Mermaid's plays in two theatres, making six houses showing pictures from this one brand simultaneously.

Four of the pictures included in this Broadway booking record are Jack White productions. They are "Rapid Fire," "Spooks!" "Danger" and "Step This Way." The fifth picture, "Rolling Stones," features Lloyd Hamilton and is one of the last of the Mermaid Comedies which will feature this rapidly climbing comedian, who is now engaged in making the first of a series of six special comedies for Educational under his own name.

"Rapid Fire" is on the program at the Capitol Theatre, which is also showing another Educational Picture, "The One Man Reunion," the latest release of the series of Wilderness Tales by Robert C. Bruce. The Strand Theatre is running "Spooks!" much of the action in which is laid in a "set" that duplicates the famous old Eden Musee, one of the landmarks of New York City in its time. "Danger" has been at the Criterion for a week and is held over another week. The Rivoli has "Step This Way." The Hamilton picture, "Rolling Stones," is running at both Loew's State and Loew's New York Roof.

It was considered decidedly unusual when a feature comedy made by one of the most famous and popular comedy stars ran in four or five theatres on Broadway at the same time. This new record of five comedies of the same brand playing first run in six houses at the same time has never been approached.

The man responsible for four of the five pictures in this record booking, Jack White, is the youngest producing director in the industry. Starting in a minor position at the Sennett studio only a few years ago, his rise in the production field has been meteoric. He is endowed with a remarkably creative mind when it comes to constructing laughable comedy situations.

Prize Poster Contest for "Nero"

THAT "Nero," the William Fox master special, to be released during the season of 1922-23, may be the best "papered" picture in the country, a prize poster contest, to be judged by some of the foremost artists and art critics in the country, has been arranged by Mr. Fox. Prizes will be awarded to the amount of $500.00.

To the artist submitting the best poster, the film producer has offered a prize of $250.00. The second prize will be $100.00; third, $75.00, fourth, $50.00 and fifth $25.00. The drawings may be submitted in black and white or in color. The committee selected to judge the merits of the submitted drawings will be Charles Dana Gibson, Alfred Cheney Johnston, Walter J. Moore, J. P. Muller and William A. Page.

Coast Report Enthuses Over "Sonny"

Enthusiastic reports as to the success of Richard Barthelmess in "Sonny" are being received daily at the offices of Associated First National Pictures, Inc. One of the recent messages of praise came in the following telegram from A. M. Bowles, General Manager for the Turner and Dahnken.

"Richard Barthelmess in 'Sonny' opened our Tivoli Theatre, San Francisco, last Sunday and is giving better satisfaction and proving a bigger box office attraction than 'Tol'able David.' The enthusiastic praise accorded the picture by our patrons, together with the daily increase in box office receipts has resulted in our decision to hold 'Sonny' for a second week."

Herman Comedy Titled "Just Dogs"

Al Herman's all-animal comedy finished recently after many weeks of work has been changed to "Just Dogs" from "The Flapper." This is one of the animal pictures for which Herman has been engaged by Century.



Universal Announces Product for Full Year

ANNOUNCEMENT has just been made from the Universal general offices of the entire fall product of the company, comprising Jewel's Universal Attractions, and the large line of short reel subjects which is augmented considerably by special releases this year.

This announcement shows that the Universal year begins on August 21st. It also shows that the company is preparing to release during the year 12 Jewel productions, 45 Universal Attractions divided into groups of 9, short subjects number 280 and at least six serials. The company feels that its position for this fall is particularly fortunate in that a large part of its product is either entirely finished and in the hands of exchanges, or in process of work at Universal City, where more companies, according to the statistics of the Chamber of Commerce, are at work than in the studios of any other company, operating in California.

In view of the inclusion of a portion of August in the new year, Universal has listed "Foolish Wives" as its August Jewel release. "Foolish Wives" has already played pre-release bookings at various arrangements with the largest houses in the different territories, and is just now coming into its own as a releasing opportunity for the great majority of moving picture theatres.

The September Jewel release is "The Storm," which has already played a remarkable week at the Capitol Theatre in New York and which opened for a run at the Central on July 2nd. At the Capitol the "Storm" is said to have done the biggest business that any picture ever played to in June, and brought forth some of the most remarkable criticisms from New York newspapers ever written for a moving picture. Although this is the September release, prints of "The Storm" are in all the exchanges for inspection by exhibitors and in some cases pre-release bookings outside of New York have also been arranged.

The October Jewel release is "Human Hearts," also starring House Peters, with a cast which includes George Hackathorne, Mary Philbin, Edith Hallor, Gertrude Claire, and Russell Simpson. This picture was directed by King Baggot from Hal Reid's well-known melodrama. Prints of this picture are also in the exchanges for inspection, although its release date is the 1st of October.

The fourth Jewel picture is Priscilla Dean's "Under Two Flags," released in November. This Jewel is completed at Universal City under the direction of Tod Browning, with a cast which includes James Kirkwood, Stuart Holmes, John Davidson and Ethel Grey Terry. "Under Two Flags" is the famous international romance by the immortal Ouida, and has been filmed with infinite detail and some of the most costly sets which have ever been built at Universal City.

The fifth, or December, release, will bring "The Kentucky Derby" to the screen. This is the title given to Charles T. Dazey's famous stage melodrama, "The Suburban Handicap." The title was changed to "The Kentucky Derby" because King Baggot, who directed it, saw an opportunity to cash in on the famous race which was won by Morvich at Churchill Downs this year. The entire company was transported to Louisville and the famous Kentucky track for real Blue-Grass State atmosphere. Reginald Denny, Lillian Rich, Kingsley Benedict, Emmett King, Lionel Belmore and Gertrude Olmstead comprise the cast. Kingsley Benedict, who plays the juvenile part, played the same role in the premiere of "The Suburban Handicap" twenty years ago in Chicago.

The January Jewel will be Booth Tarkington's famous novel, "The Flirt." In it will be featured Wileen Percy, Helen Jerome Eddy, Buddie Messenger, Lydia Knott, Edward Hearn, Harold Goodwin, Nel Craig, Tom Kennedy, George Nichols, Lloyd Whitlock, Bert Roach, Dorothea Wolbert, William Welsh and John Cossar. It is under the direction of Hobart Henley.

"Bitter-Sweet" is the title of the Lon Chaney Jewel which will be released in February. "Bitter-Sweet" is a story of the Chinese underworld of San Francisco, written by William Dudley Pelley. In Chaney's support Universal has cast its newest star, Virginia Valli; Jack Mower, William Welsh, Henry Barrows, Harry Devere, and John Beck. It is under the direction of Lambert Hillyer.

Priscilla Dean's second Jewel of the year will be released in March under the title of "The Flame of Life." This is an adaptation of Frances Hodgson Burnett's novel, "That Lass O' Lowries." This production was directed by Hobart Henley and the cast includes Robert Ellis, Wallace Beery, Beatrice Burnham and Katherine McGuire.

The Jewels for the next four months have not been definitely assigned as to their release dates, but they include Erich von Stroheim's picture of Viennese life, entitled "Merry-Go-Round"; a film version of George Barr McCutcheon's "Castle Craneycrow" which will be made in Europe by Edward Laemmle with Harry Myers as star, and under the releasing title of "The Prisoner"; Jack London's story, "The Abysmal Brute" and William Hurlbut's play, "Trimmed in Scarlet" for Priscilla Dean.

The sets for "Merry-Go-Round" have been almost completed at Universal City, and the cast is very largely selected. Erich von Stroheim will not appear in the picture. Among those who are expected to appear, however, are Mary Philbin, Maude George, Cesare Gravina, Dale Fuller and Al. Edmundson. Immense quanities of actual uniforms and accoutrements have been purchased in Vienna have arrived at Universal City, together with Emperor Franz Josef's carriage, which was secured after three months' negotiations with the Vienna authorities.

Instead of the method of release in force for the last year, Universal will offer this year its Universal attractions in blocks of nine. The first nine of these pictures will be called "The Winning Nine" and subsequent blocks will have appropriate designations. In the nine pictures will be included two each of four stars and one attraction with all-star cast recruited from the best players available on the Coast at the time the subject is started. It may happen, as in the "Winning Nine," that there will be two of these all-star productions, instead of two star pictures. The Universal Attractions will be released one each week, with a total of 45 for the year. The stars appearing in Universal Attractions are Herbert Rawlinson, Gladys Walton, Hoot Gibson and Frank Mayo. The Winning nine comprises the following subjects, starting with the week of August 21st:

1. Herbert Rawlinson in "Don't Shoot," a film version of George Bronson Howard's original story, "Hands Up," directed by Jack Conway. In the cast are Edna Murphy, Wade Boteler and George Fisher, Duke R. Lee and Fred Kelsey.

2. "Paid Back," with an all-star cast which includes Gladys Brockwell, Mahlon Hamilton, Stuart Holmes and Kate Price. Directed by Irving Cummings.

3. Gladys Walton in "Top O' the Morning," Anne Caldwell's famous Broadway play of the same name, directed by Edward Laemmle with a cast which includes Harry Myers, William Welsh, Harry Carter, Ethel Shannon and Richard Cummings.

4. Hoot Gibson in "The Galloping Kid," by Wm. H. Hamby, directed by Nat Ross, with a cast which includes Edna Murphy, Lionel Belmore and Percy Challenger.

5. Frank Mayo in "Caught Bluffing," by Jack Bechdolt, directed by Lambert Hillyer with a cast which includes Wallace McDonald, Edna Murphy, Jack Curtis and Ruth Royce.

6. Herbert Rawlinson in "Confidence," by Bernard Hyman, directed by Harry A. Pollard, with a cast which includes Harriett Hammond, the bathing beauty; William Robert Daly, Hal Cooley, John Steppling, Otto Hoffman.

7. An all-star production of "The Long Chance," by Peter B. Kyne. Directed by Jack Conway. The cast includes Henry B. Walthall, Marjorie Daw, and Ralph Graves.

8. Gladys Walton in "The Girl Who Ran Wild," adapted from Bret Harte's "M'Liss," directed by Rupert Julian, with a cast which includes Vernon Steel, Joseph Dowling and William Burress.

9. Hoot Gibson in "A Lone Hand," by Ralph Cummins. Cast and director have not been chosen yet.

Although Universal is announcing definitely only two serials for fall, it will undoubtedly release at least six. The reason for this is a conviction on the part of the company that serials like any other moving picture product should be filmed in their natural length, rather than in an arbitrary selling footage. With the pathway blazed for historical and educational serials and a definite and honorable place established for the serial, which in the old-fashioned form was the target of all kinds of criticism and abuse of the industry, the Universal has added a new link in the chain by which it is opening new serial markets and adding new friends.

The first serial for fall is "In the Days of Buffalo Bill," already completed and in the hands of exchanges. This serial features Art Acord in the fictitious character of a scout who accompanies Buffalo Bill on many of his famous exploits in the most picturesque and exciting time of American history, a period covered between the years of 1860 and 1870.

The second Universal serial of the year is "The Radio King," capitalizing the tremendous craze for radio which has captured the country during the last three months. Roy Stewart plays the leading role and in his support are Al Smith, Sidney Bracey, Louise Lorraine, Clark Comstock, Ernest Butterworth, Jr. "The Radio King" is being directed by Robert F. Hill.

Among the novelties promised among the 280 short subjects for the year are six more of the popular "Leather Pushers" stories, six special Universal Century Comedies featuring Baby Peggy, a series of Jack London's Fish Patrol Stories, a Lumber Jack series, and a series of International News Novelties called "The Mirror."

The first Universal-Jewel-Colliers Series of "The Leather Pushers" was found so astonishingly satisfactory to exhibitors that it is planned to film another series of these delightful H. C. Witwer stories. The new Leather Pushers' series will start on January first and will be released in two reel rounds as before, two weeks apart.

One of the most rapid rises to stardom ever recorded is that of Baby Peggy. She has now reached a point where she is demanded as a big attraction star. To satisfy this demand, it has been decided to star the three year old actress in a series of six super Century Comedies to be known as Baby Peggy Special Universal Century Comedies.

Fifty-two two-reel action dramas are scheduled to be sold during the year. These will not necessarily be westerns but they will all be out of door stories and full of action.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

New York Papers Praise "Starland Revue"

NEW YORK newspapers and the trade press have aided greatly in disseminating information and popularizing "Starland Revue," the new one reel feature of the stage and its stars, produced by Jack Cohn, and released through Film Booking Offices of America, formerly Robertson-Cole.

"These revues make very diverting entertainment for a motion picture program," writes Helen Pollock, in a recent review. Another reviewer in the Telegraph remarks that the back-stage shots of theatrical people shown in "Starland Revue" are always interesting and well chosen.

Picture Shows Growth of Manhattan

Charles Urban has prepared for the Kineto Company a picture of comparative growth in Manhattan. He calls it "Old New York."

It is like an illustrated lecture or a ride on a sight seeing bus.

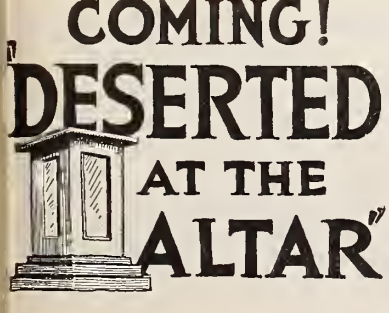
The photographer starts down at the Battery, showing first views of Fort Clinton in the days when Manhattan was "New Amsterdam" and then the 1922 comparison.

Then "Old New York" works its way uptown, showing first the views of long ago and then the same locations as they appear today.

Irving Lesser Opens New Offices

Irving M. Lesser, general manager of the Western Pictures Exploitation Company announces that he has opened offices in the Loew State Building, New York City. The home offices of the company remain in Los Angeles.

Lesser will continue in the representation of the Jackie Coogan productions and the West Coast Theatres, Inc.



Davidson-Kranz Join Force

New Organization Announces Five Subjects for Sale to Independents

ANNOUNCEMENT is made of the formation of the Davidson-Kranz, Inc., with headquarters in the Loew Building, New York City. George M. Davidson and Charles Kranz are the heads of the new organization. Five productions are announced by the new company. Several months have been spent on getting these subjects into shape before offering to the independent exchanges, it is declared. These subjects are as follows:

"The Northwoods' Vengeance," written and directed by Caryl S. Fleming, is described to be a virile story of the Northwoods.

"Two-and-a-Half Musketeers" is a most ridiculous, farcical, clever burlesque on Dumas' world-renowned drama, "The Three Musketeers." This little gem has been reduced to three reels, making a riot of humorous incidents a-tumbling over each other.

"No Parents to Guide 'Em" is taken from Brenda's famous novel, depicting in all its tragedy, the life of the submerged tenth in England; showing the indomitable pluck of a twelve year old boy who acts as father and mother to his smaller brother. This picture may be likened to Dickens at his best; tears and laughs are intermingled in its intense exposition of humanity and humaneness.

"Love or Money" is a most gorgeous production, showing the triumph of love between a clean-cut American composer abroad and an American girl, the latter being unhappily married to a scoundrelly count.

Mr. Davidson, who has held responsible executive positions with leading distributing organizations, is particularly adapted to fill the post of "works manager," where the primary requisite is the initial cost of a production in comparison with its booking valuation.

Mr. Kranz has acted as city salesman, road salesman, district manager, exchange supervisor, etc., for the General, Mutual, Goldwyn and other leading film companies, and needs no introduction to the owners of independent exchanges in this country.

Associated with Mr. Davidson and Mr. Kranz is Bennett J. Brandon, formerly manager of the Foreign Sales Departments of the Mutual Film Corporation and Arrow Film Corporation, and for the past year has been an independent broker in the foreign rights field. Mr. Brandon will have charge of the foreign sales.

Russell Completes Pictures

Five Five-Reel Features Will Be Ready for Distribution in Fall

FIVE five-reel features have been completed during the past four months for Fall release by Russels Productions, of Chicago, according to W. D. Russell, who states this is his answer when asked how he regards the moving picture outlook for the Fall and Winter of 1922 and 1923.

The Russell Studios at Hollywood, California, under the supervision of Bernard D. Russell, are the scene of continuous action, as three units are working, and as fast as one photoplay is completed they promptly start on the next.

Russells Productions, at present, are preparing for a great splash for the Fall season, which will begin in August, and the company heads predict that the approaching year will be the greatest and most successful one in Russells Productions' history, as no expense will be spared to produce money-making independent pictures.

The first of the five features, "Boomerang Justice," is a semi-western and society drama, and has George Larkin as the star.

The next of the series is "Bulldog Courage." Bessie Love co-starred in it with George Larkin.

Then followed "The Barriers Of Folly." Eva Novak plays the feminine lead and George Larkin heads the cast. Wilfred Lucas, Lillian West and other well known screen artists display considerable ability in their supporting roles.

The greatest and most important feature to date by the Russells is "Saved By Radio." In this photoplay are such prominent actors as Harry Northrup, Minna Redman, Wilson Hummel, Jacquelin Logan, William Gould, Andrew Arbuckle, Monte Collins, Frank Whitson and George Larkin.

Preparing Campaign On Polo Serial

ANNOUNCEMENT comes this week from the offices of the Commonwealth Film Corporation that the preparation of a big campaign is now under way to put over the Eddie Polo serial "Cap'n Kidd."

Commonwealth holds distribution rights on the serial in the New York State and Northern New Jersey territory, and according to word from Sam Zierler, President of that company, the publicity and exploitation forces of his company are at present concentrating on the preparation of material designed to send the serial over the top and help exhibitors throughout the territory.

"Your Best Friend" Is Boston Favorite

"Your Best Friend," the Harry Rapf production starring Vera Gordon and distributed by the Warner Brothers, has broken the precedent of the Gordon circuit, Boston, according to an announcement. The significance attached to the statement is that never in the history of the circuit has a feature been booked as a second run in a first run house. The Olympia of that city will show the picture, following its run at the Tremont-Temple.

Fully ninety per cent of the entire country has been sold, according to Harry M. Warner. While many of the exchanges handling the picture have not as yet released it, due to the uncertainty of business conditions in their respective territories, the bookings to date are said to reveal that Miss Gordon has enjoyed considerable popularity wherever the feature has been shown.

British Executive Here for Pictures

Harry R. Smith of Smith's Film Sales, Ltd., London, England, arrived in New York on the S.S. Aquitania on July 1 and is making his headquarters with his American representatives, Edward L. Klein Company, Knickerbocker Bldg., New York.

Smith has brought several new productions with him and while in New York will negotiate for the British and Continental rights to a number of American features and two reel comedies.

Stone Coming to Confer With Di Lorenzo

JOE DI LORENZO, president of Di Lorenzo, Inc., in receipt of a wire this week from Roy Stone of Frederick Herbst Productions, stating that the latter is making a special trip from the coast to confer with Di Lorenzo on production plans for the future "Big Boy" Williams series.

Di Lorenzo has just drawn up an exhaustive report on state right conditions gained from his coast to coast tour in behalf of the new "Big Boy" Williams series.

This report will have great bearing on future plans for the Frederick Herbst Productions and it is intimated that due to the healthy aspect of Di Lorenzo's findings, Stone will carry back with him on his return to the Coast a decision to make the future "Williams" stories bigger than they ever have been.

Schulberg Is Pleased with Production

"Rich Men's Wives" is the first of a series of special productions B. P. Schulberg has arranged to make, for release by the newly formed Al. Lichtman Distributing Corporation.

Naturally, Schulberg wants to put his best celluloid foot forward in his initial work and after witnessing the results of the first few days' acting of House Peters, Claire Windsor, Little Richard Headrick, Rosemary Theby, Myrtle Stedman and the others of the all-star cast, he yesterday wired to Lichtman, in New York:

"After having been engaged in the production of pictures for ten or more years, I think I know what a genuinely first-class screen offering is. I want to assure you that I have every reason to be proud of 'Rich Men's Wives.' It is splendidly played, the story is powerful in its human simplicity and Gasnier has never directed with such skill and sympathetic understanding."

Big Production Promised for "Torchy's Feud"

The manner in which the C. C. Burr staff at the Glendale Studios has taken hold of its work in "Torchy's Feud," gives promise of a production of exceedingly great merit. The latest Johnny Hines vehicle has for it's locale the backwoods district of Kentucky. It was necessary to build entirely new props and settings that would effectively portray the locale desired.

The interior sets used this week consisted of a mountaineer's lodge, a huge barn, including stalls, hay racks and troughs, for the horses; the interior of a pullman car wherein Torchy meets up with a revenue officer and proceeds to win his bankroll; the interiors of a southern estate with it's many rambling rooms, and a lodge beautifully decorated with trophies of the hunt.



For the first time in many years Warner Brothers met in conference to discuss the season's productions. Reading from left to right in the cut are Harry Rapf, producer; S. L. Warner, Harry M. Warner, Jack Warner and Abe Warner

"School Days" Exploitation

Many Novel Stunts Help Make Barry Picture a Big Success in Omaha

OUTSIDE of one big circuit booking in New York, the Warner Brothers production, Gus Edwards' "School Days," starring Wesley Barry, is said to have been booked in over fifty per cent of the theatres in the territory.

One of the biggest exploitation compaigns that has been accorded to exhibitors in Omaha was recently put over by Harold Horne, of the Supreme Picture, during and prior to the showing of "School Days" at the Sun Theatre. Nate Frudenfeld, director of the World Realty Chain of theatres, also assisted in putting over the campaign.

The outstanding feature was the securing of 500 window displays with the Loose-Wiles Biscuit Company. The Loose-Wiles concern put out a Wesley Barry School Days cookie, and they furnished a staff of men to help put the picture over. For a street ballyhoo six big trucks were paraded through the main streets of the city—all carrying big signs announcing the attraction.

Tie-ups were also made with local merchants by building special school rooms in windows with desks and school bells and blackboards. Horne and Frudenfeld also landed a tie-up with a local bank whereby the institution offered a free ticket to every kid who started a bank account of a dollar or more. It is reported the bank opened up 1,200 new kid accounts.

Cohn Predicts Big Season

THE outlook for the coming season is big, and especially so for Independents, judging from activities and plans under way at the West Coast production centres, and there is every cause for producers, distributors, and exhibitors to look forward to the new season with deepest confidence.

That is the statement issued this week by Harry Cohn, who makes his headquarters in the West, and who came East two weeks ago for a short stay, to bring to New York the print of C. B. C.'s newest feature "More to Be Pitied Than Scorned."

Not only has Cohn made a close study of Coast conditions during the past few months, but, on his way East, he stopped off at several of the principal intermediate cities with a view to sounding out exhibitors and exchange men on the outlook, and their wants.

"On the Coast," says Cohn, "while several of the studios are not working at present, there is in this no cause for alarm, but rather for congratulation, most of the producers having seen the wisdom of adopting the short-year production plan and outlining their production schedules—both in number of pictures made and in time consumed in making them, to avoid the carrying on of expensive organizations during the Summer."

C. B. C.'s own production schedule is a large one, and Mr. Cohn, who supervises the company's production details, will shortly return to the Coast to keep everything running smoothly. There are now under way under the company's auspices, two series of two-reel comedies—the new Percy and Ferdie Hallroom Comedies, and Sunrise Comedies—and production plans are rapidly being lined up and actual work will soon be begun on "Only a Shop Girl," second of C. B. C.'s series of big feature offerings, "More to Be Pitied Than Scorned," the first picture of the series, being in almost final form.

Foreign Deal Closed by Producers Security

THE Producers Security Corporation announces a big foreign contract having been consummated this week whereby Cinematographer Harry of Paris, France, secured the rights for "The Great Alone," and "The Isle of Doubt," special features for France, Belgium and Switzerland.

"The Great Alone," is Isadore Bernstein's late feature starring Monroe Salisbury, which is being distributed in United States and Canada by American Releasing Corp.

"The Isle of Doubt" is a Syracuse Motion Pictures Co., product starring Wyndham Standing supported by George Fawcett and Dorothy Mackaill. Last week the Producers Security Corporation, placed "The Isle of Doubt" with Playgoers Pictures Corp., for distribution in United States and Canada.

American Unit Working Hard in Holland

Cable advices from Holland to the Producers Security Corporation state that the big American Unit, starring Evelyn Greeley, and Carlyle Blackwell in several superfeatures, is hard at work on the first production and will make several important announcements soon.

The American stars were sent to Europe to film these serial productions on the exact locale of the stories. The company is in charge of Oscar Apfel, the American director who gained fame in directing "Auction of Souls," and "Ten Nights in A Bar Room."

Distribution rights are in the hands of the Producers Security Corporation.

Newspapers Are Quizzed on C. B. C. Picture

That "More To Be Pitied Than Scorned" is admirably suited to special newspaper exploitation, and that such a campaign will sweep the country when C. B. C. Film Sales Corporation's big feature is released, is being proved daily at that company's office.

The company is employing the unusual and far-seeing method of sounding out newspapers, submitting to them ideas for tie-ups, asking for opinions and ideas on these suggestions, and whether or not the paper will be interested in any angle of straight news stuff or special or "sob-stuff."

Klein Sells Burlesque on "Musketeers"

Edward L. Klein Company, importers and exporters of motion pictures, announce the sale of the American rights to "The Two And A Half Musketeers," a clever burlesque-comedy on "The Three Musketeers," which will be released on the Independent market by Davidson-Kranz, Inc., New York.

Legal Notice

Regarding

"What's Wrong With The Women?"

A Photoplay Written and Produced by
Daniel Carson Goodman
For Equity Pictures

The Equity Pictures Corporation of 723 7th Ave., New York City (incorporated under the laws of the State of Delaware), will not be responsible for the breaking or smashing of theatre lobby fronts, doors, entrance ways, ticket booths, or the like—neither will it assume any liability for the tearing of patrons' clothes or injuries received by persons caught in crowds or jams in packing their way in to see "WHAT'S WRONG WITH THE WOMEN?"

Our responsibility ends in furnishing the waiting millions the sensational answer to the great question: "WHAT'S WRONG WITH THE WOMEN?"

Equity Pictures Corporation

723 7th Avenue, New York

Third Warner Picture in Production

CLIFFORD S. ELFELT, president of Metropolitan Productions, has completed the filming of the second of the Western series starring J. B. Warner, and is now on the third production. At its conclusion, Elfelt will make a flying trip East to confer with Franklyn E. Backer of East Coast Productions, the organization which is now successfully marketing the Warner starring series. This series got away to a good start with "Big Stakes." Elinor Fair, former leading woman for Earle Williams, played opposite Warner, the star, and every other member of the cast was selected not only for acting ability but for typifying the character desired. New York, probably the most difficult territory to close on the average State Right western, was one of the first important divisions closed on "Big Stakes." Elfelt directed this production himself, and is continuing to direct the series.

Equity Manager Is Due Back from Europe

Louis Baum, general manager of Equity Pictures, will arrive in New York on the Olympic on Tuesday, July 11th, after a two months trip throughout Europe. Baum's trip combined business with pleasure and it is probable that he will have many important announcements to make to the trade upon his return.

The Equity general manager will immediately devote all his efforts to "What's Wrong With the Women," Daniel Carson Goodman's production, which will be Equity's big Fall release on the independent market. This picture has just been cut and edited by Mr. Goodman himself and was screened for Equity officials this week. It is from a story by Mr. Goodman and is interpreted by an all-star cast including Wilton Lackaye, Barbara Castleton, Rod La Rocque, Hedda Hopper, Constance Bennett, Huntley Gordon, Julia Swayne Gordon, Paul McAllister and Montagu Love.

Phil Goldsone Assembles Fine Talent

Phil Goldsone has assembled one of the biggest casts of the year for an independent production and in addition has engaged a staff of production experts for his special production of the famous old melodrama "Deserted At The Altar." The cast includes Bessie Love, who has just fininshed playing the ingenue lead in the Fox special "The Village Blacksmith." Tully Marshall who has been featured for the past ten years in support of the leading stars of the industry. Eulalie Jensen remembered for her work in support of Norma Talmadge in the "Passion Flower." Frankie Lee, who stands among the foremost child actors of the screen; William Scott and Wade Boteler.



Johnny Hines and Flora Finch in "Torchy's Hold Up," his latest for Charles Burr

Gladys Walton Has Narrow Escape

Gladys Walton, Universal star, had a miraculous escape from death when a stage coach she was driving, turned turtle at Seven Oaks, Calif., where a Universal company was on location. Vernon Steel, popular leading man, was badly hurt about the head and hands, and Wilfred North and 'Baldy' Belmont so seriously injured that they were forced to retire from the cast.

The accident occurred while the unit was filming "The Girl Who Ran Wild," an adaptation of Bret Harte's M'Liss, under the direction of Rupert Julian. Joseph Dowling will replace North, and William Burress will take the role of Belmont. It will be necessary to refilm many of the scenes.

Barbara La Marr Signs as Metro Starr

Barbara La Marr, the beautiful brunette who has come into fame in the motion picture world during the past year, has been placed under contract by Metro. She will enact the leading feminine role in the Metro-S-L Production of "Quincy Adams Sawyer," which Clarence Bedger will direct.

Miss La Marr has been with Metro for the past six months. She played a prominent part in Rex Ingram's production of "The Prisoner of Zenda" for Metro and later was selected for the leading feminine role in his latest photoplay.

Leah Baird Film Still Scoring in Chicago

The Associated Exhibitors' feature, "When the Devil Drives," with Leah Baird, continues to make a hit in Chicago. It entered the third week of its run at Sig Faller's Bijou Dream Theatre, June 24th, and two days later opened an engagement at Jones, Linnick & Schafer's Rose. Thus, at the end of that week, "When the Devil Drives" had run nearly four weeks in the loop district, and for several days it had been the feature at each of two houses in that neighborhood simultaneously.

Commonwealth Offers New Productions

Samuel Zierler, president of Commonwealth Film Corporation, this week announced some of the new productions his sales staff is starting to talk over with exhibitors. All of the productions are scheduled for Autumn release.

At the head of the list comes the new Clara Kimball Young series.

The first Clara Kimball Young production is "The Hands of Nara," Elliott Dexter plays the leading male role. There are four other Clara Kimball Young pictures coming during the year.

Another picture away up on the Commonwealth list is "The Man Beyond," with Houdini in the starrole.

Johnny Hines is back again in the Commonwealth fold in two feature comedies. The first scheduled for release is "Go Get 'Em Gallagher."

Roy Stewart appears on the Commonwealth roster in three productions. Two of them are Peter B. Kyne productions, "Back to Yellow Jacket" and "A Motion to Adjourn." These will be released in October and November respectively. For September release Roy Stewart and Louise Lovely are co-starred in "Life's Greatest Question."

"Chain Lightnin'," a racing drama with Ann Little; "Headin' North," a Pete Morrison Western and "Big Stakes," a J. B. Warner production, are other Commonwealth features.

Eddie Polo in "Cap'n Kidd," his newest serial, heads the Commonwealth list of serial offerings.

Eddie Lyons joins the Zierler banner with his new series of twelve two-reel comedies.

The Prizma series in natural-color, the Burlingame Adventures educationals, are also on the list of short subjects offered by Commonwealth.

Southern Houses Book Polo Serial

ONE of the biggest bookings ever recorded by First National Pictures of Charlotte is that just made through that company on "Cap'n Kidd," Eddie Polo's first Independent serial.

First National has just announced to Star Special Corporation, which holds world distribution rights on "Cap'n Kidd," the booking of the serial to eighteen houses over the Southern Enterprise circuit.

The Alpha Theatre in Atlanta started its first run on "Cap'n Kidd" this week and reports that the showing was a great success.

W. E. Drumbar, manager of the Majestic, Knoxville, built a special lobby display for the opening episode when it played his theatre last week ,transforming his whole lobby into the rigging of a sailing vessel on the high seas, inviting every passerby to join "Cap'n Kidd" and his pirate band on a voyage of daring adventure.



Virginia Pearson, starring in the Graphic Film Co. offering "Wild Youth"

Warner's Entire Output Bought in Canada

The entire output of the Warner Brothers for the coming season has been purchased by Arthur Cohen and N. J. Nathanson, of the Regal Film, Ltd, Canada, according to Harry M. Warner.

Cohen and Nathanson have bought "Your Best Friend," the Harry Rapf production starring Vera Gordon, and the seven other features announced by the Warner Brothers for fall release. These include "A Dangerous Adventure," with Grace Darmond; "Rags to Riches," featuring Wesley Barry; "Brass," Charles G. Norris' novel of marriage and divorce; "Little Heroes of the Street," with Wesley Barry; "The Beautiful and Damned." F. Scott Fitzgerald's novel; "Little Church Around the Corner," adapted from the stage play of the same name, and "Main Street," the novel by Sinclair Lewis.

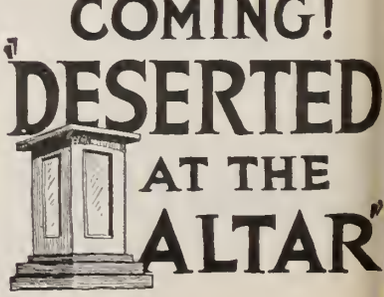
Hallroom Boys Make Hit As Features

Hallroom Boys Comedies were featured in some of the biggest first-class theatres in the Pennsylvania territory this week, according to word just received from Joe Lefko, of the Pittsburg Federated office.

"Beware of Blondes," the comedy burlesque on the present-day spiritualistic craze, scored a hit at the Capitol Theatre, McKeesport, according to Lefko.

At the Nemo, Johnstown, "Game Birds" also went over big.

"Breaking Into Jail" was featured at the Majestic, Butler.



FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	R-C Pictures	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Hearts' Haven	Special Cast	Hodkinson	6 reels	
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	R-C	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	R-C	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	5 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	R-C	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	R-C Pictures	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	R-C	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	5 reels	
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	H. B. Warner	R-C (Reissue)	5 reels	
Sonny	R. Barthelmess	First National	7 reels	
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib.	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	R-C (Reissue)	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	R-C	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	R.-C. Pictures	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
Sonny	R. Barthelmess	First National	6 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed and Burning	Hoot Gibson	Universal	5 reels	
Trooper O'Neil	Tom Mix	Fox	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Cheerful Credit	Brownie	Universal	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 23
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
For Love of Money		First National	2 reels	
Fresh Start, A		Educational	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Just a Minute	Eddie Lyons	Arrow	2 reels	
Keep Moving	Eddie Lyons	Arrow	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Off His Beat	Harry Sweet	Universal	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	Harry Sweet	Universal	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	First National	2 reels	Apr. 15
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	Educational	2 reels	
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	Folly-Pacific	1 reel	
Sleepyhead, The	Harry Sweet	Universal	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	
Speed 'Em Up		Universal	2 reels	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	
They're Off	Vernon Dent	Folly-Pacific	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull	Bobby Vernon	Educational	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
'Twas Ever Thus	Viola Daniel	Educational	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Wise Duck, The		Fox	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	**Apr. 1**
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	**Truart**	**1 reel**	**Apr. 22**
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Death Trap, The (West. Dr.), Tom Santschi	**Pathe**	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Expose of Sawing a Lady in Half (Novelty)	**Clarion-S. R.**	**1½ reels**	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	**Feb. 11**
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	**Pathe**	**15 epis'des**	**Apr. 15**
Good Things of Life (Novelty)	**Wid Gunning**	**1 reel**	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	**McGovern & Egler**	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	**Universal**	**2 reels**	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		**1 reel**	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	**Exp. & Imp.-S. R.**	**15 episodes**	**Feb. 4**
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels**	
Magic Gems (Study)	**Prisma**	**1 reel**	
Matching Wits (Drama), Art Acord	**Universal**	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		**1 reel**	
My Country (Scenic)	**Educational**	**1 reel**	**Apr. 29**
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		**Feb. 11**
Old Moose Trails (Scenic)	**Educational**	**1 reel**	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	**1 reel**	
Pelican Island (Scenic)	**Truart**		
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	**Mar. 25**
Quaint Holland (Scenic)	Educational	2 reels	
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	**Nov. 26**
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prisma**	**1 reel**	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	**Bosworth, De Frees & Felton**	**1 reel**	
Such is Life in Volendam (Scenic Cartoon)	R-C	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	R-C	1 reel	Apr. 29
Sunbeams (Study)	**Prisma**	**1 reel**	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	**Universal**	**18 episodes**	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Too Much Overhead (Educational)	**Educational**	**1 reel**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	**Kineto Review**	**1 reel**	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	**Pathe**	**15 episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

Live News from Correspondents

CANADA

All exhibitors and film exchange managers of Winnipeg, Manitoba, are diligently planning for the first annual moving picture trade picnic for local executives and employes, with their families. The event is to take the form of an excursion to Winnipeg Beach on Thursday, July 13. Theatres will be manned with the smallest possible staffs for the day so that a maximum number can enjoy the outing.

Moving picture men of Winnipeg, Mantoba, have once more taken up the agitation against travelling carnival companies. The local theatre men have organized a committee which is preparing to wait on the Winnipeg City Council and also on the authorities in other municipalities of Manitoba to ask for a ban on carnivals and small circuses which are permitted to operate for a week at a time in the various centers. The arguments advanced are that the carnivals take much money out of a community, that the fee which they pay does not come anywhere near the taxes which theatres provide, and that the moral tone of carnivals is not always the best.

Tom Davies, special representative in Western Canada of Associated First National, has returned to Winnipeg after a four months' business trip through his territory. During his tour of inspection, Mr. Davies covered practically every city and town from Fort William, Ontario, to the Pacific Coast.

The Rex theatre, Winnipeg, is undergoing extensive improvements. In fact, a new orchestra floor is being constructed, a new brick front is under way, a new lobby has been built and a "screen stage" is being installed and a handsome marquee is being built over the entrance. Outside of these changes it is the same old Rex. Oh, yes! There is another change—a new owner, Mr. J. Weiner.

George A. Falkner, who assumed the management of the Vancouver office for the Regal Films, Limited, has been transferred as manager to the Toronto branch.

A new Kiwanis Club has been organized at Pembroke, Ontario, with Will Rowland holding down the classification of theatre manager in the new club, Rowland being the manager of the local moving picture theatre. Another member is Ed. Moxley, proprietor of a local hotel, who is the son of J. T. Moxley, manager of the Russel theatre at Ottawa.

A big ball was held in the Chateau Laurier, Ottawa, Ontario, on June 22 to mark the shooting of the final scenes of "The Man from Glengarry" under the direction of Ernest Shipman and the Ottawa Film Productions, Limited. The magnificent ball room was filled with a gay and festive crowd which included all those who had taken part in the making of the picture, officers and directors of the company, local theatre men and many local citizens, wives and daughters.

Preparations are already being made for the production of "Glengarry School Days" by the Ottawa Film Productions, Limited. Announcement has been made that Hector Carruthers of Ottawa is no longer secretary-treasurer of the Ottawa Film Productions, Limited, having resigned. Robert Stead, the Canadian author, is also off the board of directors of the company, having dropped out voluntarily.

WASHINGTON, D. C.

In the presence of President Harding, General Pershing, Secretary Weeks, and other notables, the Fifth and Sixth Regiments of Marines reproduced Pickett's charge at Gettysburg as the feature of an elaborate July 4th program on the site of the famous battlefield. Some twenty news-reel cameramen motored from Washington to Gettysburg to make motion pictures of the event.

Herndon Edmunds of Select Pictures Corporation has gone back to his first love, Paramount, and is serving the same trade with his old firm.

George E. Lenehan of United Artists Corporation has been at work in the territory including Baltimore on two different trips the past week.

William H. Moore, general manager of the Moore Theatre Corporation, has just returned from a three weeks' extended motor tour of the Atlantic coastal regions between Washington, Atlantic City, Philadelphia, Harrisburg and other points.

Edwin G. Dietz, local representative for Edited Pictures System, Incorporated, of 1115 Connecticut avenue, expects to return to New York next week, on the arrival of a new man to handle the Washington interests of the System which handles non-theatrical pictures for churches and schools as well as short comedies, etc.

Mr. Webster, of the Webster Electric Corporation, distributers for one of the projector machines, was another tourist the past week.

Loew's Palace this week exhibited a rather novel picture styled "A Trip Thru Filmland." It featured the Tidal Basin (Washington's) bathing beach beauty bathing suit contest the past week as a special attraction. Manager Beatus is still away on his vacation at Atlantic City.

Joe Young, formerly with Federated Film Exchange has joined the staff of Select Pictures, selling to the portion of this region formerly handled by Herndon Edmunds.

Loew's management announces the personal appearance, commencing Sunday, July 16, of Miriam Battista, 8-year-old star of Fannie Hurst's "Humoresque." Miss Battista will appear in connection with the showing of "The Man From Home," at the Columbia theatre.

ST. LOUIS

The Associated Press, with the assistance of the National Film Publicity Company, St. Louis, succeeded in obtaining some exclusive pictures of the mine war riot zone near Herrin, Ill., where nineteen strikebreakers were massacred by a mob of 2,000 men and boys, Thursday, June 22. The pictures were taken from an aeroplane by Cameraman J. V. Phillips of the National Film Publicity Co.

The Hoy Reporting Service opened its St. Louis office Monday, July 3. Miss Schofield, secretary of the St. Louis Film Board of Trade, is manager of the reporting bureau.

Samuel Werner of the United Film Service plans a trip to New York shortly to purchase features for his fall program. Werner, who holds the local Federated franchise, is the dean of the St. Louis film men and has handled some of the big productions put out.

Jacob Sprecht, 56 years old, of Caseyville, Ill., part owner of the Monroe Airdome, California avenue and Chippewa street, was murdered by bandits about midnight, July 1.

Neighbors who were attracted to the airdome found Sprecht lying in a pool of blood, a bullet wound in his right eye. He was rushed to the City Hospital where he died two hours later.

Sprecht acted as night watchman at the airdome. The police believe he was shot when he attempted to prevent four men from taking a trunk from the theatre. The murderers abandoned a stolen Ford automobile in the alley in the rear of the airdome after shooting Sprecht.

Jessen's Studio Notes by Wire

LASKY

Dorothy Dalton is on her way to New York for a vacation.

Jack Holt is to go to New York shortly to play in "Making a Man," a Peter B. Kyne story adapted by Albert Shelly Levino. It will be directed by Joseph Henaberry.

Waldemar Young and Lorna Moon has completed the continuity of "Ebb Tide," the next Melford production.

Alfred Green is beginning "The Man Who Saw Tomorrow," from the original by Perley Sheehan and Frank Condon, starring Thomas Meighan, with Leatrice Joy playing opposite.

Filming has been completed for "Pink Gods," "Manslaughter" and "The Ghost Breakers."

UNIVERSAL

"Another Man's Shoes" by Victor Bridges is the next story for Herbert Rawlinson. Arthur Statter is writing the continuity.

"Laramie Lad" is the next for Hoot Gibson. It is from the magazine story being adapted by A. P. Yonger. The Gibson troupe directed by Nat Ross is now at Victorville completing "Misfit Becomes Chaperone."

"The Lavender Bathlady" purchased for Gladys Walton is being adapted by George Randolph Chester.

The cast for "Wolf Law," starring Frank Mayo, under the direction of Stuart Paton includes Nick De Ruiz, Harry Carter and Sylvia Breamer.

Hobart Henley is completing "The Flirt."

"The Long Chance" is to be retained as the release title for this subject now being filming by Jack Conway.

King Baggott is completing "The Kentucky Derby." Reginald Denny and Lillian Rich are the principals.

METRO

The complete cast has been selected for "Country Love," starring Billie Dove, directed by Emil Chautard. It includes Zazu Pitts, Cullen Landis, Sylvia Ashton, Edythe Chapman, Mabel Van Buren, Jack Gardner, Noah Beery, Louise McIntosh, Hardee Kirkland, Paul Jeffrey, Lincoln Stedman and Carl Gerrard.

Rex Ingram and Alice Terry will leave for New York in two weeks.

Irving Willat will direct "All The Brothers Were Valiant," from the original by Ben Ames Williams. It will have an all-star cast.

Viola Dana's next is titled "June Madness." Harry Beaumont will direct.

Production of "Peg O' My Heart," starring Laurette Taylor has been postponed until August 10. King Vidor will direct.

FOX

The cast for "Mixed Faces," starring William Russell, under the direction of Rowland V. Lee, includes Renee Adore, Elizabeth Garrison, Charles French, Eileen Manning, De Witt Jennings and Harvey Clark.

The cast for Shirley Mason in "The Unexpected Wife" includes Wallace McDonald, Landers Stevens and Wilson Summell. It is under the direction of Josef Franz.

The cast for "Saint Elmo," starring John Gilbert, under the direction of Jerome Storm, includes Bessie Love in the lead, Warner Baxter, heavy; Nigel De Brulier and Lydia Knott.

FIRST NATIONAL

"The Garden Of Allah" will be the next for Norma Talmadge. Frank Lloyd will direct.

Marshall Neilan's last for First National titled "Her Man" has been given the release title of "Minnie."

The next release of George Bevan and Mildred June is the Sennet comedy titled "When Summer Comes." It is directed by Roy Del Ruth.

Tom Forman is directing Katherine MacDonald in "Money Money Money." Jack Dorothy is playing opposite the lead.

Clark W. Thomas, general manager of Ince studio is back from New York.

GOLDWYN

The R. A. Walsh Company filming "Captain Blackbird" leaves Wednesday for the South Seas Islands. There are about twenty in the organization. House Peters is playing the title role.

Antonio Moreno and Alma Bennett are playing the leads. Others in the cast are, George Seigmann, William V. Mong, Rosemary Theby, Mary Jane Irving, Carl Harbaugh, William Haines and Myrtle Lind.

The Rupert Hughes company is at San Francisco for scenes from "Gimme."

Allen Holubar's "The Broken Chain" troupe is at Huntington Lake.

Wanted Second Hand Films for Export

WE are in the market for immediate purchase of good second hand films. We require serials and good comedies—Harold Lloyd's, etc.

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Fox's Array of Specials for 1922-23

A CHOICE array of special productions are announced by Fox Film Corporation for release during the season of 1922-23. The series include big photoplays of varied themes and settings, which are the results of the intensive combination of effort and wide resource of the entire Fox organization. William Fox himself has personally supervised each picture, and the direction has been in the hands of the most capable directors. Mr. Fox is at this moment in England conferring with the author of "If Winter Comes," the H. S. M. Hutchinson novel, with a view of adapting the book for the screen in the form of an additional member to his already enlarged array of specials.

Each of this interesting list of dramas will be backed by a unique and unusually substantial publicity and advertising campaign. Every conceivable angle of exploitation value in each production has been carefully and judiciously discussed, and the suggestions which are afforded the exhibitor are the results, not of one man, but of the composite ideas of the whole group. All posters, heralds, press books and other forms of papers have been similarly planned. Because of this thorough campaigning, the showman is being offered not merely theoretical exploitation and advertising suggestions, but concrete ideas which are based on experience and which have been studied from every standpoint and approved by the entire publicity staff.

Heading the procession of these master photoplays is the most talked of film on Broadway, "Nero." For the first time in the annals of American journalistic criticism, New York newspaper critics and trade paper reviewers were unanimous in their enthusiastic praise of this Fox special. Showing at the Lyric Theatre continuously since May 22, "Nero" has attracted record audiences despite the summer weather and the advanced admissions which are being charged.

The appeal which this special will have can be measured to a large extent by written testimonials sent to the offices of William Fox during the past month by members of the clergy, social leaders, business men and educators who have witnessed the pre-release showings at the Lyric. Hundreds of letters praising not only the artistic value and historical interest of this giant spectacle but its great influence for good, have found their way through the mails to Mr. Fox. Especially are clergymen of all denominations unlimited in their approval of the methods by which the great religious theme of the story was handled. Dealing essentially with a Christian plot element, the photodrama at no time over-emphasizes religion to the disadvantage of the universal moral it attempts to depict.

Following closely the popularity of this production is "Silver Wings," the Fox special, now entering the eighth week of a pre-release engagement at the Apollo Theatre, New York City, where it has been playing to excellent summer business.

"Silver Wings" features Mary Carr who won international fame in her portrayal of the mother in "Over the Hill," said by capable judges to have been the best contribution to the silent drama during 1921. The new feature play neither attempts to speak a moral nor offers a solution to the wide-spread problem of the modern home, yet skillfully tells a story of the tribulations of the American household in the face of the irreverence of the spoiled son. Mary Carr again essays the part of the mother and, in the words of noted critics, she again scores superbly.

"Silver Wings" was directed by Jack Ford and Edwin Carewe. Other well-known actors in the cast are Joseph Striker, Jane Thomas, and Percy Helton.

The next on the Fox program of specials is "Monte Christo" produced under the direction of Emmett J. Flynn. The picture is an adaptation of the masterpiece of the immortal Alexandre Dumas. Thousands have been spent in an effort to make this production an exact screen translation of the work of fiction, and as a result reviewers of all the national trade papers have acclaimed it as the finest photoplay of its kind.

John Gilbert is the featured player in this story of love, adventure and revenge during the days of the great Napoleon.

"The Fast Mail" is the fourth of the series for the coming season. It is an adaptation from the famous stage melodrama of that name which has entertained thousands of theatre-goers for many years. Lincoln J. Carter is the author of the story and will attend the Broadway premiere of the production at the Strand Theatre, New York City.

Following the engagement of the Carter melodrama, the Strand will show "A Fool There Was," another member of the Fox list for 1922-23. "The Fast Mail" was directed by Bernard Durning and represents in thrills the consummate effort of the entire Fox Studio organization.

In the screen adaptation, Charles Jones, who is cast in the leading role, carries the audience with him through a series of hair-raising events, including a hazardous steeplechase in which many riders are thrown and injured, a fight on the stairway of a burning hotel, a leap into a fire net from the fifth floor of a building, a jump from a hand-car to a speeding mail train and then to the tonneau of a racing automobile, and finally a leap from one steamboat to the deck of another a moment prior to an explosion which wrecks the former.

"A Fool There Was," with Lewis Stone and Estelle Taylor as the modern vampire and directed by Emmett J. Flynn, is the next special on the list. It is the adaptation of the play written by Emerson Porter Browne, inspired by Rudyard Kipling's famous poem, "The Vampire."

The picture is marked by an unusual attention to the detail of the original script, and considerable energy and expense were devoted to the erection of massive sets for the filming.

The picture boasts one of the finest all-star casts assembled in years, including such eminent players in the world of pictures as Irene Rich, who plays "the fool's" wife; Miss Marjorie Daw, the wife's sister; Mahlon Hamilton, "the fool's" friend; Wallace McDonald, one of the vampire's victims; William V. Mong, cast as "the fool's" butler; and little Muriel Frances Dana, aged four, as "the fool's" kiddie.

The next on the 1922-23 program is "Lights of New York," directed by Charles J. Brabin who filmed "While New York Sleeps." The new production covers a new type of photoplay and is made up of two separate episodes. Leading its cast is Marc McDermott, the noted veteran of the silent drama.

Harry Milliarde, who directed "Over the Hill," also directed "My Friend, The Devil," another special, the scenario of which was prepared by Paul H. Sloane. The picture was adapted from the famous French novel, "Dr. Rameau," by Georges Ohnet, which deals with atheism.

Charles Richman, the celebrated actor of the spoken stage, was selected to fill the requirements of the difficult role of Dr. Rameau.

"A Little Child Shall Lead Them," another special, is a dramatic masterpiece produced under the direction of J. Searle Dawley. This is not only a play which tugs at the human heart, it is a play of human hearts.

Another special for the coming season directed by Harry Milliarde is "The Town That Forgot God," the screen story of a small community whose blindness to its own iniquities brings the wrath of God upon it in the form of a devastating flood. Bunny Grauer has the leading part of a young orphan upon whom the community practices its neglect and its many cruelties. "The Town That Forgot God" is the work of an anonymous author, Mr. X., whose identity still remains unrevealed.

Other specials in preparation are "The Shepherd King" by Wright Lorimer, which is being staged by J. Gordon Edwards in Egypt and Palestine, and "If Winter Comes," the A. S. M. Hutchinson novel.

Release dates for the first eight pictures mentioned are "The Fast Mail," August 20; "Silver Wings," August 27; "Monte Christo," September 3; "A Fool There Was," September 10; "Nero," September 17; "Lights of New York," October 8; "A Little Child Shall Lead Them," October 15; and "My Friend, The Devil," November 19.

Great Expense for One "Monte Cristo" Scene

FOX FILM CORPORATION issues through its auditing department an interesting statement in which the figures are given of the cost of constructing and photographing the immense ball room scene in "Monte Cristo." The total expense incidental to the one scene is said to have been $183,100.

The actual cost of the mechanical construction, exclusive of tapestries, rugs, candelabra, sconces and bric-a-brac generally was $15,380. A great marble and onyx staircase, leading into the ballroom and down which Monte Cristo makes his first public appearance in Paris society, cost $5,120.

"Dressed," as studio folk designate a scene ready for shooting, which included furniture, painting, curtains, bronzes and specially painted murals, the set represented an actual monetary value of $130,300. Added to this initial cost comes the costumes of 100 "extras" garbed in the graceful and beautiful gowns of the Empire period, representing an outlay of about $21,600. The latter were in fabrics of panne velvet, brocades and satins, and expensive furs played an important part in the trimmings. Clothes of the men, made of equally expensive material, added another $10,700.

Eva Novak Marries Camera Man

Eva Novak, the charming blonde, who has been leading woman in many Fox pictures, particularly those in which Tom Mix starred, has "gone and done it." Eva and William Richard Reed, a cameraman, slipped off quietly to Riverside, California, last week and were married. To the license clerk, the bride gave her name as Barbara Eva Novak, age 23, and St. Louis, Missouri, as her birthplace. Mr. Reed bashfully admitted he was 26 years old and that he was born in Illinois.



Dustin Farnum in "Oath Bound," Fox picture



William Fox Stars—Top (left to right): William Farnum, Charles Jones, John Gilbert, Tom Mix, Clyde Cook. Center: Mary Carr. Bottom: Dustin Farnum, William Russell, Shirley Mason, Al St. John, Supino Lane

Fox Pictures Shown All Over the Globe

REACHING out like giant antennae through the purlieus of space, William Fox productions cover the four corners of the habitable globe. First in the field at home, the endorsement of millions of American movie "fans" has been ratified by enthusiastic audiences in Europe, South America and the Far East, where Fox pictures, from the trivial laughter-rocking comedies to the mammoth spectacles such as "Nero" and "The Queen of Sheba," have been shown for years with ever increasing favor.

In the United Kingdom, Fox Film Company, Limited, with head offices at 13 Berners Street, London, W. I., directs the work of the branches in Liverpool, Manchester, Newcastle-on-Tyne, Leeds, Birmingham, Cardiff, in Wales, Glasgow, Scotland and Dublin, Ireland.

Fox Film Corporation, Ltd., of Canada has its head offices in Toronto, Ontario, with branch bureaus in Montreal, St. John, N. B., Calgary, Alberta, Vancouver, B. C., and Winnipeg, Manitoba.

Sydney is the seat of the Fox Film Corporation (Australasia), Ltd., while in Melbourne, Victoria and Brisbane branch offices are also maintained. From Wellington New Zealand exhibitors are looked after by a Fox office in that city.

Continental and Central Europe is covered from the Paris office of Fox Film Societe Anonyme. Bureaus are maintained in Lille, Bordeaux, Lyon, Marseilles and Strasbourg, Brussels, Algiers in Africa and Geneva, Switzerland.

In South America Fox Film de la Argentina has its chief office in Buenos Aires, with a branch in Rosario and another in Montevideo, Uruguay.

The head office of Fox Film Co., Brazil, is in Rio de Janeiro, while a second office has been flourishing in Sao Paulo.

At present negotiations are under way for the incorporation of a company in Germany and in the Scandinavian countries. As a preliminary, offices have been opened in Berlin and Copenhagen.

In the Balkan States, Egypt, Palestine Syria; and in the Far East, Japan, China, Siam, Federated Malay States, Dutch East Indies and the Straits Settlements Fox pictures, which enjoy a wide and increasing popularity, are distributed through established agencies.

Fox Making Pictures from Famous Novels

FROM the indications of last year and the announcements for the immediate future it is apparent that William Fox looms as one of the heaviest buyers of the motion picture fiction in the market.

Among the purchased material for 1922 may be mentioned "Free Range Lanning," by George Owan Baxter. This western story instantly placed him among the biggest royalty-earning authors of the country.

"Alcatraz," by Max Brand. This story is unique in that it is about a wild horse of the western plains. The exclusive picture rights were bought for this by Mr. Fox for Tom Mix, and his famous horse Tony.

"Shadow of the East," by E. M. Hull, author of "The Sheik." The enormous popularity of "The Sheik" a book that broke all records for book selling is so recent that the shrewd business instinct of Mr. Fox in buying this book from her pen is obvious.

"Truxton King," by George Barr McCutcheon. The novels of George Barr McCutcheon have for years steadily maintained a prominent position among the best sellers of each year. His novels have a power of fascinating the reading and amusement-seeking public that no writer seems to be able to duplicate.

"The Splendid Outcast," by Geo. Gibbs. George Gibbs has the unique distinction of being a very successful artist and illustrater as well as a writer of best selling fiction. His stories are eagerly sought by the book publishers who realize the hold he has upon public affection.

"Mixed Faces," by Roy Norton. For years Roy Norton has traveled all over the world and his novels are noted for their extraordinary and dashing plots of adventure and love.

"The Fanner," by Kenneth Perkins. A delightful story that was instantly assigned to Tom Mix.

"One Way Trail," by Ridgwell Cullum. A thrilling western story that has proven its success with heavy revenue for the book publishers.

"Trooper O'Neill," by George Goodchild. A thrilling story of the lands adjoining the Arctic Circle.

"Dr. Rameau," the famous French novel by George Ohnet. The novel will appear on the screen under the title of "My Friend the Devil." It was directed by Harry Millarde—who is at present in England, producing "If Winter Comes."

"A Self-Made Man," by George Horace Lorimer. This author is the editor of the Saturday Evening Post and one of the widest read authors in the United States.











Striking Posters for Wm. Fox Specials



Wm. Fox Offers Strong Exploitation Aids

WITH a view of giving the exhibitor the best possible aid for exploitation purposes, Fox Film Corporation has prepared for the season of 1922-23 one of the greatest lines of posters and newspaper aids ever offered in conjunction with a season's picture schedule.

For "Nero," which has played to capacity audiences at the Lyric Theatre, Broadway, a number of excellent lithographs are offered to the exhibitor. There are two styles of striking 24 sheet stands; one, a pictorial depicting the Roman despot and his numerous paramours; and a combination pictorial and block letter poster of peculiarly pleasing and attractive effect. Two six-sheets, three three-sheets, three one-sheets and two half-sheet cards have been designed along the same artistic lines. Each of these are decorated with portraits and full size figures of the women who figured in the career of the Roman tyrant.

Throughout the series of posters used for this picture the "Vampire" theme has been emphasized. One of the 24 sheet stands depicts the Vampire scattering roses at the feet of the "Fool" and hissing the world famous expression, "Kiss me, my fool." A beautiful reproduction of the typical "Vampire" has been made in a four colored six sheet.

In all the posters for "The Fast Mail" the speed theme has been judiciously exploited. The slogan, "Speed Counts" has been used in an eye-catching 24 sheet, and is carried extensively through the advertising. The 24 sheet is especially attractive, depicting all forms of speed from a race horse to an aeroplane. One of the six sheets has a similar layout. Another six shows the front of a powerful locomotive in such realistic fashion that the engine seems to be rolling towards the spectator.

"Silver Wings," which has also enjoyed a summer run at a Broadway Theatre, will have the same careful preparation of advertising aids. The 24 sheet stand for this picture is especially attractive. It is a spread rainbow with head pictures of Mary Carr, who is featured in the picture, and the two men who enact the roles of her sons. The poster carries a strong message of home and mother love. This theme has been carried throughout the paper.

An elaborate lobby and pictorial display has also been prepared in connection with the presentation of "Monte Cristo." On a striking 24-sheet stand a picture of Edmund Dantes, with his arms outstretched, and the immortal words, "The World is Mine," for caption, is the picture idea.

On the other big specials already announced for release, an unusual variety of posters and other exploitation aids have been prepared with the same careful consideration given each subject. Special books have been prepared for the exhibitors to be used in connection with the presentation of William Farnum and Tom Mix. These books contain live newspaper stories, striking ads and elaborate scene cuts. In addition, an attractive series of posters has been prepared to be used in connection with these stars. An artistic slide, a de luxe two-colored exhibitors' campaign book with press sheet and exhibitors' aids, star, scene and ad cuts and mats, a circus herald, and a complete music score have been arranged for each production.

National Publicity Campaign for Fox Films

BACKED up by the most elaborate and far-reaching publicity and exploitation campaign in the history of motion pictures, the Fox Film Corporation product will go to the exhibitors next season with a broadside of advertising that will cover the country from Coast to Coast.

In the first place Fox is using a special list of newspapers in the key cities of the United States. These are supplied with stories of the Fox activities and its output, personality stories of the stars, star portraits, and scenes from the big specials. This is followed up each week with the same line of publicity to seventeen hundred newspapers throughout the United States, which are not only receiving the publicity matter, but are using it, as a check-up on press clippings.

In fact, the Fox out-put for next season contains so much human interest matter in the way of the stories themselves, big novels, famous players in the casts, interesting personalities, etc., that hundreds of letters are received at the Fox Office monthly from editors who seek copy for their motion picture columns.

Following up the newspaper campaign the Fox office again scores for the exhibitor with its campaign of personality matter in the "fan" magazines. There is not a big special that is being put out by Fox for next season, there is not a prominent player in the Fox pictures, that has not or is not now being thoroughly exploited through the medium of the "fan" magazines, both weekly and monthly.

In the newspapers hundreds of columns have appeared since the first of the year concerning the Fox pictures and players. Page after page has also appeared in the magazines with double and single page layouts of such productions as "Nero," "Monte Cristo," "A Fool There Was," etc., all of which creates a psychological effect and subsequent talk that will have its box office reaction when the pictures are shown in the towns and cities throughout the country.

While this publicity was started even before the first of last January, and has been growing steadily ever since it is just now that the department having this in charge is concentrating on its broadside for the opening of the season. It is being done largely through the newspapers, with their many millions of circulation and the motion picture "fan" magazines, whose circulation reaches seven figures.

"Silver Wings" Offers Exploitation

"Silver Wings," first of the list of Fox special productions for the season 1922-23 to receive its world premiere on Broadway, New York, where it is showing for an indefinite pre-release run, offers the exhibitor, by virtue of its universally appealing and elaborately developed theme, many opportunities for effective exploitation, according to the Fox office. The picture is now in the eighth week of its engagement at the Apollo theatre.

















Striking scenes from Wm. Fox specials—Top (from left to right): "Lights of New York" and "The Fast Mail." Center: "Monte Cristo," "A Fool There Was," "A Little Child Shall Lead Them" and "My Friend the Devil." Bottom: "Silver Wings" and "Nero."

Fine Array of Fox Comedies for 1922-23

FOX Film Corporation announces a schedule of two-reel comedies for the season of 1922-23 which is unequalled in the history of the screen's fun-making art. The group is comprised of six distinct series including the comedies of Lupino Lane, the latest acquisition to the Fox constellation, Clyde Cook, Al St. John, the Lee Kidds, Sunshine Comedies, and Mutt and Jeff Cartoons.

Lupino Lane, who has been producing at the West Coast Fox Studios under the direction of Jack Blystone, will be first seen in a series of three two-reelers which promise unique situations in their unraveling. The titles of the comedian's first group are "The Reporter," which will be released August 20, "My Hero," and "The Pirate."

Clyde Cook offers a good series of productions headed by three following two-reel specials, "The Eskimo," "The Ghost Buster," and "The Arab." The famous Austran smile-provoker who beguiled Broadway audiences at the Hippodrome a short time ago has attained new standards of excellence in his latest picture for William Fox. Directed by Slim Summerville, "The Eskimo" will give the world a stitch in the side because it shows the excentric comedian at his best. August 27 has been set as release day for "The Eskimo."

"All Wet" is the title of the first of the series of comedies starring Al St. John, the funny fellow who has won a place in the hearts of picture "fans" with his unfailing drollery. This will be released to the exhibitor September 3, and will be followed shortly by "The City Chap." The comic actor both wrote and directed the production which heads his list of offerings.

The Lee Kids, Jane and Katherine, will be seen in a program of laughable two-reelers which will enhance their popularity. The first of their series is "Pair of Aces," which is to be released August 20. The second is "Kids and Skids," for which September 3 has been named as release date.

Sunshine Comedies will be better than ever, the first three to be released during the coming season, with the date of release, are "Splitting Hairs," August 20; "Puppy Love," September 3; and "Six Cylinder Bronco," September 17. The finest Mutt and Jeff Cartoons ever made will figure on the schedule for the new season.

Fox Assembling Strong Supporting Casts

WITH a view of building up casts worthy of the stars and special productions, players who have been starred or featured, screen favorites and names widely known in the motion picture world for their drawing power and talent, have been signed to support the stars and to appear in the big specials.

Bessie Love is the latest star to be engaged. Miss Love, who has appeared at the head of various big pictures in stellar roles, has been signed to play opposite John Gilbert in "St. Elmo." Nigel De Brullier, famous character actor, is another well known actor who will appear in this picture.

Another new screen favorite engaged is Ethel Grey Terry, who will support Dustin Farnum in his first picture of the coming season, "Oathbound." Maurice Flynn is also in the cast. Still another leading woman who will appear with Dustin Farnum is Doris Pawn remembered for her work in "Shame" and other big productions.

Renee Adoree will support William Russell in "Mixed Faces," and "A Self Made Man," and plays a prominent role in "Mone Cristo," which will be one of the big Fox specials. Ruth Renick is another well known leading woman who will play leads for Russell.

Shirley Mason will have an array of talent in her pictures. Alan Forets will be her leading man in "The Little Teacher," and the heavy will Earl Metcalf, who has been featured in big productions. Kate Price, well known character actress, is also in the cast. In other pictures Miss Mason will have John Herron as her leading man.

Tom Mix has two leading women engaged up to date. They are the youthful actresses, Patsy Ruth Miller and Claire Adams, featured in many productions. With Mix in "Just Tony" will appear Frank Campeau.

Charles Jones will have the support of Beatrice Burnham. Her first picture with Jones will be "Trooper O'Neil." Helen Ferguson has been engaged to play leads in other Jones pictures, and will also be seen in leading roles with William Russell. Wallace McDonald, former featured player and leading man, will support Shirley Mason in "The Unexpected Wife," and plays an important role in "A Fool There Was."

Eileen Percy, who plays the feminine lead in "The Fast Mail," will support Charles Jones. Estelle Taylor will play in leading roles.

Announcing a series of

TWELVE

Laugh-O-grams



"ALL THAT THE NAME IMPLIES"

Produced by

Laugh-O-gram Films Inc.

1127 East 31st Street
Kansas City, Mo.

Full particulars regarding plans for distribution and release dates will be announced soon.

Three B'way Houses Showing Fox Pictures

IN ORDER to show the exhibitors what its big specials can do Fox Film Corporation has arranged for Broadway pre-release runs of its leading productions which will have a general release throughout the country with the opening of the new season. To carry out this plan three theatres have been engaged, the Lyric, the Apollo and the Forty-fourth Street, with the probability of a fourth theatre before the close of the summer.

New York in summer-time is the playground of the United States. It is estimated there are a million transient visitors from over the country every day. Ninety percent of them are there for recreation.

Naturally they want to see the best advertised pictures and that means the Fox presentation showing on Broadway. Each picture opening for a New York run is extensively advertised in all the newspapers, the theatre and hotel guides and other publications. With a steady stream of transients pouring in and out of New York, word of mouth advertising of the Fox product travels all over the United States, and there is where the exhibitors over the country reap the benefit of the Fox New York runs.

At present the Fox pictures showing on Broadway are "Nero" at the Lyric Theatre now in its eighth week, and "Silver Wings" at the Apollo in its tenth week. In August "Monte Cristo" will open at the Forty-fourth street Theatre. "A Little Child Shall Lead Them" will go into the Lyric about Labor Day. About that time, too, another big special will be presented in another Broadway theatre. In the meantime The Mark Strand theatre played "The Fast Mail," the week of July 9 to be followed by "A Fool There Was," the week of July 16. These two presentations will be seen next in The Mark Strand theatre in Brooklyn, where they will continue their spectacular New York success.

"Nero" is the big Fox special made in Rome by J. Gordon Edwards with a cast of 35,000 people in some of the scenes. Silver Wings" is the great American home play featuring Mary Carr, the famous mother of "Over The Hill." "Monte Cristo" is from the famous story of Alexandre Dumas, with John Gilbert as Edmund Dantes. "A Little Child Shall Lead Them" is one of the super-specials that Fox has been holding in reserve. "The Fast Mail" is from the famous American melodrama by Lincoln J. Carter, and is the climax of action pictures. "A Fool There Was" is a modern version of the famous play by Porter Emerson Browne, founded on Rudyard Kipling's poem, "The Vampire," and is box-office proof.

By the time the Fox productions are released in the fall, seven of the big specials will have had Broadway runs, which will result in a general advertising of the pictures all over the country when they reach the exhibitors in the regular release.

Spectacular News Beats by Fox News Staff

SCORING one of the most spectacular news beats ever recorded, Fox News starts off on what promises to be another highly successful season, which will, according to Don Hancock, director-in-chief, break all past records.

Last March, Russell Muth, star stunt cameraman of the Fox forces, was sent to Italy to get pictures of Vesuvius in action. Muth, on his arrival in Italy, leased an airplane and waited for the Volcano to "shoot," when it did let loose, the plane, with Muth on board operating his camera, dipped and swirled about the mouth of the crater with the result that the cameraman was rewarded with scenes of the great volcano such as have seldom been seen before.

When the stunt had finished and as the machine was volplaning to earth something went wrong and it crashed. Muth was seriously injured, breaking his collarbone and his arm. The film, however, was saved and long before Muth was released from the hospital in Italy, the pictures had been shown to millions of people throughout the United States.

Another "exclusive" scored by the managers of the Fox News during the year was the picture taken of that wonderful painting of the war, the "Pantheon de la Guerre." This great allegorical picture which was painted in Paris by fifty of the world's greatest artists is on exhibition in the French capital. An entire building was built on the California, were made by eight rue de la Université for the hanging of this masterpiece. Arrangements were completed a short time ago for the removal of the painting to America for exhibition in several of the larger cities. When news of this reached the Fox offices a cameraman was immediately dispatched to Paris. He was instructed to get pictures of the painting. Fox competitors sneered. It could not be done, they said. It was done, and, as the managers of the Fox News reel affirm, it was done in a perfectly fair way, although the actual methods employed are a business secret.

A remarkable news reel "scoop" was scored when exclusive pictures of the race up Mt. Wilson, Fox cameramen. In this race a young man, with iron nerves, drove a racing automobile up the steep mountainside for a distance of nine miles. Along the steep incline are 144 jacknife turns and on the outside of the road drops of from two to three thousand feet. Despite these hazards, the drive was made in 27 minutes. Eight operators were stationed at various points of vantage along the road in order to photograph the action.

Don't Fail

To send back the Babson-Columbia University—*Motion Picture News* questionnaire now in every exhibitor's hands.

The questionnaire will establish gross income and taxation of the industry; average admission price and its decline; average feature rental price and its advance; theatre operation cost, and many other pertinent facts. In a word

It will present the first solid business facts we have ever had.

Send Your Questionnaire Back

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Correct Screen for Theatre an Excellent Investment

Impossible to secure Satisfactory Results When Using Wrong Type

By H. H. Magdsick and C. E. Egler

THE last step in the efficient projection of a satisfactory picture is the provision of a screen which will most effectively direct the light to the audience so that the images there formed may be seen without effort from every seat. It is desirable that the screen surface have a high reflection factor, but it is even more important that it direct a maximum part of the light back within the solid angle in which are included all of the seats, and that the light be so distributed within this angle that the screen will appear, as nearly as possible, equally illuminated from all of the seats. In the wide theatres the outer seats in front often make an angle of 60 degrees with a normal to the screen; in the narrower houses the angle is sometimes as low as 30 degrees, as shown in Fig. 27; in the vertical plane the lowest front seats are occasionally as much as 35 degrees below a normal to the screen, and the highest seats 30 degrees above it.

The distribution of light from a screen surface can be controlled by choice of material, its finish, texture, and configuration. The screens so far available meet the requirements fairly well in many theatres, but somewhat imperfectly in others; that is, there is not so great a diversity of light reflecting characteristics as would be desirable for greatest efficiency in each case. The three principal types in use are shown in Fig. 28, page 294, together with curves indicating the relative brightness as viewed from the different angles when a unit quantity of light is directed in a beam normal to the screen. Thus at right angles to the surface, the mat diffusing screen has a brightness of 1.0 unit and this is maintained at 0.94 units at 30 degrees from the normal, and falls only to 0.9 at 60 degrees; the semi-mat metallic surface, on the other hand, has a brightness of 3.5 units at right angles to the screen, but at 30 degrees it is reduced to 0.8 units, and at 60 degrees it is only 0.25 units. It should be noted that the areas included within the several curves are not at all proportional to the amount of light reflected from each screen.

Since with the mat diffusing surface shown in Fig. 28, page 294, the maximum brightness is well maintained at all angles, a screen of this characteristic is especially adapted to very wide theatres, such as that shown in Fig. 29. Although the outside front seats lie 65 degrees from the normal, the brightness in their direction is about 90 per cent. and the average brightness for all of the seats is 96 per cent. of the maximum. In general, the diffusing surfaces should be used where a considerable portion of the seats lie more than 40 degrees from the normal to the screen.

The smooth metallized surface, Fig. 28B, page 294, is especially applicable for the narrower houses, such as the one shown in Fig. 30, page 294. There the front end seats are about 40 degrees from the normal, but 97 per cent. are within 30 degrees, at which angle the brightness is still 0.8 units, and 87 per cent. are within 20 degrees, where the value is 1.6 units. The average screen brightness as viewed from the seats of this screen will, therefore, with this type of screen be 2¾ times what it would be with the diffusing type. The more usual case is that of the theatre of medium width, shown in Fig. 31, page 296, where the end front

(Continued on next page)

NO exhibitor can afford to neglect his screen. Screens depreciate in their reflective qualities. It is quite possible that this depreciation, if extended to an extreme degree, will require twice the light from the projector to give a satisfactory picture, as was the case when the screen was new. The screen is a source of trouble if neglected.

It is of the greatest importance when selecting a screen for the theatre to study the type required. This article by H. H. Magdsick and C. E. Egeler, prepared for the bulletin, "Motion Picture Projection with Mazda Lamps" published by the National Lamp Works, explains in detail the functions of the various kinds of screens. Each type is best fitted for theatres having certain characteristics.

To thoroughly understand this subject requires thought and study. The article herewith presented offers a splendid opportunity for the exhibitor and projectionist to become acquainted with this subject. A careful study may be made to the advantage of all those interested in the screening of the picture.

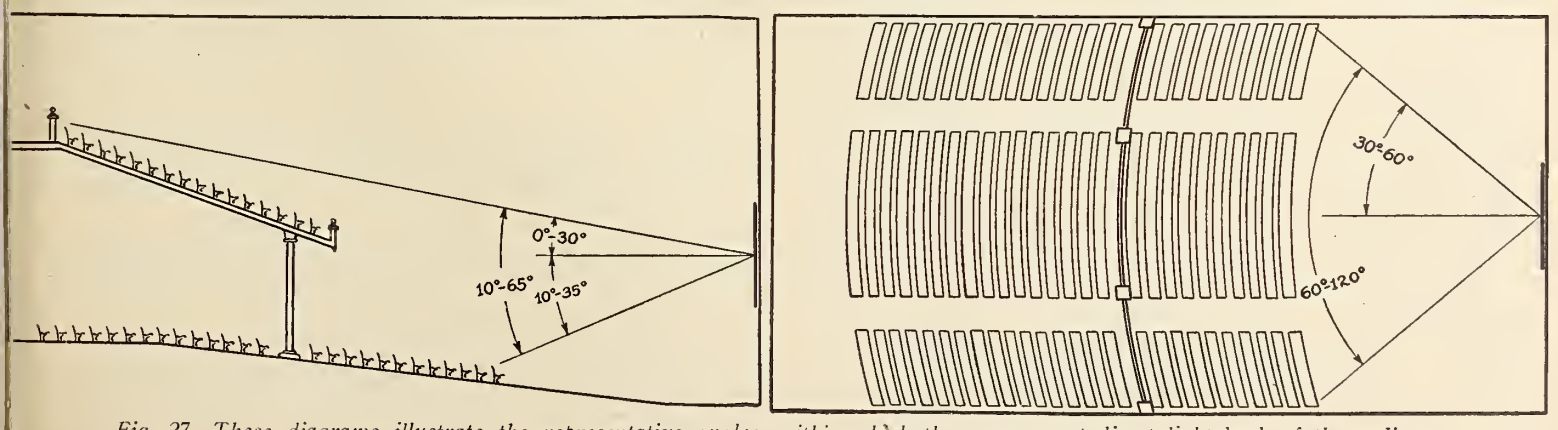
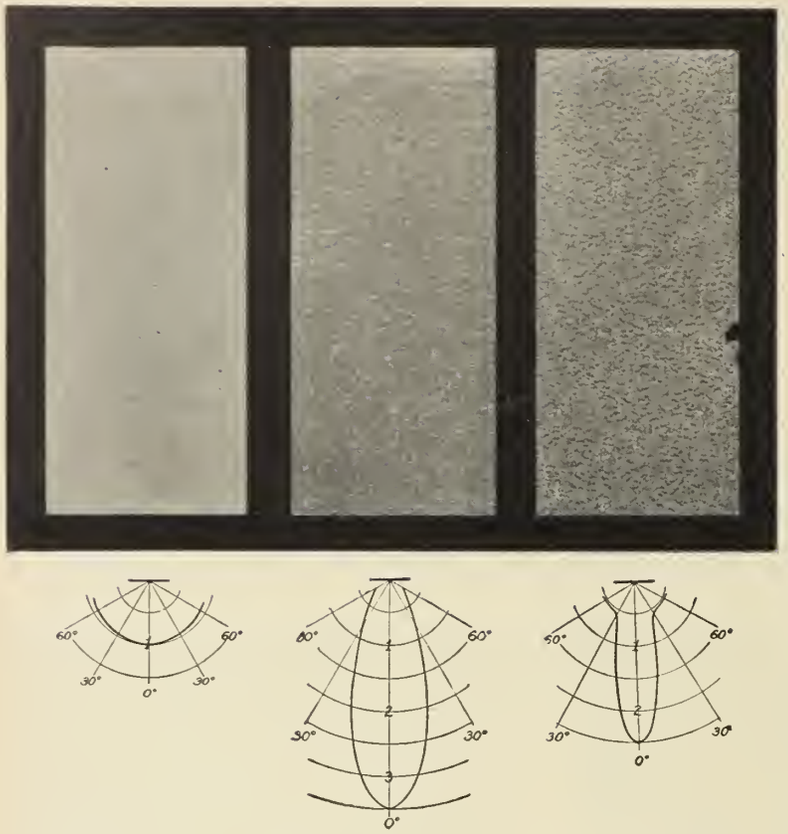


Fig. 27—These diagrams illustrate the representative angles within which the screen must direct light back of the audience



A—White Diffusing Surface *B—Semi-Mat Metallized Surface* *C—Beaded Surface*

Fig. 28—Three representative screen surfaces and brightness distributions when equal quantities of light are directed in beams normal to the surface

The Correct Screen

(Continued from preceding page)

seats make an angle of 50 degrees with the normal. But even here 88 per cent. of the seats fall within 30 degrees of the normal, and all of these seats receive more light from screen *B* than from screen *A;* in fact, about 2½ times as much for the average. For the remaining 12 per cent. the screen appears only about one-half as bright as would one of the diffusing type.

The beaded surface, *C,* Fig. 28, has a somewhat lower maximum brightness than the semi-mat metallic surface, but higher values at angles of about 35 degrees and beyond. The brightness of the diffusing screen, on the other hand, is somewhat higher at all angles beyond 20 degrees. The beaded surface finds its best application in theatres of medium width. In the house shown in Fig. 31, page 296, 71% of the seats fall within 20 degrees of the normal and these will receive about twice the brightness that would be directed from screen *A,* but in the directions of the remaining 29 per cent. the average brightness will be only 60 per cent. as much as from *A.* An important consideration is the fact that the bead screen can be cleaned by washing and hence it is likely that its reflecting power will be maintained at more nearly its full value than will be the case with surfaces requiring repainting or refinishing for their restoration from accumulations of dirt, which in service reduce the reflection factor very greatly.

In the foregoing, reference has been made only to the light distribution in the horizontal plane, but since the seats are at various elevations the brightness distribution in the vertical plane must also be considered. This is especially important in view of the fact that the three types of screen surfaces act differently in reflecting the light received at an angle with a normal to the surface. From the metallic surface screens, for example, the reflection is to a considerable extent specular, as from a mirror; that is, the general direction of the reflected beam makes an angle with the normal equal to the angle of incidence, as in Fig. 32 B, page 296. A metallic surface screen in the theatre shown in elevation in Fig. 33, page 296, would give an unsatisfactory distribution of light if placed in position 1. Position 2 would favor the front seats at the expense of those in the rear and balcony, but position 3 would give a well balanced distribution of the light. Tilting the screen backward at the top assists in raising the angle of maximum brightness in case the screen cannot be mounted at the desired height. The comfort of the audience must also be considered in determining the best screen position; if it is too high, those near the front cannot be at ease in viewing the picture. The bead screen reflects a maximum brightness in the direction of the projector, as shown in Fig. 32 C, because the specular part of the reflection is largely from that part of the glass bead surface normal to the beam. Obviously this screen finds its best application in theatres where the seats are not far below the projected beam. The direction from which the incident light is received has little effect on the distribution from the diffusing screen, as shown by Fig. 32 A, page 296.

The screen brightness necessary to produce the best pictures varies with the reflecting characteristics and texture of the screen surface employed. The most satisfactory brightness appears to be materially lower with a diffusing type of screen than with those giving a pronounced directional distribution. This tends to make the results with the diffusing screen relatively

(Continued on page 296)

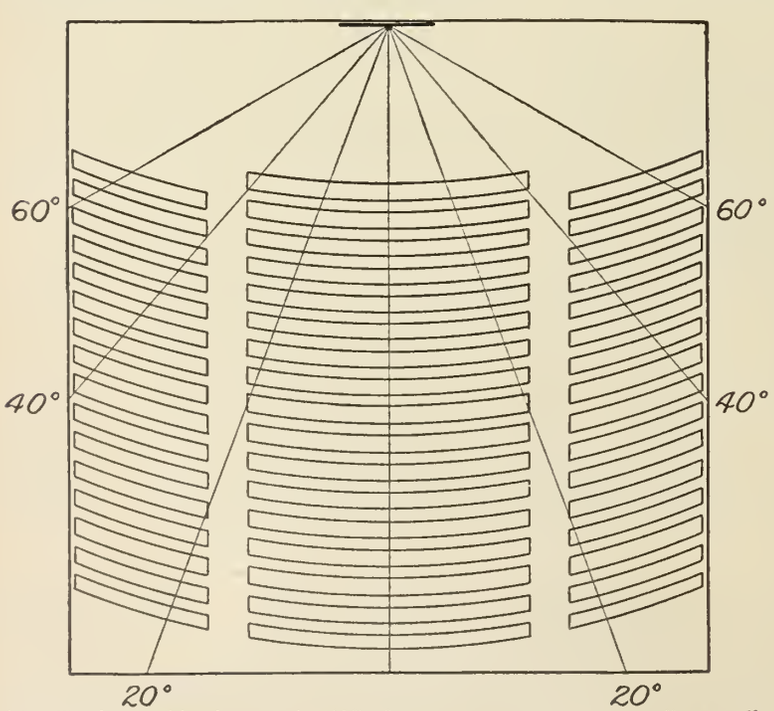


Fig. 29—In a wide theatre the diffusing screen appears practically equally bright from all of the seats

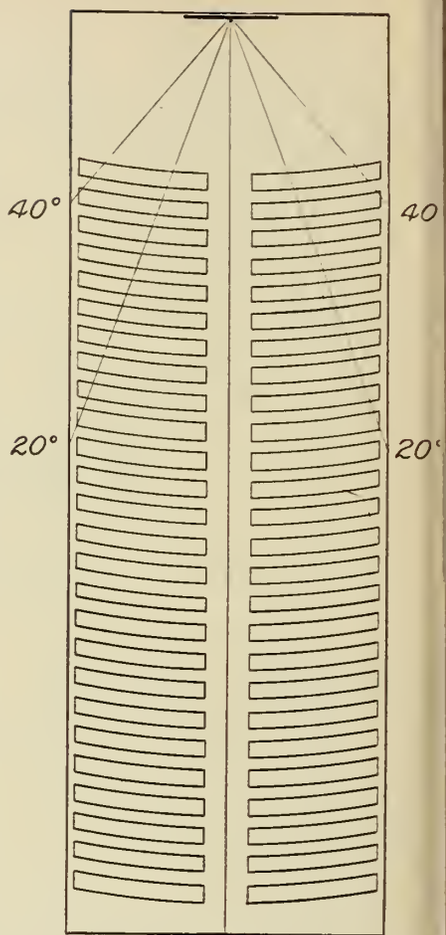


Fig. 30—Eighty-seven per cent of the seats in this narrow theatre fall within 20 degrees of a normal to the screen. The average brightness of a semi-mat metallized screen surface as viewed from this audience will be 2¾ times that obtained with a diffusing screen

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.



In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality — a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It conforms in all respects to U. S. Navy Specifications and should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back".

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard



Gold-Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

When you want to be sure of getting genuine battleship linoleum let your order read: "*Gold-Seal* Battleship Linoleum, made in accordance with Navy Department Specifications, 29 L1c. Sept. 1, 1916".

We will gladly supply free reprints of the U. S. Navy Specifications and samples of *Gold-Seal* Battleship Linoleum. To get the highest possible return for your investment you have only to make these the measure of quality for your purchase of linoleum.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

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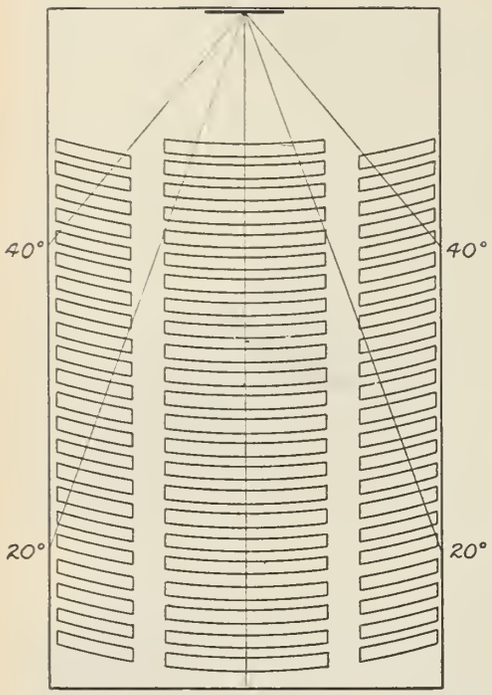


Fig. 31—Medium Width Theatre—The metallized surface screen has an average brightness as seen from 88 per cent of the seats about 2½ times that for a diffusing surface

(Continued from page 294)

better than would be indicated from the respective brightness values given in the above discussion. An additional factor to be taken into consideration is that a lower order of brightness suffices for the seats nearer the screen than for those farthest away. Although for a given light source the screen brightness decreases somewhat with the larger pictures, as may be seen from the illumination values of Fig. 24, there is a compensating factor in that the brightness required for a good picture decreases as the size is increased.

The proportions of the theatre, the range of the seat elevations and the position of the projection room with reference to the stage must therefore all receive careful consideration in the selection and mounting of the screen. The relative size of the screen images is in direct proportion to their distances from the projector. When the light is projected at a considerable vertical angle from the normal to the screen, the picture will be noticeably wider at the bottom than at the top. The distortion of the picture as well as the distribution of screen brightness to all parts of the audience accordingly imposes limits in the design of a theatre. The architectural treatment of a new theatre can readily be adapted to produce conditions for favorable screen results. Placing the projection room lower than has been common practice even in the newer theatres will assist in the projection of good motion pictures.

Great Activity Shown in Construction of Motion Picture Theatres

CALIFORNIA

Hollywood—Work will begin immediately on the new Peggy Joyce Theatre by Peggy Joyce and her business partner, Oliver Morosco. Site chosen on west side of Highland Avenue at the intersection of Yucca Street. Seating capacity 1,200, of the 15th century Italian type. Ground 100 by 150 feet. Associated in the venture is Mrs. Clarice MacQuarrie. The architects are O. B. McCormick, Howell Terrace Apartments and Marcus Pretica of Seattle, Wash. Earl B. Newcomb, 912 Pantages Building, is consulting engineer. Structure to represent an outlay of $1,000,000.

Sawtelle—Modern motion picture theatre to be erected on the northwest corner of Sixth Street and Santa Monica Boulevard. A group of theatrical men are negotiating with Dr. Fielding of Los Angeles who is owner of the property.

CONNECTICUT

Momauguin—Moving picture theatre to be erected and opened by Thomas Reilly who plans to operate same.

KENTUCKY

Burlington—W. A. Edrington is building a motion picture theatre on the land he purchased recently from the late Capt. John Smith.

Somerset—A modern theatre will be built by T. E. Jasper on Mt. Vernon Street, according to recent plans.

MASSACHUSETTS

Boston—A lot of land at 2026 Columbus Avenue in the Egleston Square section containing about 24,000 feet has been purchased by the Palmer Amusement Co., who will erect a new building to be used for a playhouse. Lot has frontage of 155 feet. Theatre will seat 2,000 people, and be fireproof. Arthur H. Bowditch is architect. Theatre in rear of building, stores in front, and large public dancing hall on second floor front.

NEW JERSEY

Paterson—Excavating started on eight-story theatre and hotel building, Church and Market Streets, announces Jacob Fabian, 209 Main Street, seating capacity of the Alexander Hamilton Theatre to be 2,700, ground 125x164. Architect, F. W. Wentworth, 140 Market Street.

NEW YORK

Cortland—It is reported that Meyer Shine is soon to build a new theatre in Cortland.

Babylon—Contract for the new $100,000 vaudeville and moving picture theatre to be built on Main Street has been awarded to M. D. Schluensen of Riverhead by J. H. Phillips, owner. The theatre will have a frontage of 75 feet and a depth of 145 feet. Seating capacity will be 1,100.

Hudson Falls—New theatre to cost between $75,000 and $80,000 to be built by Cohoes Amusement Company. Plot purchased south of Masonic Temple building in Main Street, with a frontage of 50 feet, extending easterly 140 feet. Four offices in front of the building on the second floor. Architects, Wetmore & Crandall, Glens Falls, N. Y.

Jackson Heights—Samuel Sheer, president of the Sheer Amusement Company, has announced the purchase of ground in the city, where they will erect a motion picture theatre to cost $250,000. Theatre to have a seating capacity of 2,000.

Livingston Manor—Fontana & Sons have commenced operations attending the erection of a modern motion picture theatre on their Main Street property and immediately adjoining the building now occupied by them as a store. Structure to represent an outlay of $50,000. Plans call for brick and concrete structure, ground 50x150, with provisions for two stores in front and offices on the second floor. Contract given to James C. Cummings of Norwich.

Lyndbrook, L. I.—A new motion picture theatre is to be built by F. M. Kehr which will be of brick and one story in height according to plans by H. G. Wiseman, 25 West 43rd Street, New York City. John McKeefrey & Sons of New York have been awarded the contract to build this theatre.

New York City—The church at 35 East 125th Street, has been leased to the Shapiro Company who may remodel it for a moving picture theatre.

Old Forge—Plans are drawn for a $50,000 theatre and assembly hall, owner of which is R. E. Thompson. Building will be fireproof, of cement and steel, two stores on each side of the lobby. On top of the stores will be five apartments. Architect, S. W. Cassidy, Old Herkimer Natl. Bank Bldg., Herkimer, N. Y.

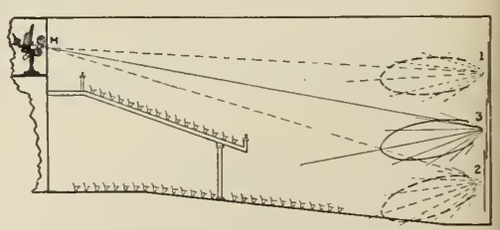


Fig. 33—Apparent screen brightness as affected by height of mounting: Position 1 favors the high balcony seats; position 2 wastes most of the light; position 3 is probably most effective for this house

Bass Camera Announces Book of Cinema Apparatus

Our readers will be interested to know that the Bass Camera Company of Chicago announces the edition of the "Bass Book of Cinema Apparatus" which anyone can obtain for the asking. Everything in the camera and projection line together with accessories for schools, exhibitors or individuals is listed in this book.

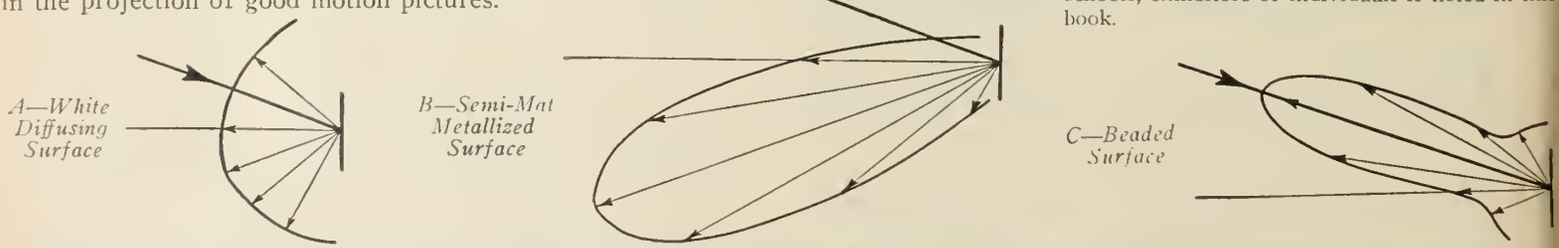
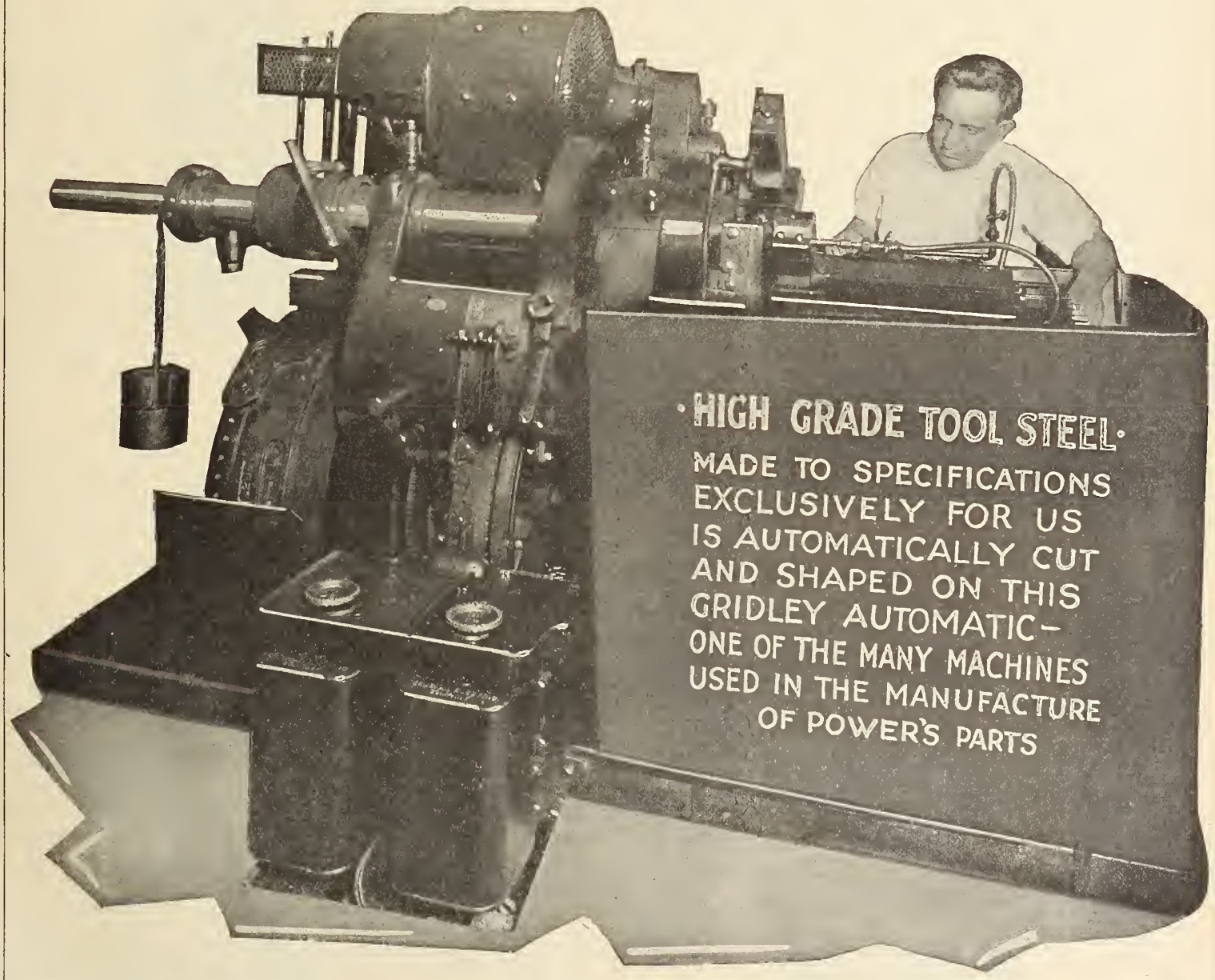


Fig. 32—Reflection characteristics of the three types of screen surfaces when the beam from the projector is directed to them at an angle

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Dear Editor:

Am writing in haste and trust that this reaches you safely in record time.

At present I have only enough labels to last me until the first of next week so the first item is—please send me a new supply.

The next item will be pertaining to those new League buttons. I am enclosing the amount in stamps and hope to be sporting my new pin in the near future.

(Jerry turn the crank) and the next item will be something that might interest some statistic hound. I am operating two Powers machines here at the Globe and they are equipped with G. E. Mazda adapter projection lamps. The fact which pleases me as much as everything is the mileage which my lamps have given me. Following are the number of hours which were carefully computed for the last five bulbs I have used. (1) 162 hours, (2) 172 hours, (3) 188, (4) 238, (5) 150. The fourth one was a freak and if I thought anyone would be interested I'd tell you about it, but won't this time. Mazdas are a step forward in modern motion picture projection.

I am constructing a combined stereoptican and spot lamp using a 500 watt concentrated filament bulb as the light source. If it is completed to my satisfaction, I will surely write and tell you more about it. I have been making considerable money by furnishing special lighting effects at home talent plays and the like around here.

Will have to close for this time, so trusting that I hear from you soon, I am striving for the success of the N.A.M.L., I beg to remain,

Very truly yours,
GLEN R. SMITH, No. 1412,
Globe Theatre,
Columbiana, Ohio.

Dear Editor:

I received my membership card, also labels for N.A.M.L. All are okay.

Please find enclosed 25 cents for membership button which you will please send me by mail.

Yours for better projection,
WALTER DUPUY, No. 1710,
Oasis Theatre,
Casa Grande, Ariz.

Alignment of Intermittent and Cam Shaft

We have received an inquiry from Brother E. H. McGee of the Pastime Theatre, Belton, S. C., regarding the correct alignment of the intermittent and cam shafts on a Powers 6B projection. As we felt that the manufacturer could give the best information on this matter, we turned over Brother McGee's letter to the Nicholas Power Company and are here publishing the reply forwarded by the Power Company:

Mr. E. H. McGee, Pastime Theatre, Belton, S. C.:

Dear Sir—We are in receipt of a letter from Mr. Abbott, Technical Editor of the MOTION PICTURE NEWS, INC., requesting that we write you direct with reference to the proper alignment of the intermittent and cam shafts on your No. 6B projector.

When you find it necessary to insert new parts in the intermittent movement, the simplest procedure is to insert the parts and have the eccentric bushing No. 670 set up in its proper position, so that the pins of the pin cross do not bind at any point, leaving the small bushing on the right hand side of the carriage free.

After you are sure that the pin cross and cam and the bushing are in proper position, then slip out the cam and shaft, turning the pin cross without the cam and shaft being in the carriage until you feel that it runs smoothly and does not bind in the bushing No. 671, at the same time setting No. 671 bushing. Then tighten up the screw holding this bushing in position and slip in the cam and shaft.

Using a calibre gauge does not always indicate that the shafts are in alignment. It is of great importance that the two shafts be exactly in alignment in order to obtain the best results, and the procedure above explained is the one we follow in the factory.

It is not necessary that the hole in the bushing and the hole in the carriage meet. You will notice there is an oil channel cut in both the large and the small bushings and this oil channel takes care of the proper lubrication of the bearing.

When inserting a new sprocket on the shaft, you will notice a scratch or score mark in the hole of the sprocket on one end. This side should be inserted on the shaft first, because the hole tapers slightly. The sprocket should fit snugly and if any difficulty is experienced in putting the sprocket on the shaft, we would suggest that you first dip the spindle in oil and wipe it off carefully with a clean rag. Then insert the spindle again in oil and with a twisting motion place the sprocket on the shaft and be careful that the shaft is supported when putting in the taper pins so as not to spring it.

Trusting these suggestions will enable you to put the movement in proper alignment, and awaiting your further favors, we remain,

Very truly yours,
NICHOLAS POWER COMPANY, INC.
(Signed) H. WREDE,
Repair Department.

THE first page article presented in this department this week treats in a comprehensive manner the subject of the motion picture screen. There is no other subject on which there is a greater variety of opinions, based, as a rule, on hearsay.

It is strongly recommended that the projectionists carefully study as well as read this article on screens. The data and explanations contained therein are the results of extensive tests conducted by parties disinterested in the promotion of any particular type of screen.

Dear Ed:

Enclosed herewith please find 25 cents in stamps for which you will please mail me one of the new membership buttons.

I have been intending to order it for some time but have been so busy on my radio outfit that I haven't had the time. However, I always have time to read the Forum when the NEWS arrives.

I am in a particularly big rush this A.M. and will have to forego the pleasure of writing a letter for the page but shall write pretty soon as I have some new things fixed up that might prove of interest to some other brother.

Trusting that I shall receive the button in due time, I am,

Very truly yours,
D. H. SUITT, No. 1269,
Capitol Theatre,

(*Continued on page* 302)

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

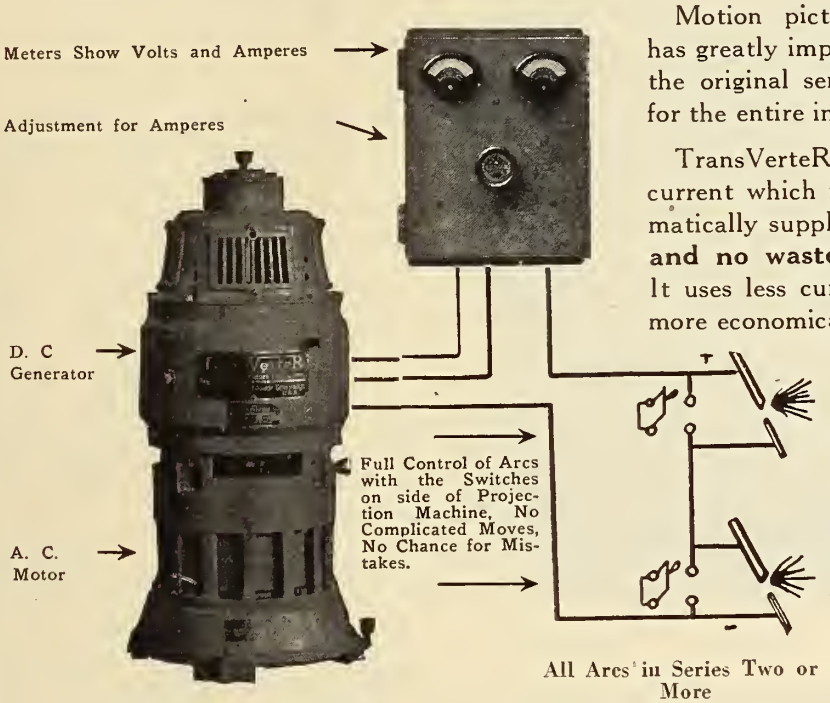
NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members, when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button

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Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, **and no wasteful, current consuming ballast is used.** It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

Write today for TransVerteR Facts. Room for only a few here—but you should know all of them.

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Isador Bernstein and Monroe Salisbury at the console of the Robert Morton organ

What a Complete Modern Ventilation System Does to the Air

INVOLVING an expenditure of $15,000, a new air cooling and ventilating conditioning system is being installed at Grauman's Rialto Theatre, Los Angeles, Sid Grauman announced today. The system will be in working order within thirty days.

The system, which is being installed by the Tiltz Engineering and Equipment Company, Los Angeles, calls for the installation of a rotary air conditioner and the erection of a steel structure for its support. The air conditioner is a highly perfected machine for washing and cooling the air, consisting of a huge steel chamber filled with a very dense spray of cold water. The spray is created by an electrically driven impeller travelling at high velocity. The air in passing thru the spray chamber is thoroughly scrubbed, all dust and dirt being entirely removed. The system will provide for the comfort of the patrons in warm and cool weather alike, cooling the air from fifteen to twenty degrees according to the requirements of the atmosphere.

After the air has been washed and cooled it is drawn through special eliminating apparatus which removes all excess moisture, leaving in the air the amount of moisture which has been found to procure the most comfortable feeling to the skin. The air is drawn by suction into powerful electrical ventilating apparatus and huge ducts which distribute it evenly throughout the theatre. The vitiated air is constantly removed from all parts of the theatre by means of powerful blowers, keeping the theatre filled with only cool fresh air.

The capacity will be 60,000 cubic feet of air per minute, changing the air in the theatre every three minutes. In order not to interfere with the patron's enjoyment of Mr. Grauman's presentations, the work is being done during the night and early morning hours when the theatre is closed.

Exhibitors in Ohio Redecorating and Installing New Equipment

The movie business may be rather quiet out here right now, but it is only the lull before the storm. That exhibitors of Ohio are looking forward to a come-back in the fall is evidenced by the fact that many of them are using the dull season to redecorate their houses, and to install new equipment, so as to insure better service to the public in the fall.

W. C. Denney, manager of the Cleveland office of the Argus Enterprises, gave out the following list of equipment orders received for immediate installation :

Ceramic Theatre, East Liverpool, O., of which William Thalman is manager, is putting in an entirely new equipment, including two Simplex projection machines, a Minusa Screen and a Westinghouse generator.

George Manos of the Rex Theatre, Toronto, O., has placed an order for a new crystal bead screen and snaplite lenses.

The Cadiz Theatre, through its manager, R. H. Minteer, has arranged to have a complete Ilg ventilating system.

Art Rice of the Temple Theatre, Willard, O., has ordered two type-S Simplex automatic arc controllers and a Hertner transformer.

The Star theatre, Sandusky, will blossom forth with a new Simplex projection machine, with complete G. E. equipment, snaplite lenses and a new crystal bead screen.

In addition, the building of several new motion picture theatres has been announced, among them being a 1,000-seat house at Niles, to be erected by the McKinley Amusement Company; a new 1,200-seat house, to be erected by Louis Adovasic of Youngstown, and the New Mozart theatre, to be erected in Canton by Manager Abrahams of the Odeon theatre, Canton.

Investment 200,000 Dollars Divided Three States

OREGON

Bend—Construction of a $25,000 theatre building here is planned by D. T. Carmody. Carmody has purchased a site on Wall Street for about $4,500. Theatre will have a seating capacity of 700, and will be constructed of brick.

PENNSYLVANIA

North Braddock—Lena Krongold purchased a lot 120x130 feet with one 3-story brick building and two frame buildings at Hawkins Avenue and 4th Street, N. Braddock for $33,600. The buyer will build a motion picture theatre.

Titusville—Announcement is made of an arrangement made with Hon. J. C. McKinney and the Morosco Holding Co. of New York City to erect a theatre, McKinney Theatre, located on the two lots and rear property, 117-119 West Spring Street between the J. D. Dusckas block and the N. A. Johnson Building. New building estimated to cost $100,000. Theatre will cover 80 feet x 100 feet and be connected with the arcade which faces the street. Seating capacity 760.

WASHINGTON

Grandview—Announcement was made of a deal by which the Swift Building at Second and Division Streets is sold and a new theatre building will be erected just south of the building. D. C. Brown bcomes owner and will also erect the theatre. Theatre will be 50x90 feet.

Archie Jacobson Takes New Position

Archie A. Jacobson having just completed an educational for M. W. Palmer, of Famous Players-Lasky Studios, Long Island, has been engaged as camera-man by the Federated Screen Review which is being produced by Lester Soman and Julius Singer. This reel is being edited by A. D. V. Storey.

Bellevue Theatre Features the Radio

Herman Lorence put on a radio show at the Bellevue Theatre in Niagara Falls, N. Y., last week featuring a radio demonstration by local experts. Miss Vyola Peck, of Buffalo, sang "By Radiophone," a song written by two Buffalo film men, Basil Brady and Louis Schindler. All three are members of the Pathe office staff.—Taylor

Elvin Theatre Company Will Open New House

The Elvin Theatre Company expect to open their new house in Endicott, N. Y. this September. The new house will have a seating capacity of 1,000. Connected with this company are S. Howard Ammerman, Nina F. Ammerman, Benjamin H. Dittrich and Eleanor K. Dittrich.—Taylor

M. Kassel Enlarges his Studio

M. Kassel of the Kassel Studios, is at present making special lobby display paintings for most of the exchanges in the United States and on the special showings in New York for the Universal features, "Human Hearts" and "The Storm."

It is interesting to note that Mr. Kassell's work has been so successful that he has found it necessary to enlarge his staff of artists very materially. Miss R. Hume, who has recently joined this staff, stands out prominently as one who shows great promise of rapid advancement due to her natural abilities in this line of work.

Mr. Kassel is also making sets of paintings for the Fox special features using color schemes similar to those now decorating the lobby of the Lyric Theatre, New York City, where "Nero" is being presented.

Among other works of Mr. Kassel are special lobby paintings for "Silver Wings" when it was presented at the Apollo Theatre, New York City and "The Fast Mail," Mark Strand Theatre. The big R-C feature in the George M. Cohan Theatre, New York, "In the Name of the Law" comprises twelve elaborate paintings produced in the Kassel Studios.



Printing Room of the National Film Laboratories where strict supervision is enforced

Rex Theatre, Winnipeg, Being Remodeled

Extensive alterations are being made in the Rex Theatre, Winnipeg, one of the well known moving picture threatres of the Manitoba Capital in the control of Allen Theatres, Ltd. The old front, which was highly ornate, has been torn down and is being replaced by a dignified brick front while a new lobby and other features are being installed. The Rex is closed during these renovations.—Gladish.

Temple Theatre, Viroqua, Wis., Opened

July 1st, 1922 marks the opening of the Temple Theatre, Viroqua, Wis., together with a creditable program.



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Capitol Theatre, Cumberland, Md.

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Motion Picture News,
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N. A. M. L. FORUM

(*Continued from page 298*)

Dear Editor:

I have noticed that the buttons are ready so I am sending in for mine. You will also find enclosed an application filled out for my assistant operator which I hope will be accepted.

Please send me some more labels along with the buttons as I'm out.

I notice that the Associated First National Pictures Corp. are sending out question blanks as to the condition of film received to be filled out by manager and projectionist. I am glad to hear of one film company getting busy. Hope the others follow suit.

Will write more soon. Have to go to work. Stamps enclosed for assistant's button.

Yours for better projection.

I. W. Nance, No. 1490,
White Grand Theatre,
Conway, Ark.

Enclosed find 25c. for button and also send me some labels. I have just run out of same. Am striving my best to make the N. A. M. L. a success in this territory. We need more members in Tennessee, Alabama, Georgia. Will have my assistant join at once.

Hoping the League a success wherever it exists,

Very truly yours,
D. K. Mills, No. 1272,
Jefferson Theatre, Jefferson City, Tenn.

Dear Ed:

Find enclosed fifty cents in stamps for new membership buttons. Please don't forget our labels.

Yours truly,
Lurty B. Dell, No. 1500,
J. Oliver Dull, No. 1589,
Circle Playhouse,
Annapolis, Md.

I see by the Motion Picture News that you have got the bronze button ready. Since I joined I have found some very bad films but have tried to put them in the best of condition. I have two Powers 6A-S—just got a new one the other day.

Inclosed find 25c. in stamps for a button. Also send me some more labels for I ran short.

Very truly yours,
John A. Georgeson, No. 1207,
Orton Theatre,
Madison, Wis.

Dear Editor:

Enclosed you will find my membership application to the N. A. M. L. Also the price for the button. I am projectionist of Theater Porto Rico and I want to see the League 100 per cent.

Very truly yours,
Juan Castro,
Stop 15, Cerra 73,
Santurce, P. R.

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1219 Film Exchanges, for List	7.50
196 Manufacturers and Studios	3.50
419 Machine and Supply Dealers	4.00
3674 Legitimate Theatres U. S. and Canada	25.00
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WE MUST KEEP UP OUR WORK! There must be no slackening in effort.

SIX THOUSAND DEATHS A YEAR from this cause, in New York City alone, are SIX THOUSAND TOO MANY!

If you have a cough or cold that "hangs on," see your doctor. Have a thorough medical examination once a year.

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FEATURE REVIEWS

"God's Country and the Law"

Arrow-State Rights—Five Reels

(Reviewed by Laurence Reid)

WHEN you give your patrons a Curwood story, you are certain to give them a feast for the eye. The atmosphere of the North country is never left out. "God's Country and the Law" is charming in its backgrounds, and after the spectator has dwelled upon the open vistas there isn't much left to consider. The story is trite, unoriginal and lacking in suspense and surprises. You know, once the characters are introduced just how every incident will develop. And each one works out according to Hoyle and Curwood.

The author has made his story a psychological study in a way. A bootlegger is the god of the machine and he conveniently dies more through a torment of soul than through any physical disability. Don't overlook the fact that the Mounted are in the picture. It would not be a Curwood otherwise. And it is their duty to pursue the rum runner who finds sanctuary in a brace of cabins. From that point the story develops conflict of an exceedingly arbitrary kind. The bootlegger abducts the woodsman's wife but she plunges into a turbulent stream rather than accompany him. The Mounted rescue her and her husband registers happiness to find her safe from the clutches of the bad man. The villain stumbles on through the forest and mad through fear and remorseful, dies of heart failure.

The picture is pounded home with sledge-hammer direction. There is nothing subtle or suggestive indicated. An idea is given you in a caption, then if this wasn't enough a map is drawn so you can get the substance of it. There is too much emphasis, which, of course, makes the action look forced. William H. Tooker lends a ruggedness to the role of the bad man while Gladys Leslie, when she is not overacting, manages to extract sympathy through her charm. Fred C. Jones is the husband and plays the character well. But anyone who lives far out in the open places will not appreciate this woodsman's sense of protection. He leaves his wife in a lonely cabin without a gun in sight.

The Cast

Marie.....Gladys Leslie
Andre.....Fred C. Jones
Dore.....Wm. H. Tooker
'Poleon.....Cesare Gravina
Oachi.....Hope Sutherland

By James Oliver Curwood. Directed by Sydney Olcott. Released by Arrow Film Corp.

The Story—Rum runner evades the Mounted and seeks refuge in cabins. He abducts a trapper's wife who manages to escape. She is found by her husband. The bootlegger travels on in the forest, mad with fear. This brings on a fatal heart attack.

Classification—Treats of Canadian Northwest with rum runner evading the law. The villain encounters the Mounted who pursue him.

Production Highlights—The open places which have been caught by the director and his cameraman. The good work of the cast. The scene when the wife escapes from the villain.

Exploitation Angles—Here is a Typical Curwood story with a typical Curwood title. You should be able to cash in on it through proper emphasis of a teaser campaign. Use the usual ballyhoos, prologue and lobby display which you have planted for other Curwood stories.

Drawing Power—Will be liked by downtown trade and in all neighborhood houses. The outdoor appeal will attract them.

"The Dictator"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THE South American revolution is one of the oldest plots in screen fiction and one of the most useful. Take "The Dictator" for example. This stirring story by Richard Harding Davis, an author who started the fashion for comic-opera warfare, follows the familiar pattern, and, with Wallace Reid in the role which William Collier made famous upon the stage, and which subsequently was acted upon the screen by John Barrymore, not so many years ago—patrons are certain to be well entertained. It keeps moving and discharges a generous amount of action and suspense notwithstanding the fact that the general outline is easily anticipated.

It's the type of picture which brought Fairbanks his popularity and the leading role is actor proof. The nonchalant Wally frolics about having a good time outwitting the desperadoes, but the acting honors belong to Walter Long. He actually steals the picture in his portrayal of a taxi chauffeur who is determined to collect his fare from the elusive son of the banana king. The two Americans are condemned to work their passage on the boat taking them to the tropics and the scene calls for much physical action as well as a generous sample of humor. Once they reach port, Reid and Long have real work cut out for them. The star puts over some Fairbanksian high jinks in his ability to climb walls and mix in fights. He rescues the chauffeur from a firing squad and saves the heroine from the villain. And before you know it he has won the revolution by means of blank cartridges.

The scene which shows Long about to be executed will be remembered as one reaching the height of absurdity. The heavy earnestness of the actor makes the episode uproariously funny. But don't think for a minute that the picture has been produced around a single incident. It is crammed with enjoyable scenes of a semi-humorous character—there being plenty of melodramatic and romantic interest to provide a happy balance. The star has lost some of his dash and spontaneity, but due to the rapid-fire action you don't notice that he is off his form. Walter Woods' scenario and James Cruze's direction are praiseworthy. They have kept the picture and the players on the jump throughout. The atmosphere and other technical details are exceedingly well arranged. "The Dictator" is good enough to run any time, anywhere, in any house.

The Cast

Brooke Travers.....Wallace Reid
Carlos Rivas.....Theodore Kosloff
Juanita.....Lila Lee
General Campos.....Kalla Pasha
Henry Bolton.....Sidney Bracey
Sam Travers.....Fred Butler
"Biff" Dooley.....Walter Long
Sabos.....Alan Hale

By Richard Harding Davis. Scenario by Walter Woods. Directed by James Cruze. Photographed by Karl Brown. Produced by Famous Players.

The Story—Millionaire's son owes taxi fare and is pursued by chauffeur. They are imprisoned on steamer sailing for South American republic and when they dock are forced to fight for their lives. The hero rescues the chauffeur from a firing squad, saves the heroine, and wins the revolution.

Classification—Melodramatic romance dealing with a dashing American winning a South American revolution. Plenty of action.

Production Highlights—The easy performance of Wallace Reid. The fine character work of Walter Long who adds a burlesque portrait to his role of the chauffeur. The atmosphere. The fast-moving action. The capable acting of the supporting players. The well arranged scenes and direction of players by James Cruze.

Exploitation Angles—This picture presents a deal of high lights for exploitation. Dancing the maxixe or tango would fit in well for an atmospheric prologue. You can tie-up with book-dealers for a sale of Davis' novels. Your lobby can represent a tropical background showing a courtyard—the walls to be decorated with arms and ammunition. For a street stunt you can use your employees to ballyhoo. They can be garbed correctly. The title can be used for a window tie-up—such as "the dictator in quality," or "the dictator in styles."

Drawing Power—Is certain to go big in all communities. Popularity of star and fast-moving action and romance see to that.

"The Fast Mail"

Fox—Five Reels

(Reviewed by Laurence Reid)

NO better picture material could be selected than Lincoln J. Carter's melodramas which brought patrons to their feet with an array of stirring scenes. "The Fast Mail" which probably eclipsed all the others in its physical action has been adapted to the screen, and it is certain to make the blood tingle even in the veins of an anaemic spectator. The gallery gods will stand right up on their hind legs and shout for joy.

"The Fast Mail" is melodrama of an almost riotous brand. Which is to say that it contains everything. An exciting horse race? You said it. A race between two Mississippi stern-wheelers is pictured with full value for the suspense. It is a vivid scene. Then you have the smashing episode of the fast mail, from which the play and picture obtained its title—an episode which shows the hero leaping from an auto to the bridge of a locomotive and making another leap from the engine to a car. Finally the picture after a crescendo of ever-increasing suspense finishes with a crashing fire scene—with the hero rescuing the girl from the clutches of the evil villain.

The incident is well put together so that lapses in the continuity are never noticed. You don't even imagine that it is all wildly improbable. You don't even stop to laugh at some of the ridiculous detail—so rapid is the action and the execution of the various stunts. Charles (Buck) Jones will surprise you. He is a human dynamo here. You never expect to see him apply himself to such rugged heroics after witnessing him in easy performances. Yet he makes his work easy through an adaptability which might well suit Fairbanks.

What if it is a story showing the triumph of virtue over villainy? What if the hero has to flirt with violent death to save his sweetheart? What does matter is the fact that you may class it as sure-fire entertainment. "The Fast Mail" will be remembered for that Mississippi shot with the boats racing onto Vicksburg. The hero urges the skipper to make speed. Will he catch the leader which is carrying the villain? The latter's boat explodes through the pressure put upon its boiler. The railroad incident is rip-roar-



Scenes from "The Dictator," starring Wallace Reid. A Paramount picture

ing melodrama and realistically picturized, while the horse race gives an inkling of the punch which increases with every turn of the camera. While it is episodic in construction you don't have time to think of the gaps because there is something doing every minute. From the moment that the black mammy tells the girl's fortune through the tea leaves the spectator knows that the fireworks will begin soon. He is not kept waiting.

Carter's plays carry serial qualities, and "The Fast Mail" out-serials any serial for crisp and snappy action. Say it with stunts. Say it with popularity for Jones. Eileen Percy does her best work as the heroine, while Adolph Menjou is as evil as any cartoonist's Desperate Desmond. The atmosphere is appropriate except for one shot which presented California mountains against the Mississippi valley road.

The Players

Charles (Buck) Jones
Eileen Percy
Adolph Menjou

By Lincoln J. Carter. Scenario by Agnes Carson and Jacques Jaccard. Directed by Bernard Durning. Photographed by Don Short and Geo. Schneiderman. Produced by Fox.

The Story—Westerner visiting girl in Southern city frustrates plans of gamblers and her weakling brother to disgrace her. He is tricked out of winning the Derby, and gives chase to the crooks by leaping aboard the fast mail. He catches the villain eventually in a house which is subsequently destroyed by fire.

Classification — Adaptation of Lincoln J. Carter's thrilling melodrama which revolved around a horse race, the run of the fast mail, a steamboat race and explosion, and a fire. Melodrama all through with a dash of romance for seasoning.

Production Highlights—The vigorous acting of Charles Jones who proves himself a daredevil. The steamboat race and the explosion of the leading boat. The horse race when Jones is thrown. The fire scene and rescue of the girl. The atmosphere. The fast-moving action.

Exploitation Angles—Give it to 'em strong. Tell them it is adapted from Carter's old thriller. Make a play for the old timers who remember the stage production. Tell them in every conceivable manner the interesting highlights. Pound it home with advertising accessories and plenty of copy and teasers.

Drawing Power—Will go like a house afire in the downtown theatres. Will be liked by everyone who possesses red blood.

"A Self Made Man"

Fox—4920 Feet

(Reviewed by Laurence Reid)

THIS is a typical Satevepost story in that it concerns the making of a man—the type of story which is invariably found in every issue of the publication. Since none were forthcoming at the appointed time George Horace Lorimer, the editor, wrote one around the character of the millionaire's son who conquers his indolence and goes to work. Patrons who have been looking at William Russell's pictures the past season and remarked about the absence of colorful action and incident need have no fear that these qualities are missing. After a rather poor start the feature swings into high and finishes with a fine burst of speed.

The introductory footage is disappointing because you expect a quota of heroics. Instead you see a sample of comedy which is not ingenious in conception, nor spontaneous in execution. The hero, the son of a Wall Street magnate, has a trained bear in his apartment, and the animal and the antics of the owner are supposed to provide the humor. After this episode is completed the story presents its conflict and your interest is awakened. It is a simple theme, showing the hero's father in competition with a rival financier. The latter's son is pictured as a chip of the old block—willing to work for the success of the business while the hero is given to pursuit of pleasure.

Since Russell is the star and plays the part of the indolent youth—and since the title informs you of the development of the story, it stands to reason that you can anticipate the ending. There is some smashing incident which introduces a fight between the two sons for control of a certain stock. While slightly under five reels in length, the director has managed to keep it moving with very little recourse to padding. The love interest involves a quarrel which is patched up when the heroine aids the youth to get on his feet, financially. Thus he saves the business and with the girl's encouragement wins back her love.

Lest it be forgotton, we might add that the hero's father had disowned him for his frivolous habits. The story is not original but it provides a good program picture for the star. Russell makes his work convincing and Renee Adoree as the heroine is attractive and spirited enough to make any youth hustle to win her affection.

The Cast

William Russell
Richard Tucker
James Gordon
Harry Gribbon
Renee Adoree

By Geo. Horace Lorimer. Scenario by Monte M. Katterjohn. Directed by Rowland V. Lee. Photographed by David Able. Produced by Fox.

The Story—Girl breaks engagement with rich man's son because of his refusal to work. When latter is disowned he comes to his senses and with the girl's financial aid saves his father from ruin. He conquers his indolent habits and wins her affection.

Classification—Story of business entanglements centering upon disowned son who goes to rescue of parent and saves him from ruin. Romantic interest.

Production Highlights—The work of William Russell who portrays a self made man in convincing fashion. The fight between the two sons. The exciting climax. Plenty of action once story gets started. Competent support.

Exploitation Angles—This one should succeed with your patrons who are not too discriminate in their taste. The action and incident should please the masculine portion of your audience. Play up the title and use the theme for newspaper copy and a teaser campaign.

Drawing Power—Good for second class downtown houses and in all houses where Russell's pictures are popular. Will please the average audience.

"The Young Diana"

Paramount—6580 Feet

(Reviewed by Charles Larkin)

IF this is a sample of what Paramount is going to offer film fans this coming season—well this jaded old world is in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclyn Arbuckle, Forrest Stanley, Gypsey O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unapproached in gorgeousness.

One could go on indefinitely enumerating the wonders of this production. Albert Capellani and Robert G. Vignola have directed the picture in praiseworthy manner and Luther Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession.

Joseph Urban's settings are quite the acme of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May.....Marion Davies
Mr. May.....Maclyn Arbuckle
Commander Cleeve.....Forrest Stanley
Lady Anne.....Gypsey O'Brien
Dr. Dimitrius.....Pedro de Cordoba



Scenes from "The Dust Flower," with Helene Chadwick, Claude Gillingwater and James Rennie. A Goldwyn picture

By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has affected interest in science and wants her to choose Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventurcs ever pictured on the screen, she sees the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restoring of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea startles the French capital with her beauty.

Exploitation Angles—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

"The Dust Flower"

Goldwyn—Six Reels

(Reviewed by Charles Larkin)

A THOROUGHLY satisfying story of a modern Cinderella, containing a clean, wholesome plot, the characters of which are portrayed by a cast of uniform excellence. The players are one of the big features of this production and one will go a long way before he will meet up with such a sterling character actor as Claude Gillingwater, who in this film play gives another of his inimitable portrayals—that of Steptoe, the butler. Of course, it's always a real delight to watch Helene Chadwick act and in the role of Letty, a flower who rises from the dust of the slums to affluence in the "400," she again proves that she is on the road to a place with the big stars. These two dominate the picture and should be given credit for lifting it to a place in the sun.

Basil King wrote this story and it is a better box office attraction than "Earthbound." The plot opens in a slum cabaret and we are given some good shots of life on New York's lower East Side. Here we are introduced to Letty, a girl of the tenements. Miss Chadwick's beauty cannot be dimmed even by the sordid surroundings in which she starts her unusual adventures. And as we see the evolution of the girl into a noble and happy woman, we are given some fine close ups of Miss Chadwick's personal attractiveness and some beautiful gowns.

The picture has a smooth running story. There is a little padding, and there are a few very noticeable breaks where some careless cutting has been done. Outside of this the plot holds the attention throughout. There's action from the first scene to the final fade-out. The feature is not without its comedy moments, most of which are supplied by Steptoe, the butler. There is a good stunt introduced which may be turned to advantage in putting the picture before the public and that is where the butler, after all the old servants have been dismissed, hires former service men to take their places.

Edward Peil as the stepfather has the heavy role and is convincing in it. James Rennie is the leading man and is adequate in a part that does not call for much effort. Mona Kingsley is good as Barbara, the fiancée and a society belle. There are a number of dramatic moments in this picture, among them being the rescue of the heroine and their immediate marriage; the meeting between the bride and the fiancée; the scenes between the hero and the stepfather, especially the fistic battle at the close and Letty's putting aside all her fine gowns for the rags of the slum when the fiancée gets her to quit her husband. "The Dust Flower," like all Goldwyn attractions is finely mounted throughout.

The Cast

Letty	Helene Chadwick
Rashley Allerton	James Rennie
Steptoe	Claude Gillingwater
Barbara Wallbrook	Mona Kingsley
Judson Flack	Edward Peil
Ott	George Periolat

By Basil King. Directed by Rowland V. Lee. Scenario by Charles Kenyon. Photographed by Max Fabian

The Story—Letty Gravely attempts to end her miserable existence by plunging into a lake and is saved by Rashley Allerton, a millionaire. He has just been turned down by his sweetheart and has threatened to marry the first girl he meets. Letty accepts his marriage offer more as a protcction than anything else. Arriving at the palatial Allerton home, Rashley finds a repentant note from his former fiancéc. He visits her and tells her of the sudden marriage to another. Barbara, the fiancée, demands that he dismiss the girl. His wife, however, feeling that Rashley would be happier with Barbara, runs away. Rashley traces her to a slum cabaret where her stepfather has forced her to work as a cigarette girl. A terrific fistic encounter between the stepfather and Rashley ensues. Rashley wins. He takes his wife home where he learns that it was Barbara's scheming that turned his bride from him. He sends Barbara away forever.

Classification—An entertaining society drama dealing with the romance of a modern Cinderella.

Production Highlights—The fine cast, especially the work of Miss Chadwick and Mr. Gillingwater. The slum scenes. The luxurious interiors in the Fifth avenue mansion. The fashion show at a Fifth avenue shop, where some startling gowns are presented to the audience. The battle between the hero and villain. The beautiful photography and lighting. The meeting between the wife and fiancée.

Exploitation Angles—The fame of the author, Basil King. The fashion show. The cast. There's a chance for a tie-up with local legion posts in the part where the new lady of the house dismisses all the servants and the butler, engages all former service men. Beauty shop tie-up suggested by the evolution of the slum girl to a society beauty. Might use the Cinderella theme in putting over a tie-up with your local shoe store. Offer to give a pair of shoes free to the girl who can get into them. You can boost this one.

Drawing Power—Should prove satisfying entertainment anywhere. Suitable for the best houses. But advertise it. Any good picture will fall down if you lay down.

"Smudge"

First National—Six Reels

(Reviewed by Lillian Gale)

HERE it is—something different. Yet, "Smudge" resembles other Charles Ray productions sufficiently to identify it with the star's numerous successes. The same Charles Ray, the difference being in story, a pronounced departure from anything Mr. Ray has done, recently, but one that presents him to advantage. However, this is the first feature picture with the story founded upon the necessity of protection for fruit crops in California, where the occasional frost makes necessary the use of stoves in the groves to counteract the chill that would otherwise destroy the fruit yield. Until the inventive young mind of the hero contrived a smokeless heater, the country round-about the fruit groves became all "smudged up" following use of the frost prevention. On this inform-



Scenes from "Colleen of the Pines," a Chester Bennett Production starring Jane Novak, released through Film Booking Offices of America

ative basis has been well worked out an interest-compelling plot, a cross between comedy and drama, and in either instance, of great general appeal.

Added to the splendid cast is the evidence of painstaking direction. Abundance of beauteous exteriors in California locale, photographed by competent camera-men, it is safe to guarantee the photography as pleasing, the interior scenes being well lighted, with photography throughout, above average.

A clean, refreshing entertainment is "Smudge." There is just enough love interest to hold to the end which completes an altogether satisfactory production. It is a picture on which an exhibitor may depend not to offend those inclined to be "touchy." Ten chances to one, it will please all who patronize the attraction.

The Cast

Stephen Stanton	Charles Ray
John Stanton	Charles K. French
Mrs. Clement	Florence Oberle
Marie Clement	Ora Carew
Purdy	J. P. Lockney
Mrs. Purdy	Blanche Rose
McGuire	Lloyd Bacon
Regan	Ralph McCollough

Story by Bob Wagner. Directed by Charles Ray. Produced by Arthur S. Kane-First National Exhibitors Circuit, Inc.

The Story—In the small town of Citrona, southern California, the population, especially the women folk, launch a campaign against "smudge" resulting from the use of heaters, throwing off a soot, and thereby damaging wearing apparel and delicate furnishings, but often saving fruit crops. Stephen Stanton, who has inherited a Citrona newspaper, is in sympathy with the reformers, incurring severe opposition of city politicians, his own father and the competing newspaper. At the close of a bazaar, given to raise funds to carry on the anti-smudge crusade, Stanton, only recently out of an eastern college, sees for the first time the smudge pots in action, with deplorable results. Stanton and a lovely girl are victims of a frame-up by the enemy, one that compromises the girl and threatens Stanton's integrity. Together, they make a thrilling escape from captivity, arrive back in Citrona in time to save the situation and launch Stanton's invention of a smokeless heater.

Classification—Comedy-drama with interesting and informative foundation, clean, adaptable to all ages and classes of audiences.

Production Highlights—Escape made by Stanton (Charles Ray) and girl with whom he is abducted and placed in position threatening ruin, for both young people's reputations. Scenes showing interior of newspaper plants, the presses in action and the race over the long trail by motor.

Exploitation Angles—Tie up with dealers in small heating apparatus. Might combine advertising with local races, printing plants and take advantage of any bazaar under way.

Drawing Power—In any theatre, it will please those who admire Charles Ray.

"Colleen of the Pines"

Chester Bennett Production—F. B. O.—Five Reels

(Reviewed by Lillian Gale)

IN territories where melodrama is popular, this picture should meet with favor. There are some excellent points, considerable suspense, a fair cast, double love interest. However, it is melodrama undefiled, although much above the average. The story is laid in the Saskatchewan country, where two lovely daughters keep house for their father, a stern, unyielding Scotchman. There is a dyed-in-the-wool villain, a trustworthy half-breed Indian, and a hero, member of the Royal Mounted Police. Because of lack of sympathy between father and daughters, the girls indulge in secret love affairs, which bring about a series of misunderstandings, the development of a rather interesting plot.

Jane Novak delivers a convincing interpretation of Joan, known to her lover only as the main title implies, "Colleen of the Pines." Charlotte Pierce as her younger sister Esther portrays an impetuous child in an appealing manner. Both girls are pretty and are well cast for the respective roles.

The male members of the cast might have been improved upon. Especially is the father over-acted. Yet "Smoke" Turner as the half-breed Indian, makes considerable out of a minor part. Those who are called upon to fight, do it convincingly. Edward Hearn, as the hero, rides well. The picture has marked scenic value and has been well directed. Photography A-1.

The Cast

Joan Cameron	Jane Novak
Barry O'Neill	Edward Hearn
Duncan Cameron	Alfred Allen
Paul Bisson	J. Gordon Russell
Esther Cameron	Charlotte Pierce
Jules Perrault	Ernest Shields
Jerry-Jo	"Smoke" Turner

Story and scenario by J. Grubb Alexander. Directed by Chester Bennett. Photographed by Jack MacKenzie.

The Story—Joan Cameron lives in the Saskatchewan country with her father and sisters. Both girls fear the unyielding Scotchman and therefore exchange confidences only between themselves. Jules Perrault, a trapper and sort of dandy, makes love to the young sister, who, after a while, elopes with him, during her father's absence. Paul Bisson, the factor, would make Joan his unwilling wife and bargains with her father that he may gratify his lust. At the psychological moment along comes a member of the Royal Mounted, Barry O'Neill, who captures Joan's heart, and calls her "Colleen." He is obliged to return to headquarters with a prisoner. During his long absence, Esther returns, carrying a baby, and explains her predicament to Joan, who, upon her father's sudden return from a trapping expedition, claims the baby as her own. Thereafter develop complications, injustices and unhappiness, with all explained leading up to the happy ending.

Classification—Melodrama of the northlands. Of good scenic value.

Production Highlights—Escape of Joan with the infant. Attack of faithful dog upon villain, who follows Joan, and attacks her half-breed Indian protector. The dog saves the situation by destroying the bad man. The scene is well done.

Exploitation Angles—Could be used in tie-up with furriers, since the characters dwell in that land where fur bearing animals are trapped. Also could tie up with vacation expeditions.

Drawing Power—Appeal to popularity of Jane Novak as star. It is possible to advertise her as charming in the role of a dream girl of the northlands. Do not fail to cash in where melodrama is in favor. Followers of thrilling escapes and hazardous stunts will find it pleasing.

"Grandma's Boy"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

HAS the picture millenium arrived? Here's a five part comedy that is actually filled with new stuff. Surely such a picture is to be regarded as an event in this industry. We have had five part comedies galore, but they have contained situations that Noah used to make his animals laugh. Here, however, one gazes upon a continuous flow of absolutely original mirth, a succession of ludicrous situations guaranteed to provoke the risibilities of a grouchy Eskimo.

"Grandma's Boy," answers the nation-wide call for clean, entertaining pictures. With its release in the fall, we predict an epidemic of giggles spreading in its wake from coast to coast. If exhibitors want to start off the new season with a real novelty, a sure box-office winner, they will make no mistake in putting this one down. Grab it quick and beat the other fellow to a barrel of money.

Harold Lloyd as Grandma's Boy is inimitable. We nominate him for the Nobel comedy prize. If there is none, there should be. There has never been a role similar to this one in the history of the silent art. It's an enviable achievement. While there's lots of fun, there is much food for thought also. The plot is built around a sacred Yankee ideal, courage. Ever and anon as the action bounds onward, we are pulled up and landed into a situation of touching tenderness. These moments are supplied by the scenes between Grandma and her meek, modest, retiring grandson, whose boldest act, according to a subtitle was "to sing out loud in church."

With the space at hand, one can't begin to enumerate all the amusing stunts or thrilling scenes. There's the episode of the well, when the rival gives our hero a ducking and his new suit almost shrinks right off his back.

Then comes the donning of grandfather's 1862 model with each pocket loaded with camphor balls. When Lloyd dumps some of these into a candy box and then eats one himself in mistake, his rival following suit, we have a sure-fire comedy moment. Grandma shines his shoes with goose grease, which attracts first one and then a harem of cats who begin to lick it off as he tries to woo the girl. He scares the felines away with a china dog. The hunt for the tramp, realistically played by Dick Sutherland in the course of which Harold gets scared, runs into a barn, and brings down almost the entire contents thereof is another hilarious moment. Following this experience he rushes home and jumps into bed, clothes and all. In the morning he realizes his cowardice, his utter uselessness and then follow Grandma's relation of the heroism of his grandad during the Civil War. This act of heroism is depicted on the screen in wonderful manner, with Lloyd playing the role of grandad. When the story is over, our hero comes into possession of the magic charm, which is supposed to have kept grandad from harm. Once he gets possession of this charm, Lloyd becomes a different boy. Then things start in earnest.. The pursuit for the tramp begins with no end of thrills and fun ensuing. Of course, Harold captures him single-handed. And when that "bad egg" is finally landed in the town hoosegow, the audience is just as exhausted as he—buts it's from laughter. Just a word for the fine direction, photography, mounting and cast. Mildred Davis is as attractive as ever as Lloyd's leading lady. "Grandma's Boy," is as near perfect a picture as it's possible to make.

The Cast

Grandma's boy ..... Harold Lloyd
His girl ..... Mildred Davis
His grandma ..... Anna Townsend
His rival ..... Charles Stevenson
The Rolling Stone ..... Dick Sutherland
The Sheriff ..... Noah Young

By Hal Roach, Sam Taylor and Jean Havez. Directed by Fred Newmeyer. Scenario by T. J. Crizer. Photographed by Walter Lundin. Titles by H. M. Walker.

The Story—Grandma's boy is a coward. He's in love, but his rival is a bully who makes his life miserable. One night when the boy and the bully are calling on our heroine, the sheriff arrives with word that a tramp has robbed the town jewelry shop and shot a citizen. A posse is organized at once with the boy as one of the deputies. He gets lost from the bunch, finds himself in a barn when he has a terrible time. Then grandma tells him how his grandfather, himself a coward, with a magic talisman as his aid, redeemed himself and made himself a hero in the Civil War. Grandma gives the boy the charm. He goes out, captures the tramp and fights the bully to a standstill.

Classification—An invigorating, clean five-reel comedy holding the laugh record to date. Original in theme and treatment.

Production Highlights—The meeting of Lloyd and the tramp. The Civil War episode. The well ducking and suit shrinking. The camphor ball, barn razzing, tramp trapping, bully beating moments and a hundred other "blues" destroying scenes. The fine work of Lloyd and his cast. The beautiful photography. The realistic mounting. The originality of theme.

Exploitation Angles—Tell your patrons that this is Harold Lloyd's best picture. Play up the star to the limit and tell them that the picture is the last word in originality, with a laugh in every few feet of film. The producers have issued a great line of paper and exploitation aids on this one. Use it all. One of the novelties offered are Harold Lloyd goggles. Give these to the boys in the neighborhood and they create a lot of talk. Give a special show for Grandmothers and have the newspapers write about it. Might invite the crippled children or orphans of your town for a free show. The kids will have the time of their lives and newspapers can be tied up with on the stunt. There are a hundred and one things you can do to put this one over.

Drawing Power—They'll fight to get in to see this picture if you let them know how good it is by advertising. This picture is suitable for presentation in the best theatres in the country and it will clean up.

"Frivolous Wives"

Fidelity, S. R.—5000 Feet

(Reviewed by John Oscar)

HERE'S a picture—evidently a re-issue or else just dragged from the shelf, dusted off and turned loose, due to the enormous popularity of Rudolph Valentino—which will certainly not help the popularity of this star, and while it will draw on a one-day run, because his name is featured, don't get tied up with it for more than one or two days, because those who see it the first day are going to kill business for the next day or two.

It's a picture in which Rudolph is the villain—a real bad boy, who makes love to a married woman, and marries her step-daughter, in order to be near said married woman, and who is quite the most brutal villain you ever saw. He spends his time sending oblique glances of scorn at the foolish married woman, who supplies him with spending money, and chases his wife, in a satin nightie, round and round her room, finally being repelled and driven out in a manner strangely reminiscent of the old time ten-twent'-thirt' days by the faithful servant, with an upraised cross.

It's a picture in which the married woman, to show how utterly devilish she can be, insists on her husband sending her to the seashore, in the winter—the sub-titles make it pitifully plain that the misguided lady wants to spend the winter at the seashore, when sane people usually go in the summer. Anyway, there isn't much rhyme or reason to the picture—and the modern, up-to-date flapper who composes the major division of the followers of the "Sheik-ish" Rudolph are going to find it hard to believe that any woman would run *from* Rudolph—especially when she was married to him.

The picture is valuable if for no other reason than to demonstrate the tremendous progress motion pictures have made since they wore long skirts, high collars, and served cocktails with dinner, with a saloon going merrily on every corner—about three years ago.

The Cast

Fiske Connelly ..... Edward Jobson
His daughter, Mary ..... Vera Sisson
Her fiancee ..... Frank Newburg
Ethel, Connelly's second wife ..... Kathleen Kirkham
Roberto di Francinni ..... Rudolph Valentino
Annie Mullins, the maid ..... Lillian Leighton

Directed by Joe Maxwell. Produced by Maxwell Productions. Distributed by Fidelity Pictures. (State Right.)

The Story—Ethel, the beautiful second wife of Connelly, contractor, and millionaire, is conducting an affair with Roberto di Francinni, whom she supplies with pocket money. Mary, her step-daughter, is engaged to a rising young lawyer—but to further her own ends, Ethel helps Roberto to win the girl, and marry her—though he really loves Ethel. Several years elapse—Ethel and Roberto quarrel—Ethel is killed in an accident, and Roberto tells Mary the truth—that he does not love her, never did, and married her only for her money. There is a scene in which Roberto attacks Mary, and she is protected by Annie, the faithful Irish housekeeper. Roberto, fearing that he may be implicated in the disappearance of Ethel, flees the country, and Mary, her marriage to him annulled, marries the lawyer.

Production Highlights—There is only one—that's Rudolph Valentino. His name alone is all you've got to count on—he is as good-looking though not quite as polished an actor as in more recent productions—the quarrel his admirers will find with the picture is his role.

Exploitation Angles—Again Valentino's name is all you have to go on. The story is a bit sex-y, now and then, and you can dig up some "teaser" stuff—"how many people really understand what marriage means" (this from a sub-title) and another caption gives you a hint, "A drama of the moment, in which certain facts about marriage that are all too seldom discussed, are treated in a frank and appealing manner," etc. But the bigger you carry Valentino's name, the better for the box-office—on a one-day run!

Drawing Power—Because of the fact that Valentino is in the picture, it will draw in even the better houses, but it is a picture that will disappoint nine out of ten of his followers. In the "blood-and-thunder" houses where they aren't too critical, you might put it over, by good, hard plugging. But the best thing you can do with it—is let it alone!

"Speed 'Em Up"

(Century-Universal—Two Reels)

HERE you have Harry Sweet playing the role of a farmer's helper while Johnny Fox is his assistant. The latter has with him some bottles of "Pepo," a few drops of which are guaranteed to put pep and speed into anything. Some of the precious liquid is dropped into the sheriff's motorcycle and it makes a getaway. A few drops are put in the chicken feed and the hens are busy dropping their "fruit" everywhere. We next see a barn dance and Johnny has enough "Pepo" left to put in the ice-cream. This causes the old ladies to start flirting with the rustic finale hoppers. The boys and old men are batting a high average too. Finally the romance intrudes and Harry and the farmer's daughter elope. The comedy carries some snappy hokum and is good for a hearty chuckle most of the way.—*LAURENCE REID.*

"Beyond the Horizon"

(Kineto Review-Urban—Two Reels)

SOUNDS like a feature. Instead, it is a trip via the screen to the Australian cities, Sydney and Melbourne, beginning with the trip thereto. There, we find the modern city of Sydney, which is down-to-date to the extent that the seekers of primitive methods of existence journey on to Melbourne, where they land at the fashionable resort of St. Kilda. There are many interesting points to cover in this far away city, which are realistically reproduced on the screen with refreshing effect. Superior pictorially. Delightful photographically.—*LILLIAN GALE.*

"High Life in New York"

(Urban Classic—Two Reels)

The usual educational or informative short subject, does not offer thrills. In this one, no death defying stunt of the serial could outdo the breath-taking risks caught by the camera. Instead of referring to high society life, the main title points upward, to spots upon skyscrapers illuminated with thousands of electric bulbs, some composing signs, others clocks and even weather indicators. It does not occur to the casual looker-on, that the small lights that make the large signs possible, are subject to cleaning and replenishing, the same as everything else. Close up views of the men undertaking this hazardous work, is a part of the film, while men who work upon skyscrapers in the making, going up with the building, as it grows, are seen staring death in the face without a blink of an eye-lash. One of the little pleasures in life for this sort of stunster, is making necessary repairs upon bridges that span deep rivers, at great heighths. There is a good laugh at the end, when the 21 foot minute hand of a huge electric clock points to five P. M.—*LAURENCE REID.*

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Hallroom Boys Comedies, 2 reels
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Mack Sennett, the producer
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A comedy-melodrama replete
With entertainment value.

"The Crossroads of New York"—
Directed by F. Richard Jones;
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Direction by Ed. Holmgren.

"The Crossroads of New York,"
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5515 MELROSE AVENUE
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JULY 22, 1922

Motion Picture News

Reg. U. S. Patent Office



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7203 Independently Owned Houses
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The Independent Trade Publication
Filed by 98.9% of the subscribers

The News Alone Covers the Field

VOL. XXVI No. 4

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PRICE 20 CENTS

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Los Angeles — 729 Seventh Avenue, New York — Chicago

CAPITOL THEATRE
NEW YORK

OFFICE OF
S. L. ROTHAFEL

June 23rd, 1922.

Sunlight Arc Company, Inc.,
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Gentlemen:

Having just passed our second anniversary with the writer as director of presentations at this theatre, we think it only fitting that you should know how much satisfaction the Sunlight Arcs have given us in our projection machines as well as in the spot lights in various parts of the building. They give us the finest service imaginable. Day in and day out they have stood the most severe test known in any theatre in the world and they have come out with colors flying.

I think it only fair that you share in the knowledge that the equipment furnished by you to this theatre is in a good measure responsible for the fine results obtained.

Very sincerely yours,

S. L. Rothafel

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THIS big stage hit makes a sure-fire picture. One of the greatest casts ever assembled, and a production in which no expense has been spared.

It will be one of the most talked-of pictures of the year.

From the play by Rachel Crothers. Screen play by Clara Beranger.

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1922
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WHITMAN BENNETT

Directed by Kenneth Webb. Scenario by Dorothy Farnum

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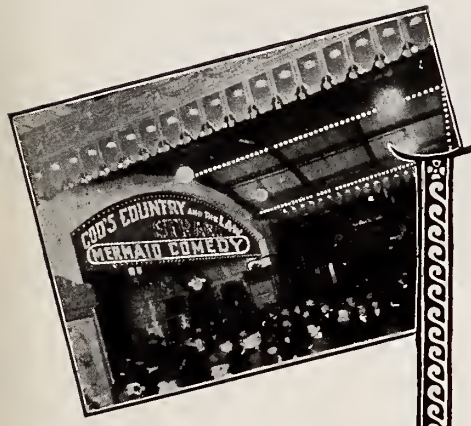
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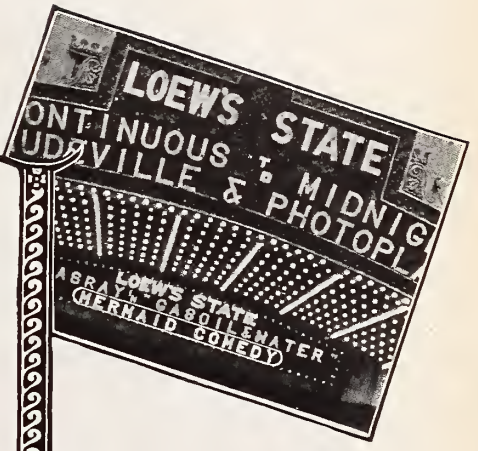
UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith

Hiram Abrams, President







It Never Happened Before in the Industry!

Six first-run Broadway theatres, during the week of July 2nd, played five different

MERMAID COMEDIES

and exploited the pictures in electric lights.

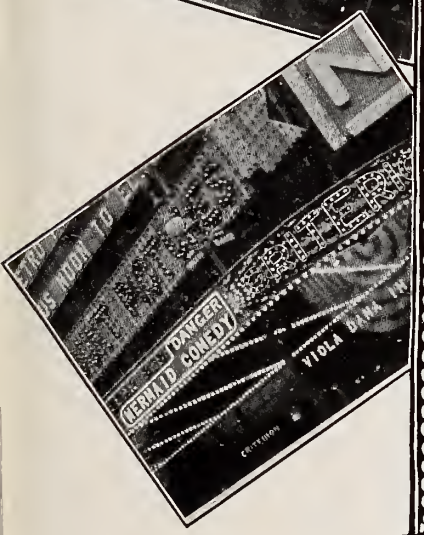


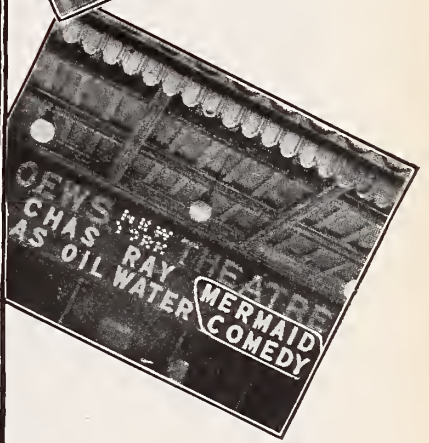


Previous pictures have played day-and-date, but never before have five different comedies of one brand played on Broadway at the same time.
Here are the theatres:

CAPITOL	STRAND
RIVOLI	CRITERION
LOEW'S STATE	N. Y. ROOF

The Capitol, in addition, played "The One Man Reunion," one of Wilderness Tales, by Robert C. Bruce.





All the above pictures are among

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EDUCATIONAL FILM EXCHANGES, INC.

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A Desert Romance Of Great Beauty
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with
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Directed by
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Adapted from the novel
"Wildfire"
by
Zane Grey
A Great Romance of Outdoors
with
An All Star Cast
Personally Produced by
Betty Compson
MABEL NORMAND
in
Head Over Heels
with
Raymond Hatto
A
Rollicking
Frollicking
Frivolous
Humorou
Photopla
by
Edgar
Allan
Woolf
directed
Victo
Schertz



Basil King's
THE DUST FLOWER
with
elene Chadwick,
Claude
illingwater,
and
ames Rennie
The Story of
A Modern
inderella
by
Basil King
rected by
owland
. Lee



Zane Grey's
GOLDEN DREAMS
A Benjamin B. Hampton Production
with
Claire Adams
and
Carl Gantvoort
by
Zane Grey
Personally directed by
Irvin V Willat
by special arrangement



Gouverneur Morris'
YELLOW MEN AND GOLD
with
Helene Chadwick
and
Richard Dix
Adapted from the famous tale of adventure by
Gouverneur Morris
A Story of A Vendetta
directed by
Victor Schertzinger



TOM MOORE
in
Mr. Barnes Of New York
A Fine Picture From The Famous Play
by
Archibald Clavering Gunter

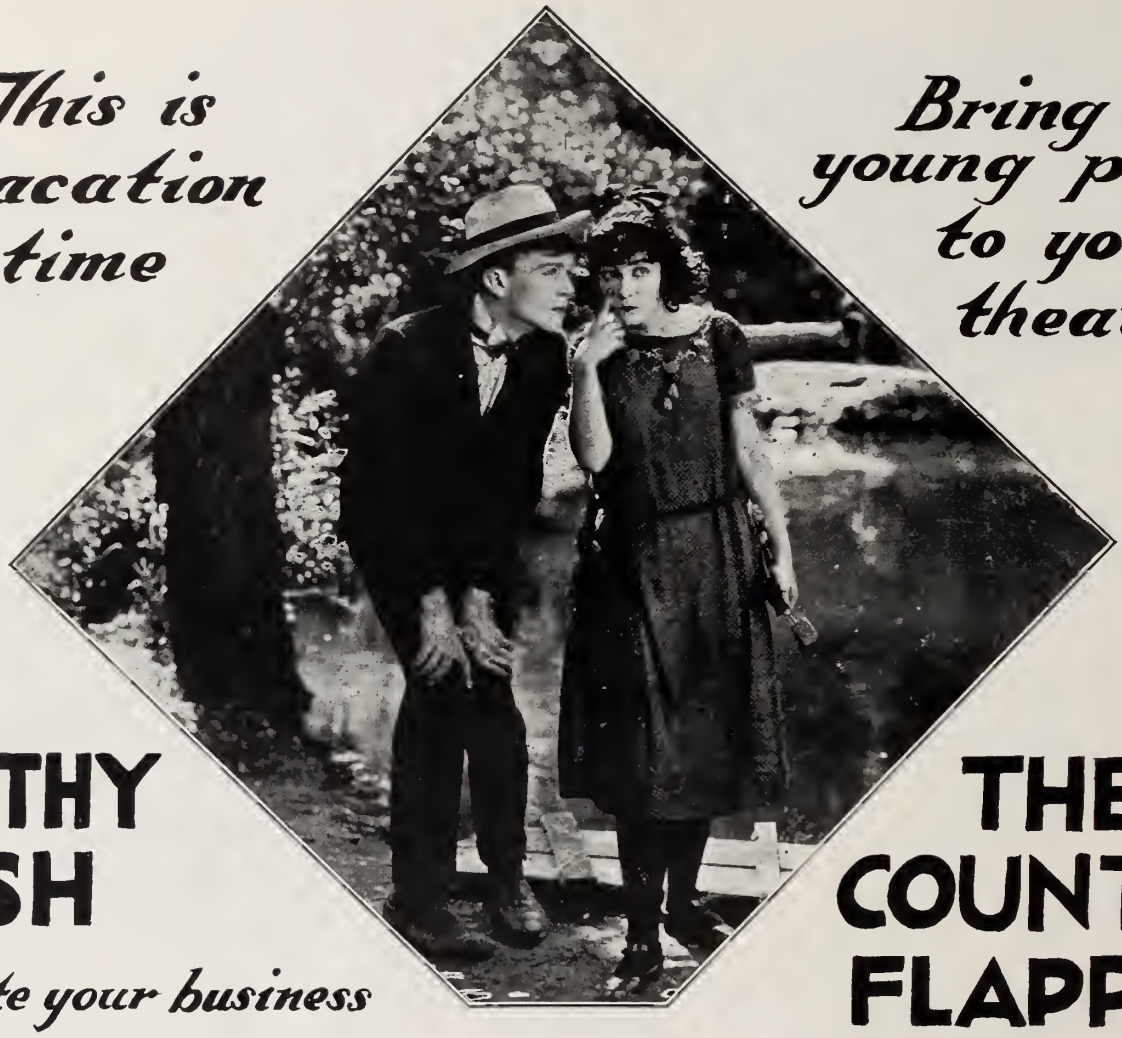
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From the celebrated stage play of the same name

PROOF OF ITS GREATNESS THE COUNTRY OVER

PHILADELPHIA

Stanley
COMPANY OF AMERICA
PHILADELPHIA PA

OFFICE OF
JULES E. MASTBAUM

June 6, 1922.

Mr. Louis J. Selznick,
Selznick Pictures Corporation.
729 Seventh Avenue,
New York City.

Dear Sir:

Being a staunch advocate of the idea of bestowing praise where it is due constrains me to write and inform you that for downright delightful motion picture entertainment the Selznick production "Reported Missing" with Owen Moore as the star, which we are playing this week at the Victoria Theatre ranks amongst the best for many a day. It is splendid, tingling comedy-melodrama, replete with excitement and thrills and fun, with lots of punch and every other element that goes into the making of real screen entertainment of the highest quality. It is one of those rare combinations of artistry in star, direction, cast and every other detail, even to the most minute, which enter into the making of a picture that merits enthusiastic approval from the public who love motion picture in their most entertaining estate

That the public has placed the stamp of their approval on "Reported Missing" is evident at the Victoria Theatre where it is going over in wonderful style. On Tuesday the critics of the daily papers were enthusiastic in their praise of the production. The comment we heard as patrons left the theatre illustrated the fact that they too, were given keen enjoyment. But then, with a picture that is so nearly perfect as this one, there could be nothing else but praise evoked. There is never a moment when the entertaining qualities of this production lags and rarely has Owen Moore been seen in a picture that so effervescently combines genuine humor with good melodrama. To sum up, "Reported Missing" is a gem containing 90 per cent of the qualities for pleasure which motion picture fans look for.

I remain

Your very truly,
Jules E. Mastbaum
President,
Stanley Company of America.

JEM/m

BUFFALO, N.Y.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

12NY S 48 4EX

MA BUFFALO NY 1332PM JUNE 23 1922

L J SELZNICK
NEWYORK

CONGRATULATIONS ON YOUR PRODUCTION REPORTED MISSING STARRING OWEN MOORE OPENED SUNDAY TO AS BIG A BUSINESS AS ON THE FOUR HORSEMEN WHICH WAS RUN IN MIDSEASON CONSIDER THIS REMARKABLE FOR SUMMER WEATHER MORE PRODUCTION. OF THIS CALIBER SHOULD CAUSE THE EXHIBITOR TO CEASE WORRYING

H LORENCE
BELLEVUE THEATRE NIAGARA FALLS NY 317PM

TUSLA, OKLA.

WESTERN UNION TELEGRAM

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2NY S 40 NL WL 3EX

TULSA OKLA MAY 21-22 1922

LEWIS J SELZNICK
NEWYORK

REPORTED MISSING OPENED TODAY TO EXCELLENT BUSINESS IN SPITE OF TREMENDOUS OPPOSITION STOP PICTURE FAR EXCEEDED MY EXPECTATIONS STOP AUDIENCE IS AN UPROAR EVERY PERFORMANCE STOP THINK IT IS THE GREATEST AUDIENCE PICTURE I HAVE EVER SHOWN CONGRATULATIONS

W M SMITH
RIALTO THEATRE

950AM

QUINCY, ILL.

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NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1144 BROADWAY, NEW YORK

3C9FY FJY 34 COLLECT BLUE 1 EXTRA

QUINCY ILL 325P MAY 29 1922

J S WOODY
SELECT PICTURES NEWYORK NY

REPORTED MISSING OPENED CAPACITY YESTERDAY TURNED THEM AWAY ALL SHOWS PICTURE A RIOT OPPOSITION STEAMBOAT EXCURSIONS CARNIVALS DOESNT COUNT IF YOU HAVE GOT WHAT THE PEOPLE WANT AND THIS PICTURE IS IT

HOEFFLER MCCONNELL MANAGER

735P

MOBILE, ALA.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1144 BROADWAY, NEW YORK

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MOBILE ALA MAY 31 1922

J S WOODY
SELECT PICTURE CORP 729 7 AVE NEWYORK NY

HEAVY RAIN AND WIND ALL DAY SUNDAY MONDAY AND TUESDAY BUT REPORTED MISSING DREW CAPACITY HOUSES EACH PERFORMANCE WITHOUT A DOUBT BEST PICTURE WE HAVE PLAYED IN OVER A YEAR PLAYED TO MORE PEOPLE WITH REPORTED MISSING THAN WE DID WITH THE FOUR HORSEMEN GIVE US MORE LIKE IT

J H AND C B KING

651A JUNE 1

SEATTLE, WASH.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

1NY S 54 NL

FY SEATTLE WASH JUNE 6-7 1922

JOHN S WOODY
NEWYORK

NOW PLAYING CAPACITY YOUR REPORTED MISSING AND FAIR TO YOU SAY I THOUGHT IT A GREAT COMEDY BUT THE REAL JUDGES THE AUDIENCES YELL SCREAM AND CONVULSE WITH LAUGHTER IT IS CREATING SENSATION HERE STOP WITH POSSIBLE EXCEPTION CONNECTICUT YANKEE IT IS GREATEST LAUGH PRODUCER ON RECORD AND REAL MONEY GETTER ACCEPT MY CONGRATULATIONS

JOHN HAMRICK

Lewis J. Selznick
presents

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman



Introducing

CARTER DE HAVEN COMEDIES

PRESENTED BY MR. P. A. POWERS

NOW come the de Havens, the smartest, swiftest, gayest and, beyond question, the funniest young couple in the show world today—

The pets of millions everywhere in a series of two-reel comedies — the absolute perfection of de luxe entertainment.

At last we have the logical successors of the Drews! The most facile comedians of the screen are coming with a series of comic surprises destined to delight every exhibitor in America.

FEATURING THE FUNMAKERS DE LUXE

MR. and MRS.

CARTER DE HAVEN

IN THEIR JUBILANT AND JOYOUS COMEDY PREMIERE

"RICE AND OLD SHOES"

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

The WOMAN WHO

from the novel **Sonia**
by **Stephen McKenna**
DIRECTED BY **DENISON CLIFT**

Catch the box office punch of that title.

Visualize the words spread across your lobby with a smashing big cutout of the girl's figure as shown on the right. It's the subject of the impelling six sheet.

This is a feature with the dramatic lure which sells tickets; the kind of an offering that never fails to pull.

A beautiful, reckless girl who loves to play with fire. A strong, determined man so deeply in love that he would wager his life for her.

A trifler of dubious morals who plays with her adventuresome nature and leads her on. Then the big moment when the hero follows, fights, saves, scorns and forgives her in a final dramatic jolt.

Everything is in your favor. Play it up strongly.



CAME BACK

with
Evelyn Brent
and
Clive Brook

Presented by
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.



William Fox presents

THE MONEY MAKING PREPAREDNESS CALENDAR

1922 • AUGUST • 1922

SUPER-SPECIAL PICTURES

Release	
Aug. 20	*The Fast Mail*
Aug. 27	*Silver Wings,* with MARY CARR

STAR PRODUCTIONS

Aug. 13	DUSTIN FARNUM in *Oathbound*
Aug. 20	TOM MIX in *Romance Land*
Aug. 20	SHIRLEY MASON in *The New Teacher*
Aug. 27	WILLIAM FARNUM in *Moonshine Valley*
Aug. 27	JOHN GILBERT in *Honor First*

COMEDIES

Aug. 20	LUPINO LANE in *The Reporter*
Aug. 20	THE LEE KIDS in *A Pair of Aces*
Aug. 20	SUNSHINE COMEDY—*Splitting Hairs*
Aug. 20	MUTT AND JEFF—*Falls Ahead*
Aug. 27	CLYDE COOK in *The Eskimo*
	FOX NEWS—Twice a Week

1922 • SEPTEMBER • 1922

SUPER-SPECIAL PICTURES

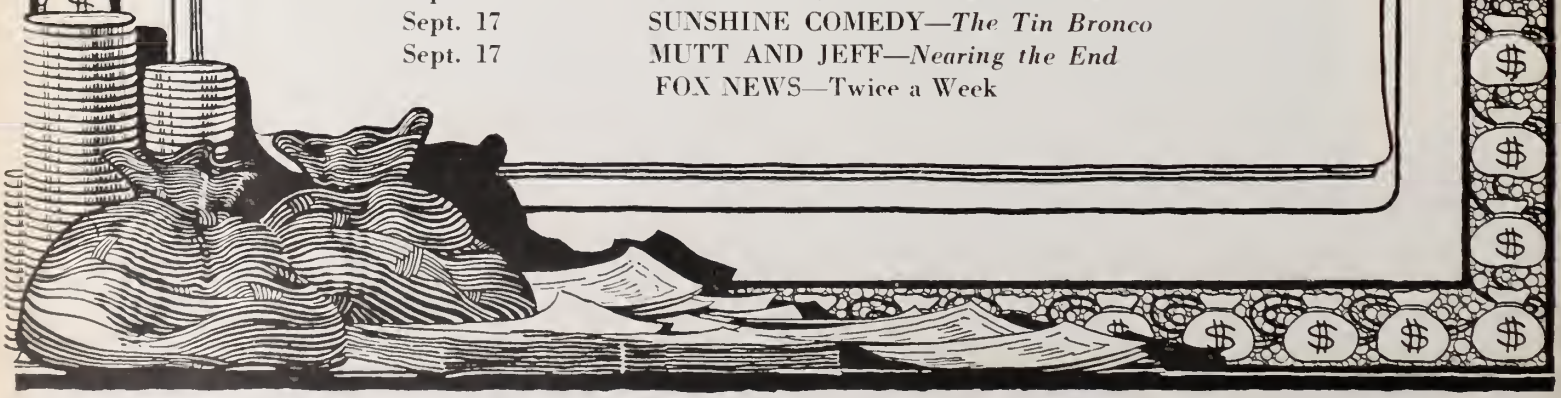
Release	
Sept. 3	*MONTE CRISTO*
Sept. 10	*A FOOL THERE WAS*
Sept. 17	*NERO*

STAR PRODUCTIONS

Sept. 3	CHARLES JONES in *West of Chicago*
Sept. 10	WILLIAM RUSSELL in *The Crusader*

COMEDIES

Sept. 3	AL ST. JOHN in *All Wet*
Sept. 3	THE LEE KIDS in *Kids and Skids*
Sept. 3	MUTT AND JEFF—*Court Plastered*
Sept. 17	SUNSHINE COMEDY—*The Tin Bronco*
Sept. 17	MUTT AND JEFF—*Nearing the End*
	FOX NEWS—Twice a Week



BOX OFFICE PREPAREDNESS

William Fox presents this superb super-series of *proven* Box-Office winners that have crowded the special New York City Theatres in which they have *been shown*

The FAST MAIL

Released August 20th

The livest, speediest, highest-class super-melodrama ever made—a wonderful proven money-making first-run attraction. It thrilled and packed the great Strand Theatre of New York.

"The best out and out thriller seen in a long time."—*N. Y. Sun.*

"Silver Wings"

Released August 27th

One of the most successful Box-Office attractions ever developed—a superb picture of motherhood and charm—now playing to crowds in the Apollo Theatre, Broadway and 42nd Street, New York City.

"The cleanest, finest picture I have ever seen."—*Philadelphia Public Ledger.*

MONTE CRISTO

Released September 3rd

Tested and proven Box-Office money maker. Played to crowded houses in Boston, Denver and Los Angeles—it is destined to be an even greater standard of success than its fortune-making stage play.

"See 'Monte Cristo' if you have to mortgage the old homestead."—*Denver Times.*

A FOOL THERE WAS

Released September 10th

Inspired by Kipling's famous poem—Kipling's writings have made him and his publishers enormously wealthy—he is the most successful living writer to popular taste in the world—a wonderful picture and a wonderful *Box-Office Money-maker.*

Opens at Mark Strand Theatre, New York, July 16.

NERO

Released September 17th

Every family—every churchgoer, knows of Nero and his gorgeous, dissolute, Christian-burning, barbaric reign, and of his calloused burning of Rome—it is the pageant sensation of New York's summer where it has filled—and is still filling—the Lyric Theatre, 42nd Street and Broadway, New York.

"It is indeed a super-film."—*N. Y. Evening World.*

Lights of New York

Released October 8th

New York! From its upper to its lower crust—one of those sure-fire pack-'em-in *profit makers* that every exhibitor always asks for!

My Friend the Devil

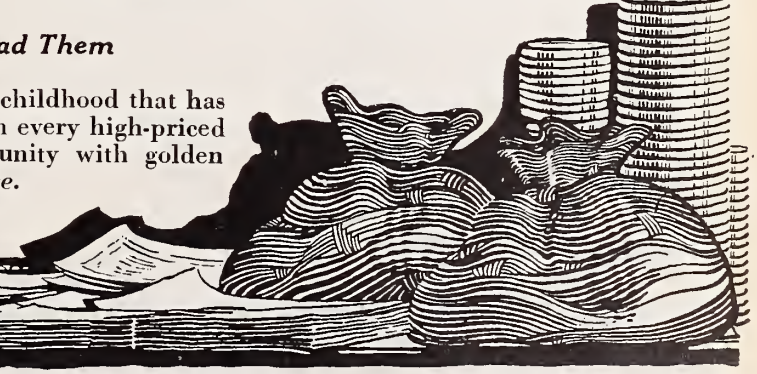
Released November 19th

A masterful story superbly directed that starts audiences to telling their friends about it—the *best kind* of business for an exhibitor's box-office.

A Little Child Shall Lead Them

Released October 15th

A golden story of golden childhood that has won golden opinions from every high-priced expert—a golden opportunity with golden returns *for every box-office.*





A Clean Picture with a Punch

In May and June, 1,000 theatres bought this fast-moving, powerful production and this fine combination of skilled director, great cast and resultant good entertainment is drawing heavy patronage into theatres everywhere.

With such a title as your audience-magnet there are instant values for you in

The Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by ***MARION FAIRFAX***

Johnston's Motion Picture News praised it for box-office power and human interest. Moving Picture World rated it as sure-fire entertainment. Harrison says it has good audience values and that all kinds of audiences will like it.

Film Daily says, "You will certainly do business with this one;" Exhibitors Trade Review says, "Nobody can fail to like it" and Exhibitors Herald says, "Marion Fairfax left out nothing that audiences like on the screen."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A Great Box-Office Production

VARIETY: "'*Shattered Idols*' is way above the average and should be given runs in any of the first run houses. A rather unusual story which Edward Sloman has directed splendidly. The big scenes are remarkably handled. Scenically, the atmosphere of the story is well developed and the character touches in all of the roles are most decided.

AMUSEMENTS, Minneapolis: "Teeming with thrills and action, this picture is fine entertainment. A strong climax, a surprise ending and a final punch which sends audiences away satisfied. Filled with exploitation possibilities.

FILM DAILY: "The producers have succeeded in bringing I. A. R. Wylies novel to life. The adaptation has been given suitable presentation, and a capable cast selected with evident discretion. Marguerite De La Motte looks truly Oriental. James Morrison offers his best performance as the crippled son."

MOVING PICTURE WORLD: "A lavish production that has great possibilities. Acting distinguished because of its profound sincerity. Frothingham and Sloman, the director, have mastered the art of creating an atmosphere."

J. L. FROTHINGHAM
presents

SHATTERED IDOLS

Directed by EDWARD SLOMAN

With an all-star cast including

MARGUERITE De La MOTTE
WILLIAM V. MONG
JAMES MORRISON
ETHEL GREY TERRY
LOUISE LOVELY
FRANKIE LEE



This massive and spectacular production was booked at once through American Releasing by the entire Keith-U. B. O.-Moss Circuit in New York. Booked in Chicago by Lubliner & Trinz and now playing in the nation's largest and best theatres.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Have You Received Your Copy?

BULLETIN JUNE, 1922

Motion Picture NEWS

CIRCULATION FACTS

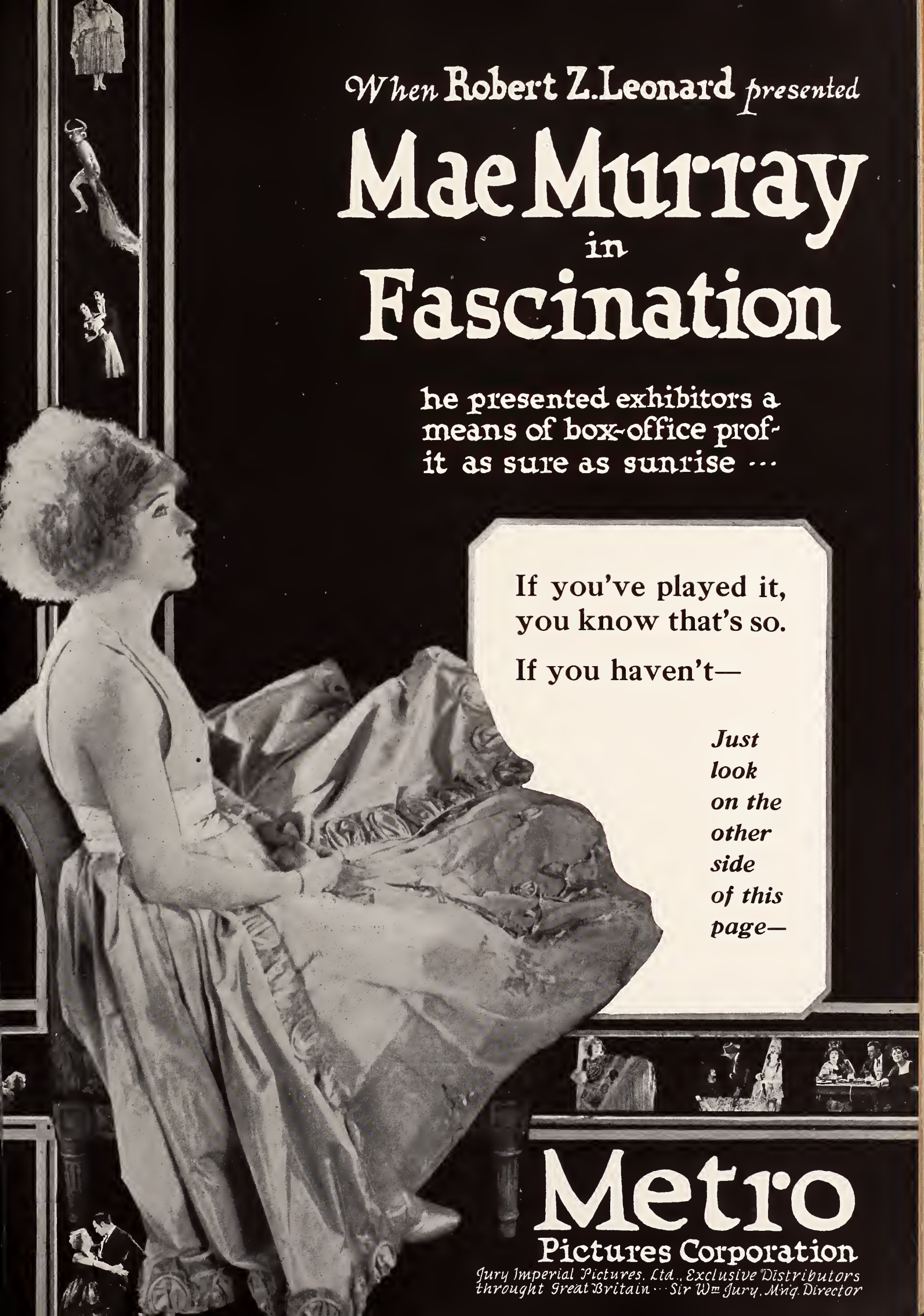
The FIGURES contained in this Bulletin have been taken from the audits made by the Audit Bureau of Circulations as well as from the subscription records of MOTION PICTURE NEWS. These records are open to any and all advertisers or prospective advertisers at any time.

Member of Audit Bureau of Circulations

When **Robert Z. Leonard** *presented*

Mae Murray in Fascination

he presented exhibitors a means of box-office profit as sure as sunrise ···



If you've played it, you know that's so.

If you haven't—

Just look on the other side of this page—

Metro Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain ··· Sir Wm. Jury, Mng. Director

Proof~ that Robert Z. Leonard's Presentation of

Mae Murray in Fascination



surpasses as a return~ reaper even the as~ tounding record of PEACOCK ALLEY

is found in these unsolicited reports from more-than-satisfied showmen:

Dear brothers, play them both . . . Play "Peacock Alley" and then "Fascination" I never had a picture in my theatre that got me more compliments than this one did...
Ed. L. Wegener, Lyric Theatre, Valley Junction, Ia.

Too much cannot be said about this picture . . . A real knockout for me. Good in every respect. Stars are wonderful; support equal . . .
J. Carbonell, Monroe Theatre, Key West, Fla.

and in these shrewd trade-paper appraisals:

Brilliant box-office winner.—*Weekly Film Review.*

Outshines "Peacock Alley."—*Exhibitor's Herald.*

A good box-office buy.—*Variety.*

Best picture Mae Murray has ever made.—*M. P. World.*

Sure-fire hit.—*M. P. News.*

Enjoyable for patrons and box-office.—*Reeland Review.*

Box-office values are tip-top.—*Screen Opinions.*

and in these newspaper criticisms:

Better than any in which she has appeared for some time.—*Evening Mail, N. Y.*

Mae Murray has story worthy of the elaborate settings.—*N. Y. Herald.*

Her best picture to date.—*The Sun, N. Y.*

Most interesting cinema-play that has come out of a studio this year.—*World, N. Y.*

Exciting as well as entertaining.—*N. Y. Journal.*

Best thing Mae Murray ever has done.—*N. Y. Tribune.*

Gripping and well acted.—*Evening Post, N. Y.*

It will appeal to all.—*New Haven Journal.*

"Fascination" is markedly superior to that picture ("Peacock Alley").—*Los Angeles Express.*

As elaborately staged as "Peacock Alley," and more vividly dramatic.—*Los Angeles Times.*



Written by EDMUND GOULDING

A TIFFANY PRODUCTION

M. H. Hoffman -- Vice-President and General Manager

Distributed by

Metro Pictures Corporation

Post this "one sheet"—and watch 'em flock in!

Come in and Look 'em Over!

Wm. Kent
Broadway's Buffon Elite

Frank Crumit
The Musical Comedy and Phonograph star, plus his "uke"

Otto Kruger
The Lead of "To The Ladies"

Taylor Holmes
Famous Farceur

Janet of France
The Parisienne Song-bird

The Mask and Wig Club
Pennsylvania University
A la "Chauve Souris"

Violet Heming
of New York's gasp generator "The Rubicon"

The Diving Girls
Atlantic City on your screen

Chas. Irwin and Kitty Henry
Metropolitan Pets in "Golf as it isn't"

John Price Jones
The Jaunty Juvenile, of The Musical Milestone "Good Morning Dearie"

Oscar Shaw
Musical Comedy's favorite Son

Oscar Vescey
The Famous Composer, Showing how and where it's done

The Biggest Names in Show Business, in the specialties that made them famous, await you semi-monthly in

Going like a house afire everywhere

Starland Revue

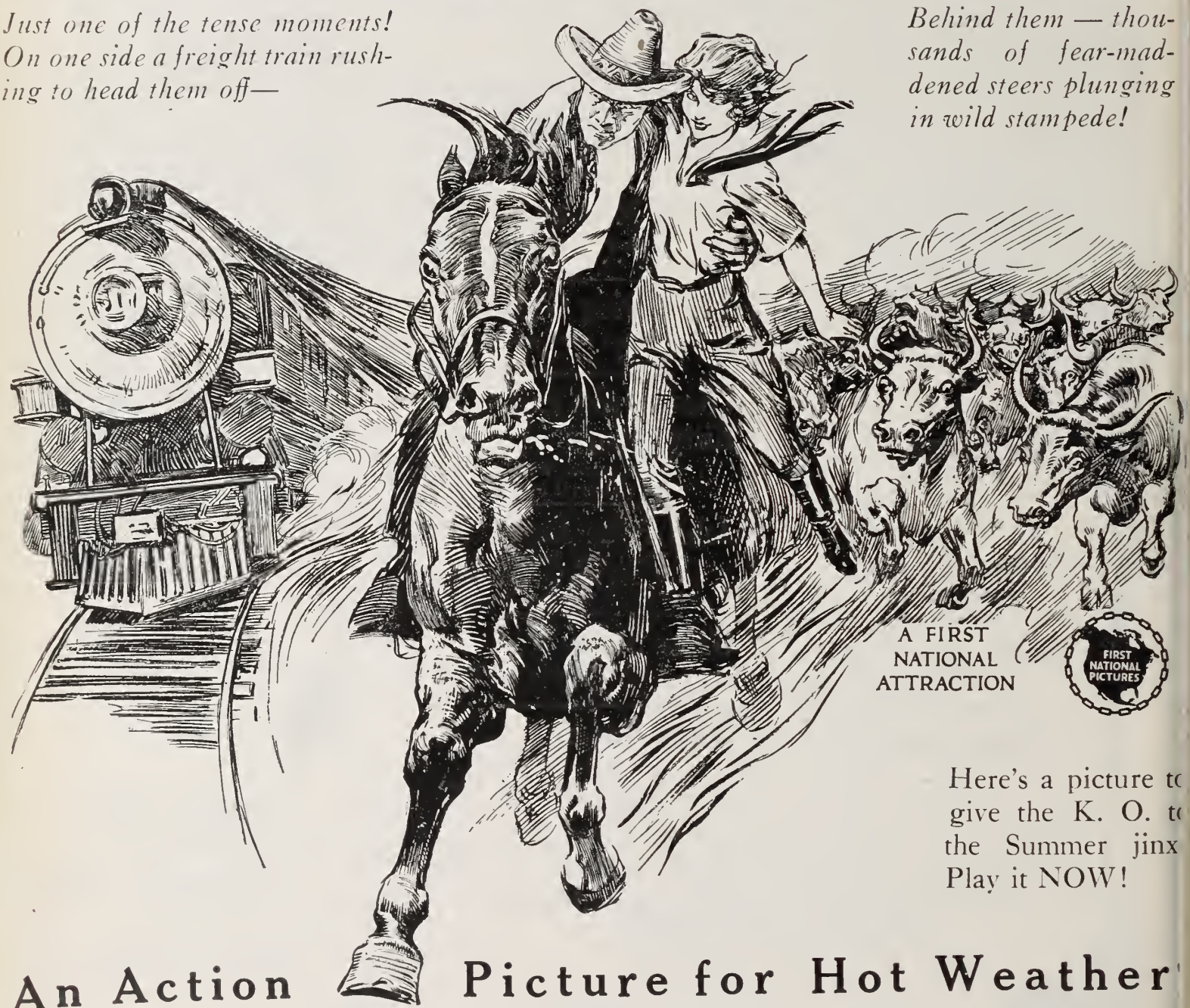
R-C PICTURES

DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA

Morosco Stage Success Proves Picture Filled With Thrills!

Just one of the tense moments! On one side a freight train rushing to head them off—

Behind them — thousands of fear-maddened steers plunging in wild stampede!



A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Here's a picture to give the K. O. to the Summer jinx Play it NOW!

An Action Picture for Hot Weather

Dare Devil riding.
A girl and a man on horse back thundering toward the Mexican border.
A mad race with a freight train.
Thousands of steers in a mad stampede.
The thrills of the round-up.
Battle with cattle rustlers.
Theft of claim papers and a man shot down in the dark.
A sheriff's posse racing after the assailants.
An infatuated girl risking life for love.
Galloping horses plunging over a high bank into deep, fast running water.
A sudden attack by outlaws on unsuspecting autoists.
A girl's fight in a lonely cabin with a half crazed man.
Her defense by a child with a shotgun he can hardly carry.
Scores of other thrills with Love, Romance and Heart Throbs.

OLIVER MOROSCO

Presents his stage success, a story of tradition's barrier and how the Half Breed smashed it. With WHEELER OAKMAN

"THE HALF BREED"

THE CROSSROADS of NEW YORK

A COMEDY-MELODRAMA

MACK SENNETT'S

latest big feature and his newest idea in comedy-drama

Making a Big Hit Everywhere

Just finished a successful run at Loew's State, Cleveland

Read what the Cleveland Critics say:

YOU'LL BE IN FOR A LOT OF FUN

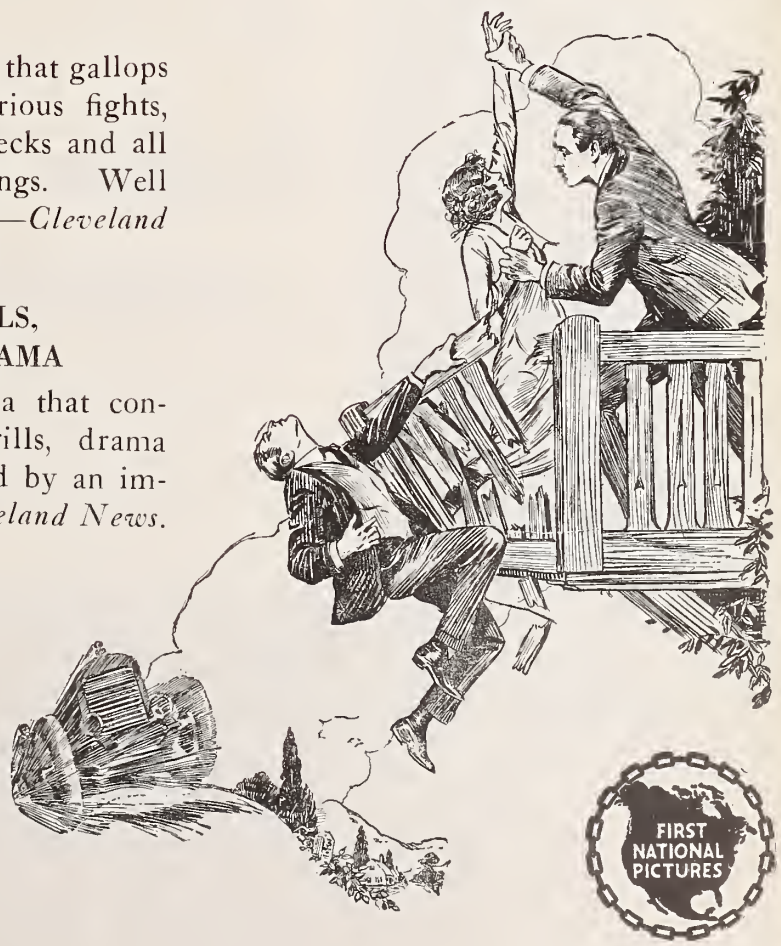
"What 'The Tavern' was to the stage, so is this picture to the films. Varies between keen satire and fitting burlesque. A typical Sennett cast which will let you realize partly how much fun you are in for."—*Cleveland Plain Dealer.*

MELODRAMA THAT GALLOPS AND RACES

"Six reels of fun that maintain the interest throughout. It's melodrama also that gallops and races with furious fights, auto chases and wrecks and all the other trimmings. Well worth the evening."—*Cleveland Press.*

ROMANCE, THRILLS, COMEDY AND DRAMA

"Real melodrama that contains romance, thrills, drama and comedy enacted by an imposing cast."—*Cleveland News.*



Look over this fine cast

George O'Hara	*Eddie Gribbon*
Noah Beery	*Kathryn McGuire*
Ethel Grey Terry	*Robert Cain*
Ben Deeley	*Mildred June*
William Bevan	*Raymond Griffith*
Herbert Standing	*Charles Murray*
Dot Farley	*James Finlayson*

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES







TROUBLE?

You know it! There's Trouble ahead for you—TROUBLE in finding room to accommodate the rush!

TROUBLE in trying to keep your patrons from yelling so loud with laughter the police don't get 'em!

TROUBLE in counting up the big box office returns!

TROUBLE—TROUBLE—TROUBLE

Nothing but Trouble when you play Sol Lesser's presentation of

Jackie Coogan

in

"TROUBLE"

A Jackie Coogan Production

His latest and best

A First National Attraction















Motion Picture News

The Long Pull Ahead

ONE of Babson's recent "barometer letters" to the business men of the country is entitled "A New Era in Advertising."

Its application is broad; it is addressed to merchants of all kinds and to the movement of all kinds of goods, but it might well be aimed at the exhibitor alone.

In general, the letter says: *Advertise!*

Advertise, as never before!

But—make your advertising *creative,* not *predatory.*

In other words don't merely go after your competitor; don't merely fight for the existing business, the business he is also after, the business in sight. Go after *new* business.

Get *new* people into your theatre.

* * *

This may sound like old stuff.

But let us see.

* * *

Babson's letter is accompanied by a chart.

The chart shows the effect in prices of the various wars, *and the panics that always follow them,* beginning with the war of the Revolution and up to the late World War.

Prices always decline after a war; they are beginning to decline now, following the recent war; and judging by the past, Babson says we are in for *twenty years of gradually declining prices.*

This doesn't mean that theatre prices must or will come down.

But it does mean this: that whereas during the war the merchant, or the exhibitor could get a profit out of the volume of business at hand, from now on he must go out and fight for *new* business—for *greater volume.*

Through creative advertising.

The *volume* of business must be increased because people from now on and for many years to come are going to spend less per capita—at least less carelessly.

Volume of sales will be the factor that will distinguish prosperity from failure. The merchant who can turn over the goods on his shelves most often, the exhibitor who can keep filling his seats, *he* is the man who will win out in this new business era. That's certain.

And advertising will do it. *That's* certain.

But a new kind of advertising—*creative* advertising—is needed.

* * *

Creative advertising sounds like a stickler, but its meaning is simple enough.

It means getting new people into the theatre—and holding them.

The first step is to divide the community into its various classes. Which class or classes are not coming as they should?

How can *these* people be reached? What do they read, and where and when? What is the way to their eyes and ears and convictions?

It isn't a matter of more money in advertising. It's a matter of more study and effort—a lot of each.

* * *

Again, this may sound trite. But what theatre today is reaching out beyond its front display and right into the homes, schools, churches, offices, factories, stores as it could?

In every community of say 5,000 people, how many feel the *pull* every week of the motion picture as they could be made to feel it?

We leave the question to the individual exhibitor. It is necessarily his peculiar problem. For our part we will make MOTION PICTURE NEWS this year more than ever a merchandizing medium, a medium for the selling of pictures to the public.

For as never before and for years to come advertising will prove the vital factor of success in this business.

Mr. Babson and his charts are right—as usual.

VOL. XXVI JULY 22, 1922 No. 4

PICTURES AND PEOPLE

OUT at Indianapolis the City Fathers, probably with an eye out for votes at an approaching election, are furnishing free dramatic stock shows at two local parks—with the various theatres of the city suffering thereby to an extent that has made closing for some houses imperative.

This sort of pandering to the public for political purposes and at the expense of the taxpayers doesn't seem to be a square deal from any angle.

There are millions invested in theatrical property in Indianapolis. The owners of this property are heavily taxed and with the advent of the free shows they are forced to carry a still heavier burden.

They must pay their share of the free shows and then play to empty seats, as the result of unfair and subsidized competition.

And the strange part of such a condition is that the protests of the showmen go pretty much unheeded by press, public and the other business interests of a community. Everyone seems to think that cutting off the trade of a theatre involves no hardships and entails no losses. Anyway, no one bothers much about who is hit or the injustice of such a procedure.

However, suppose Indianapolis should have opened a municipal shoe store, where footwear was sold at cost, what kind of a howl would the shoe merchants have put up and how long would it take the Chamber of Commerce or the Business Men's Association to convince the city administration that such a philanthropic idea was very much out of order?

And the newspapers. For once they would all agree.

* * *

UNIVERSAL'S fifty-two page Special Section in this issue deserves the careful consideration of every exhibitor, not because it is 52 pages but because contained therein is a lot of information that the showman should know—and digest.

The day when mere assurance that a theatre is to have a sufficient number of attractions available for booking is past. The question is not how many pictures are to be made this year but how many of these productions will stand up for extended runs and how many of them will coax an indifferent public into the theatre.

Universal has a list of productions that stands the acid test. You are told all about them in this special announcement. Read every line and then make your plans for the Fall.

* * *

"GRANDMA'S BOY", the new Harold Lloyd-Associated Exhibitors feature, began the ninth week of its run at the Symphony Theatre, Los Angeles, Sunday night, July 9th. "Crowd formed long waiting line," Dr. H. E. Breckwedel, the Symphony manager, wired Arthur S. Kane, president of Associated. "Run is positively sensational. End not in sight."

* * *

UNIVERSAL has hit another bull's-eye. Hal Reid's celebrated play, "Human Hearts," which toured up and down the country several years ago and achieved a popularity through its homespun realities, has reached the screen with all its highlights intact. It is a wonderfully simple play, relying upon its heart interest, its touches of sentiment and sincerity of characterization for appeal. And it tugs at the heart and conquers it because everything is in the right place.

"Human hearts" has not been exaggerated to make a rural holiday. King Baggott has caught the ruggedness of the soil in his lifelike details. The characters seem human and they express themselves like everyday people who live far from industrial centers. The folks are neighborly toward one another and all they ask of life is to work peacefully and live in sweet contentment.

The picture is ideally cast. House Peters, whose sterling work in "The Storm" carried him very near the head of the procession as an actor of parts, demonstrates again that he has no equal in the expression of a true son of the soil. Watching him shoe a horse in his blacksmith shop here makes you feel as if you have known him always—which is explainable through his getting right down to the bed-rock of human understanding. Russell Simpson plays a typical farmer—one of the "backbone" types of the country, while Gertrude Claire as his gentle, uncomplaining wife gives you an inkling that the people back on the farm have found the secret of contentment.

"Human Hearts" presents a love story and conflict, and its simplicity merges into a dramatic conclusion to point a contrast. The director has used discretion in every scene—a virtue to be commended, judging from the opportunities here to exaggerate the details, the sentiment and the humor. It's a picture which should attract patrons everywhere.

* * *

AROUND ten years ago, House Peters declined a number of picture jobs to accept an engagement as "Stafford" in a road company presenting "Bought and Paid For" and thereby, no doubt, decreed that Bill Hart should be screendom's hero in he-man roles, instead of himself—or at least beat himself out of a fifty-fifty break with Mr. Hart in the regard of the picture theatre public.

There is no question about Mr. Peters' ability as an actor or his right to stardom—except that just as at the time the public is beginning to fully recognize his talents the starring idea goes out of fashion.

But, anyway, House Peters is a trouper. See him in "The Storm" or any one of the dozen pictures of the last year in which he has appeared and ask yourself if there is any actor you can think of who could have got as much out of the part or made you forget—to a greater extent—that it was only a picture you were seeing.

And that's the test of the real screen player. If they can put it over so it seems like the real thing, they have reached the pinnacle. But "many are called and few are chosen."

* * *

WATTERSON R. ROTHACKER, accompanied by his wife and daughter, sailed for Europe on the Majestic July 8. The head of the Rothacker Enterprises planned to go direct to London for a conference in regard to the proposed London Rothacker laboratory and then on to Paris, Berlin, Vienna, Prague, Rome and Brussels. He expects to sail for home on the Majestic September 6.

* * *

"American Stars Are Very Much Honored in London"—so says Mr. Sidney Jay, the London Manager who came to this country to engage Miss Mae Marsh to star for the Graham Wilcox Productions.

"Miss Marsh is one of the best known and best liked stars of the American screen in London and ranks with Mary Pickford and Lillian Gish in popularity over there.

"I look forward to British Producers in the near future having one or more American stars in each one of their productions."

Miss Marsh is the first to go over and at the largest salary ever paid an American star.

* * *

Ernest Shipman wires from Ottawa, Canada, that the Ottawa Film Productions, Ltd., after viewing the final scenes in their first picture "The Man from Glengarry" were so well impressed that they voted to proceed immediately with the making of a sequel "Glengarry School Days."

N. Y. Appellate Court Decides News Weeklies Must Be Censored

Decision Cites Difference Between Newspaper and News Weekly

ONE of the most important legal decisions in recent years in motion picture circles has just been handed lown by the Appellate Division of the Supreme Court of New York State, third lepartment, with all judges concurring. Under this decision all news weeklies in New York state will continue to be subected to censorship by the New York State Motion Picture Commission, with he payment of the license fee demanded.

In connection with the decision, which s of far reaching importance and one vhich has been awaited with much interest, is an opinion written by Associate Justice Harold J. Hinman, in which is shown the legal viewpoint taken by the Appellate Court as distinguishing between the ordinary newspaper as a purveyor of news and the motion picture news weekly, citing the differences as they exist and giving the reasons why one should be submitted to censorship while the other remains immune.

The decision made by the Appellate Division comes as a final chapter in the test case which was instituted months ago by Pathe Exchange, Inc., of New York City, against the New York State Motion Picture Commission, and which carried from court to court, arguments having been presented before the Appellate Division in Albany last May. At that time Frederic Coudert, appearing for Pathe, claimed that the New York State Motion Picture Commission was overstepping its authority in demanding a submission of news weeklies to censorship and that such procedure violated certain constitutional privileges under which the company was engaged in business.

The opinion, accompanying the decision on the part of the higher court, deals with the matter in an exhaustive way and is said to be one of the most comprehensive opinions of its kind yet written in connection with motion picture censorship. It follows, in part:

"Section 5 of chapter 715 of the laws of 1921 contains the limits of the power and authority of such commission so far as material here and reads as follows: 'The commission shall cause to be promptly examined every motion picture film submitted to it as herein required, and, unless such film or a part thereof is obscene, indecent, immoral, inhuman, sacrilegious or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor.'

"The pictures to which the provisions of section 5 are applicable are those which come under the provisions of section 12 of said Act, which reads as follows: 'It shall be unlawful to exhibit, or to sell, lease or lend for exhibition at any public place of amusement for pay or in connection with any business in the state of New York any motion picture film or reel, unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York.'

"The plaintiff claims that chapter 715 of the laws of 1921 violates the constitutional guarantee of freedom of the press in that it lays a previous restraint upon the publishing of 'Current Events' films and that the statute denies the plaintiff the equal protection of the laws, and deprives plaintiff of property without due process of law in violation of the Constitution of the United States.

"If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws.

"To determine whether these two are in the same legal category we must inquire whether they are in the same practical category.

"Any substantial difference between particular businesses may serve as a reasonable basis for a classification. Children are peculiarly entitled to legislative protection as a class and legislation aimed at their protection does not fall under the constitutional prohibition of unfair discrimination. Consideration may also be had of the matter of sex in determining a question of the public morals or welfare.

"We can not say that the moving picture is not a medium of thought but it is clearly something more than a newspaper, periodical or book and clearly distinguishable in character. It is a spectacle or show rather than a medium of opinion, and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

"The newspaper offers no particular attraction to the child and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination. But the moving picture attracts the attention so lacking with books or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation.

"The child soon becomes sophisticated, as he attends the school of experience, where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the band, where character may be shaped most readily the one way or the other, according to the sentiment conveyed.

"The purveyance of thought and instruction is just as incidental to the 'show,' in principle, as it is with the circus or any theatrical performance. It is the fact that it is in each case the performance of an actor which characterizes the thing done, and that 'acting' is the essential quality of the business.

"If the motion picture business generally is not a part of the press of the country, as the Supreme Court has concededly said, it seems to be a reversal of proper emphasis to lay particular stress upon the 'news' feature of the press, which seems to us to be at most an incident to the thing privileged by the Constitution.

"The 'show' business is clearly different from the newspaper business, and those who engage in the show business are none too likely to confine their produc-

(*Continued on page 342*)

Pettijohn Makes Plea in Missouri

ON Friday Night, July 7, the moving picture interests of Missouri struck the most important blow that has yet been delivered for the freedom of the screen in America.

Led by Charles C. Pettijohn, personal representative of Will H. Hays, and Martin J. Quigley, editor of the Exhibitors Herald of Chicago, a large delegation of theatre owners, film exchange managers and others who were interested in the question appeared before the committee on constitutional amendments of the Missouri Constitutional Convention, now in session here, and asked for a favorable report on a bill now before the committee that would grant to moving pictures the same constitutional guarantees for freedom of expression now accorded to the press and individuals.

Pettijohn told the committee that censorship was a failure, that it was impossible to produce moving pictures that would meet with the approval of the eccentric views of the members of many state boards of censorship.

Several members of the committee indicated they were favorably impressed by the pleas made to them, and it is hoped a favorable report will be made.

U. S. Picture Dominance Growing Steadily

Associated First National Survey Shows This Country Leads in Industry

WITH all its so-called faults, the American motion picture continues to rule the world and its dominance is growing steadily firmer.

This and other interesting facts are revealed in a world survey made by Associated First National Pictures, Inc.

Through its special agents in England, Continental countries, the Orient, Near East, Australia and Latin-America, First National conducted one of the most searching inquiries into the film market abroad that has been made since the war.

Among the highlights of its findings are:

The demand for American-made screen subjects is increasing.

Payment for these is more prompt, indicating a very general improvement in the health of the world's finances insofar as the entertainment field is concerned.

Mexico has declared war on film firms handling photoplays which hold its people up to ridicule or tend to brand them as a nation of outlaws.

The Mexican ultimatum comes at a time when film conditions are improving throughout that country. Heretofore distribution of pictures in the land of the Montezumas was more or less of a gamble, because once a film was turned over to an exhibitor the distributor had no assurance as to when it would be returned. This particular evil is being remedied by the installation of exchanges in Mexico as part of the American Exchange system and First National will be the first, it is declared, to be so represented.

Conditions are becoming more regular and businesslike in Cuba and South American countries, and the only place where there is any real difficulty is Jamaica, because films have to be shipped from New York, and it is sometimes months before the shipper, or owner, gets them back from that island.

As to Europe, the best reports come from England and Italy. In England there obtains what is known as the "block booking" system, whereby pictures are booked by exhibitor organizations after a "trade" showing, but probably are not presented to the public under eighteen months. This means a long delay in realization of money collections by the American sellers of the picture.

The information revealed in the survey indicates that these showings will soon be made possible in about nine or ten months, which will be a very important factor from the financial standpoint.

The investigation in Italy shows that business dealings are becoming easier, collections much better and that more theatres are being turned over to the films.

Germany, which was held to make the most threatening gesture toward the American film industry, is eager for American product. But the American distributor is not very keen about such business, owing to the fact that Germany is unable to pay for the product.

Owing to unfavorable financial conditions Spain, which was supposed to have enriched herself during the war, is almost as bad a risk for the picture salesmen as is Germany.

France, through a determination to advance her own film industry, also joins these two as a poor business field, not that she has no money, but because France wants her people to see home-made pictures at least equal in number with importations.

Belgium, which has shown such vigorous recuperative power, ranks only fair as a field for American-made screen entertainment.

In Scandinavian area the demand for American product is growing in Norway and Sweden; Denmark remains about at a standstill. Russia and the Balkans are impossible as immediate film markets.

India is showing probably the most encouraging signs of all the countries outside of England in its desire for American pictures.

China, which is a film market only along its coast, is reported as having a fair demand for U. S. A. pictures.

Pearson Declares for 15-Episode Serial

Pathe General Manager Emphatic That Such Serials Are Here to Stay

IT will be of interest to exhibitors everywhere to learn that Elmer Pearson, General Manager of Pathe, declares in the most emphatic terms that the fifteen-episode serial is here to stay—and why. One important consideration alone, says Pearson, is sufficient to continue fifteen episodes as the standard length of serial productions, and that is the unanimous judgment of exhibitors themselves. This is the length, coupled with the maximum of entertainment quality, that attracts patrons with the greatest certainty and is most advantageous from all angles of presentation, advertising and various forms of exploitation.

Pearson states the case of the fifteen-episode serial as follows:

"The proof of the fifteen-episode serial is in the bookings. Not of one, or two, or half a dozen scattered examples, but of a steady output of this form of picture covering a period of years. The successful making of a long series of fifteen-episode serials establishes a standard of excellence which can be reached only by the specializing process. Hence the increasing value of the 'Patheserial' trade mark as shown by the steady growth of bookings, which, of course, is the reliable index of public approval.

"On this subject Pathe certainly is entitled to speak with authority, having in a period of less than fifteen years made and distributed all over the civilized world a total of more than thirty fifteen-episode serials. This record is of itself sufficient evidence, first, that the subjects chosen were always adequate for development in that, or greater, length; and, second, that the writers and production forces were always capable, able to sustain the mounting interest and suspense from episode to episode to the denouement. That is the secret of the tremendous, popular vogue of a great motion picture specialty—the fifteen-episode Patheserial.

"No such record as this is possible where there is any evidence of 'padding' a picture to bring it up to a specified length. Padding is fatal, and a confession of incompetence. And to argue against fixed forms, even as regards length, in creative literature for print or stage or screen, is to deny the cumulative wealth of experience in successful appeal to the multitude. It is a case of 'the patter and the cloth.' of 'the punishment fittin the crime,' of 'not biting off more tha you can chew.' Form (including length is the first specification, as it governs th selection of the subject. When Beethove started work on his Ninth Symphony h knew very well that he wasn't composin the 'Moonlight Sonata.' Architecture too, furnishes a pointed illustratio Imagine the architect of the Woolwort Building deciding that there wasn't 'ma terial enough' for fifty-seven stories, an submitting plans for a garage!

"The specialists in writing and in pro duction who have combined to bring th fifteen-episode serial up to its present hig standard of excellence and popularit know very well that they cannot depe on published fiction for their materia 'Stories' ready made simply do not exis They have to be created by writers wh are familiar in detail with all the esse tials entering into this form of pictu production. Until these highly traine writers begin to show more signs of e haustion than they do at present. Path serials will continue to be issued in fifte episodes."



Scenes from "My Dad," Johnnie Walker's Initial Release through Film Booking Office

Washington Woman Heads New Department

Crandall Theatres Put Mrs. Locher in Charge of Educational Activities

THE progressiveness that has made the Crandall theatres in Washington, D. C., and vicinity one of the most successful exhibitor's units in the United States reasserted itself last week in the announcement by Harry M. Crandall, owner of the chain and First National regional franchise, of the expansion of his executive organization to include a Public Service and Educational Department, under the directorship of Mrs. J. J. Locher, prominent Washington club woman and for six years chairman of the Motion Picture Committee of the District of Columbia Federated Women's Clubs.

The permanent establishment of the new department comes only after a year of experimentation during which Mrs. Locher has served the Crandall organization in an advisory capacity and has demonstrated the great good that can be made to result from closer contact with the public.

Crandall has always been of the belief that an exhibitor's most valuable assets are public confidence and the possession of some means of intimate personal contact with the citizenship that constitutes the theatre's patronage. He has observed that a vast majority of all controversies between the industry and the public have been the result of misunderstanding and misinformation, as to both sides. This embraces all the hue and cry about censorship, the need of safeguarding the children's welfare and all of the other questions that have been agitated almost without cessation during recent years.

Many months ago Mr. Crandall took steps to bring his organization, both as to personnel and activities, into closer touch with his public, with results that manifested themselves unequivocally at a time when any exhibitor less solidly fortified would have been wiped out of existence.

It was in pursuit of this idea that Mrs. Locher's cooperation was enlisted and in such manner that Mr. Crandall over a year ago put in operation for himself a course of procedure that the producing heads of the industry later adopted in their own behalf by the appointment of Will H. Hays to the important post which he now occpies. The Crandall department of Public Service and Education establishes the point of contact and the means of discussion and cooperation between the Crandall interests and the public just as Hays serves as liaison officer establishing contact among producers, exhibitors and public on a national instead of local basis.

Mrs. Locher approaches her new task well equipped. During the six years that she has served as chairman of the motion picture committee of the District of Columbia Federated Women's Clubs, she has had under her direction as many as fourteen theatres running special performances for children over a period of four consecutive weeks. She also directed the educational matinees for mothers during Baby Week campaigns.

While always a strong advocate of better pictures, Mrs. Locher has also always been emphatically opposed to censorship. Under her direction it will be the purpose of the new Crandall department to form a medium of contact and a closer relationship between the exhibitor and the public he serves. The neighborhood motion picture theatre, Mrs. Locher believes, is the logical community center. Church, school and theatre each has its own ethical value in the community life and each is a factor in the making of good citizenship. Every person in a community should have as much personal interest in his own community theatre and as keen a sense of responsibility in its conduct, as the man who receives its commercial benefits. He is only the custodian of the community's most popular form of entertainment.

The cooperative spirit essential to the success of the Crandall plan already exists in large measure in the National Capital, but every facility, nevertheless, will be afforded Mrs. Locher to impress upon the city of Washington that the Crandall enterprises are a species of public utility conducted to enlist the counsel, the advicie and the support of every citizen with a spark of civic pride. The approach, of necessity, must be through the housewife and the mother for the patronage of the motion pictures in the Capital is something over seventy-five per cent feminine. For this reason studio offices in the Metropolitan Theatre building, which also houses the executive staff of the Crandall organization, have been placed at Mrs. Locher's disposal so equipped as to make easy the entertaining of groups of women at tea for the friendly discussion and analysis of points of common interest.

Hays Pledges Assistance to All Producers

ON June 21st Gus Schumacher, general manager of the O'Conor Productions, wrote Will Hays asking the latter if non-members of the Motion Picture Producers and Distributors of America, Inc., would receive any consideration in the non-members' efforts toward better films, and if Gen. Hays would assist the short subject producers in their efforts for cleaner films.

Mr. Hays' reply in part follows:

"We are organized for the purpose of helping the motion picture industry, not any particular company. While naturally our first duty is to our members—we would not have existence if it were not for our members—we are at all times anxious to help anyone in the industry.

"Our constant aim is to be of benefit to those who are working to increase the moral and educational value of motion pictures, and are glad at all times to receive suggestions as to how this can be best done.

"I appreciate very much your assurance of loyalty to, and cooperation with, this Association, and you may rest assured that we will be glad at all times to hear from you."

Players' Board to Hold Conference with Hays

Players and Directors Will Discuss Better Pictures with Commissioner

A GIGANTIC gathering of motion picture players and directors with Will H. Hays for a frank and full discussion of the industry's problems for the purpose of working out together the most effective plan for the co-operation in establishing and maintaining the highest possible moral and artistic standards in motion picture production is the plan announced in a telegram just received in Los Angeles from the "High Commissioner" of the screen industry by members of the Players' Board of Control of the Paramount Stock Company.

Mr. Hays' telegram came in reply to a wire from the five noted actors and actresses making up the Players' Board of Control. In their dispatch these players, following their first meeting since the formation of the Paramount Stock Company, pledged their heartiest co-operation in keeping the screen to a high standard of wholesomeness and artistic worth.

The following wire was sent Mr. Hays by the Players' Board of Control of the Paramount Stock Company:

"We, the undersigned, representing the members of the Paramount Stock Company, desirous of fostering the ideals and purposes set forth by you as head of the motion picture industry, pledge to you in our first meeting that we shall do everything in our power to further the success of the program which you have laid out 'to attain and maintain' the highest plane of achievement for the motion picture. To your efforts in keeping the screen to a standard of wholesomeness and high artistic endeavor consistent with American tradition we also pledge our heartiest co-operation. We pledge you that both in our work and personal conduct, following the code of ethics laid down for members of the Paramount Stock Company, we shall strive unceasingly to protect the good name of our profession. Heretofore much effort has been individual. With the formation of this stock company, it has become collective. As a body of men and women working wholeheartedly toward the ideal which you have set, we ask you to give us your assurance of protection against scurrilous attacks. For your encouragement and satisfaction might we have a statement from you setting forth your plan of co-operation with the people who are engaged in the actual work of producing motion pictures, namely, the actresses, actors and directors.

"(Signed) Players' Board of Control.
"Thomas Meighan, Conrad Nagel, Theodore Roberts, Lois Wilson and Sylvia Ashton."

Following is the wire Mr. Hays sent in reply:

"I have your telegram and appreciate it thoroughly. Complete success in this effort is only attainable with the enthusiastic co-operation of authors, actors, directors, producers, distributors, exhibitors and every one engaged in the industry, and also with the sympathetic co-operation of the public. I have an abiding faith that this necessary co-operation and generous help will come from all thinking people who must recognize that our association's purpose, 'to establish and maintain the highest possible moral and artistic standards in motion picture production,' is an effort for the good of all. I am especially grateful for this collective action on the part of the players and directors, and very soon want to arrange for a frank and full discussion with as many players and directors as possible to work out together the most effective plan of co-operation."

International Publicity Chief Resigns

C. L. DIXON has resigned as Director of Advertising and Publicity of International Film Service in order to give his entire time to Saterlee Radio, Inc., a company in which he is a heavy stockholder and of which he is one of the directors.

Theodore Deiterick, formerly with Zit's Weekly, succeeds Dixon at International.

Shallenberger Points Independents' Advance

President of Arrow Declares Independence Is Salvation of Industry

ACCORDING to figures issued there are 908 features promised for release in the 1922-1923 season, as compared with 887 during the past year. "It is a highly significant fact," says Dr. W. E. Shallenberger, president of Arrow Film Corporation, "that out of these 908 features 395 of them will come from the independents.

"During the past year there was a great deal of talk about curtailing production, despite which fact there will be more pictures available for the theatres this year than there were last. This, in itself, is cheering news. The greatest feature of it all, though, is that the independent producers have advanced with such tremendous strides. Last year they contributed but 128 pictures to the quota of 887; this year they stand ready with an imposing array of feature productions,—395 in all, an increase of 267,—in other words, an advance over last year of more than 200 per cent. Another thing which must be taken into consideration is the fact that fully 50 per cent of the 513 pictures to be released by national distributors were made by independent producing units.

"When I entered the motion picture industry many years ago I had a definite idea in mind. I still have it and I summed it up very succinctly in a recent letter written to the publisher of a motion picture trade journal, wherein I stated that 'the whole motion picture industry will be independent in five years.' The figures which I have quoted above would seem to point out that we are progressing rapidly toward that goal.

"In the last analysis the keen thinker must realize that independence represents the salvation of our industry, just as the condition which thus far has been permitted to exist—a condition which stifles not only initiative but creative genius as well—would represent its ultimate damnation unless checked.

"The only way in which a director can give the screen the best that is within him is when he is free and untrammelled. He can not function properly bound down by a system which compels him to grind out pictures to meet release dates. The only way a distributing organization can properly do business is by placing the output of various producers in open competition, one with the other, stimulating thereby the competitive spirit in the various producers which assists so materially in the creating of better product. The only way the theatre owner can continue on is if he is permitted to choose, himself, those pictures which are to be shown upon his screen. His right to existence depends upon his ability to please his patrons and keep them coming to his theatre. Under a system which makes of him merely a figurehead with practically no active participation in the running of his own house it can readily be seen that the individual plays little or no part.

"Thus I say and have said from the beginning that independence is the keynote of the entire motion picture situation. Complete independence will be the means of bringing into the industry the greatest creative brains the world has ever known. It will mean not only bigger and better pictures but it will mean finer pictures, splendidly conceived and intelligently produced, which will stand as a monument to that sturdy group of pioneers who from the first have fought for freedom.

The Reader Has His Say

By Charles K. Harris

WITH so much attention focussed nowadays upon the featured players, direction, photography, subtitles, "sets," clothes, musical accompaniment, lighting and color arrangements, nevertheless it appears to the sagacious film lover that Shakespeare's dictum, "The play's the thing," cannot be so easily discarded. This fundamental law of drama remains as immutable as a fixed law of nature. Therefore, perfection in the above mentioned forms are not the prime requisites for a truly interesting motion picture.

In the early days of the one and two reelers, any old theme that caught the producer's fancy would suffice as a vehicle. But as time went on the public consumed these one and two reelers with an enormous appetite thereby causing the motion picture industry to expand rapidly. Fabulous salaries were paid for the services of the players, and many a merry pursuit was made for the purchase of famous plays, novels and magazine tales. The result obtained after filming a famous play or novel has clearly demonstrated its futility. Only in rare instances have the results proven the exception.

Many producers state that the exhibitor desires startling titles and well known plays and novels, but the latter is gradually beginning to see the light of reason when he learns his patrons voice their disappointment after the screen performance of a well known stage play or book. This reminds me of the time I wrote the song "After the Ball." I endeavored to foist it upon all the large music publishers of that day, only to have it rejected upon the ground of non-conformity to the song conventions of that age. It was something more than a song. It was a play condensed but set to music. The music publishers had long been wedded to the old-time flower and sea songs prevalent in those days. I was compelled to publish the song myself, and the world generally knows with what result, when one takes into consideration that over 2,000,000 copies have been sold and it is still at this late date one of the best selling numbers in America.

The same coincidence occurred when I plunged into motion pictures by writing an original story, "When It Strikes Home," which had been submitted to the best known producers in New York City. They immediately rejected it, giving as their reason that a well-known book or play was far more feasible than an original story. To prove the contrary, I produced the picture at my own cost and sold it the day after completion to one of the self-same producers who rejected my story.

One of the old stock arguments advanced by advocates for the filming of stage plays, books and magazine stories is the wide amount of publicity attached to these features. They labor under an erroneous impression that the film ought to be enhanced from the box office angle. It does not always work out in that manner. For example, a person who has witnessed the stage performance or read the story may not evince any interest in the screen adaptation of the aforesaid play or novel. It can no longer hold him in suspense. Removing the element of suspense in a story eliminates the problem of imagination. Fancy the majority of screen followers filing into a motion picture theatre when they are well acquainted with the tale about to be unfolded to them upon the screen! One knows it to be indecorous to impart to a friend the gist of a play that he witnessed the night before when he knows too well that that friend intends to witness that same performance.

Most producers are beginning to acknowledge this defect in motion picture production. They also recognize that there is no dearth of material for original stories. But in order to appeal to an audience these stories must be taken from life, contain a moral, love interest, pathos and a shaft of comedy. In short, a picture that one should not hesitate to bring his family along to witness it. Now such a story to show virtue triumphant in the end must also show sin otherwise the moral is lost. It goes without saying that this does not confer license for salaciousness. The characters should be fashioned true to life.

When we accost the heroine in the picture we see her as a young, flighty and nonsensical creature, who utilizes the same characteristics in playing an ingenue, wife or middle-aged woman. Why shouldn't these heroines be exhibited as we meet them in daily life? Then take some of the young men in the story. They stand revealed as scapegraces, puffing cigarettes as they idle away their time in cabarets, quarrelling over money matters or the fair sex and never performing any useful labor. While there may exist such specific characters or worldlings in real life, yet the majority of men fail in their defects.

Then I contend it would be far better for us if we eliminated some of the films containing charmingly overdressed men and women who are made to suffer the horrible pangs of love and jealousy amidst the most gorgeous surroundings. We, therefore, must have our characters in the stories human so that they may be readily intelligible to the masses and not be indifferent "that the play's the thing," and will continue to be the thing.

Wells' Re-Election Seems Assured

AT the hour of going to press the re-election of Jake Wells as president of the M. P. T. O. of Virginia seems assured. Wells appeared to be the favorite of the film men assembled in convention at Ocean View, Va.

It is estimated that about one hundred film men made the trip to the Southern City, a great number of them from Washington. On Wednesday, the members went on an automobile tour arranged for their entertainment. This was followed by a matinee at Keith's. In the evening they attended a shore dinner. The ball was held on Thursday evening and the Marcus Loew party came in for considerable attention. A number of prominent film and stage stars from New York were in attendance.

Knickerbocker to Be Rebuilt

Harry M. Crandall, Washington, D. C., theatre owner and national factor in the industry, spurred by press, patrons and civic organizations, pro and con, startled representatives of the press today with the announcement that he would immediately commence the demolition of the Knickerbocker walls, and commence re-building of a super-theatre, in the usual Crandall style.

Leading up to this announcement was the signed petition of business men, residents and former Knickerbocker patrons to the effect that when these signatures reached 2,500, the Eighteenth Street and Columbia Road Business Men's Association was today presented to Mr. Crandall. The Kalorama Road citizens who made a losing fight against this rebuilding on the site of last winter's disaster, petitioned Congress to make the site a memorial park, yesterday.

Universal Laboratory Chief Dined

A farewell dinner was given to Edwin F. Murphy, retiring superintendent of Universal's laboratory at West Fort Lee, N. J., at Sauter's, Fairview, N. J. More than two hundred employees and executives of the plant, as well as several department heads from the Home Office, were on hand to wish Murphy a speedy return to health. Norman Sprowl, business manager of the laboratory, served as master-of-ceremonies and introduced the speakers.

Wells Heads Exhibitors of North Carolina

P. W. Wells was elected president of the Motion Picture Theatre Owners of North Carolina to serve his ninth consecutive year in this office notwithstanding his requests that another man be elected for the office. This is also true of H. B. Varner, secretary, who has likewise held this office for the same number of years.

Great Production for "Uncle Tom's Cabin"

THAT R.-C. pictures will produce "Uncle Tom's Cabin" as the biggest production in its career, was announced by P. A. Powers, managing director of R.-C. and the Film Booking Offices of America, immediately before he left for California this week on his quarterly visit to R.-C. studio. The preliminary arrangements for this special have been completed and production is to start under the personal supervision of Mr. Powers at the R.-C. studios.

R.-C. will give this famous old story the most elaborate production it has ever had either on the stage or screen. An all-star cast will be selected and the ranks of film players are now benig honeycombed to find a cast worthy to interpret the famous old story.

The R.-C. screen version of "Uncle Tom's Cabin" will be released by the Film Booking Offices of America. It will be preceded by a big advertising and publicity campaign worthy of such a production.

News Weeklies To Be Censored

(*Continued from page 337*)

tions to the things which are just, pure and of good repute; but in order to continue to attract patrons many would cast discretion and self-control to the winds, without restraint, social or moral. There are those who would give unrestrained rein to passion. If the thing be true and real, they would reveal it in its utter nakedness. They appreciate the business advantage of depicting the evil and voluptuous thing with the poisonous charm.

"This state and other states have considered it necessary in the interest of public morals and welfare to supervise the moving pictures which are displayed in such places of business. The effect of the act which we have under consideration is to simply prohibit the use of any uncensored films 'in any public place of amusement for pay or in connection with any business in the State of New York,' and this is done by providing a penalty against those who engage in that particular business, either by exhibiting such uncensored films or by selling, leaving or lending for such exhibition. The statute does not prohibit the making or selling of films but regulates only the use of the thing in a certain way.

"The State does not say that the films can not be produced and sold. The act of the State simply results in justifiably destroying one of the markets for their sale unless the act is complied with. It is the show or spectacle which is aimed at by the statute and such a show or spectacle is certainly not an essential incident to the conduct of the press. It is a thing separate and apart from it. We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in such a public place of amusement, is a part of the press of the country. It is therefore subject to the regulation of the act in question."

Berman Tendered Dinner by Universal Officials

A farewell dinner was given to Harry M. Berman, retiring general sales manager, by Universal at the Biltmor's Italian Gardens, Friday, June 30. More than fifty employes and executives of the Home Office and nearby Universal exchanges were on hand to wish Mr. Berman the best of luck with his new work at Robertson-Cole. E. H. Goldstein, general manager of Universal's Home Office, served as master-of-ceremonies and wittily introduced a number of talented speakers and read a spirited cablegram from Carl Laemmle, president of the Universal Film Manufacturing Company, who sent his regrets from Europe.

Several tokens were presented to the guest of honor. Among these were a magnificent gold watch suitably inscribed from Mr. Laemmle, a two-and-one-half karat diamond and platinum ring from the employes, an artistic hand-illuminated testimonial from the Universal exchange managers, and a huge parchment tribute signed by all the Universal employes.

Patterson Gives First National Token

Col. Willard C. Patterson, of Atlanta, Ga., representing the Sig Samuels interests, First National Franchise holders, received the surprise of his life during a recent business trip to the First National New York offices. Col. Patterson was one of the prize winners of the exploitation contest conducted during First National Anniversary week and was entitled to a trip to Los Angeles, along with the other "$1-a-Week-Men," but imperative interests kept him at home. It was a keen disappointment to him not to be able to make the trip, but the Colonel was "game" and he wrote a letter expressing the pleasure it would give him to have another exhibitor travel in his place.

Officials of the First National organization decided that such a spirit should not go unrewarded, so when Col. Patterson came to New York he was called in to the office of General Manager J. D. Williams and presented with a handsome solid gold watch.

Brownell Resigns from Universal

John C. Brownell, Eastern Representative of Universal's Scenario Department, has resigned to devote himself to original scenario writing, it has just become known. His resignation becomes effective at the end of this week, after which he is planning a four weeks' cruise aboard his yacht, the Virginia.

Brownell has been with Universal for six years. In that time, he has been instrumental in the selection and purchase of many of Universal's screen successes. Among Universal's big fall productions selected by him are "The Storm," now playing at the Central theatre.

Cohen Pledges Support to Elks Movement

THE M. P. T. O. A. have offered the close cooperation of all theatres to the Benevolent Protective Order of Elks in furthering the public playground movement, brought to the attention of the national convention at Atlantic City July 12.

The letter from the National president Sydney S. Cohen to Grand Exalted Ruler W. W. Mountain follows:

"I am advised that a movement will be inaugurated at the coming National Convention of the Benevolent Protective Order of Elks in Atlantic City, to provide Elks playgrounds for children in all sections of the country.

"This is an intensely practical and constructive move. It will serve the welfare of the children in large communtiies especially, and commends itself to the favorable attention of all people who desire the proper development and advancement of the youth of our land.

"I am particularly impressed with the contemplated action of the Elks in this relation and want to help them in every possible way to consummate the same. I believe the cooperation of every Motion Picture Theatre Owner in all parts of the United States will aid materially in furthering this and other public benefactions of the Elks. The screens in our theatres can carry the Elks' message to the people and immensely popularize and advance such movements.

"As president of the Motion Picture Theatre Owners of America, and on behalf of twelve thousand theatre owners in our Organization in every state in the Union, I now extend to you this screen cooperation in your Children's Playground project, particularly, and in the promotion of such other worthy public enterprises as your Organization may undertake."

Candidates in Kansas Withdraw

Herbert and James Barclay, recently nominated for the appointment as business manager of the M. P. T. O. Kansas, have declined the position, due to pressing business interests, thereby leaving the field open for another appointment.

Prior to the next state convention at Salina, Kas., September 25 and 26, the Kansas organization expects to have one of the most compact state associations in the Middle West, according to M. Van Praag, president. Notices now are being sent to all exhibitors whose dues are unpaid, informing them in a courteous manner that the M. P. T. O. K. intends to have a 100 per cent paid up organization, even if the membership consists of not more than seventy-five exhibitors.

Allen's Winnipeg House Has New Manager

M. M. Stewart, who has been associated with Louise Lovely for some time past, during her personal appearance tour, has accepted an offer from the Allen Theatres Limited to manage the Allen theatre in Winnipeg. He undertook his new duties a week ago. Stewart succeeds Benjamin Bloom, who has left on a tour of the world to extend over a year. Mrs. Bloom ac-

Many New Companies Organize

Companies incorporating in the motion picture industry in New York state during the past week, showed the following capitalization and directors, according to the records filed in the secretary of state's office:

Nursery Rhymes and Kiddies Fairy Tales Film, Inc., $250,000, E. W. Nye, Edna Wallach, Abraham Kalisky, New York; Qualtoplay Film Corporation, Syracuse, $25,000, Granby Dodds, F. E. Hagedorn, E. T. Shepard, Syracuse; Davidson-Kranz, Inc., $50,000, Charles Kranz, Henry Frank, New York City; G. M. Davidson, Harrison, N. Y.; Bronx Capitol Amusement Corporation, $10,000, R. L. Noah, Leo Rotschild, Morris Epstein, New York City; Pilgrim Pictures, $100,000, Alexander Lewis, C. L. Lewis, H. R. Winokur, New York City; Warner Research Laboratory, $500, Leslie Reid, Charles H. Lawson, New York; William H. O'Neil, Jersey City, N. J.

Minister Opposed to Church Showings

A minister, whose mind runs in the same channels as that of motion picture theatre owners of Kansas, has been discovered. He is the Rev. C. A. Stephens of LaCygne, Kas.

Not long ago the Rev. Stephens was summoned to Kansas City, Kas., to serve on a committee that contemplated staging a fight against exhibitors who sought to prevent the showing of pictures in schools and churches in opposition to theatres. Rev. Stephens promptly refused to serve on the committee and announced that he did not believe that a church was the place for the showing of pictures, that it was a place for worship and not amusement.

The sentiment of Rev. Stephens is right in line with the battle that Kansas exhibitors have been staging against unfair competition in churches, free entertainments, etc., and virtually all exchanges have pledged themselves to refrain from renting film to non-theatrical institutions.

Rothacker Heads World Screen Advertisers

Douglas D. Rothacker, special representative of the Rothacker Film Company's industrial division, was elected president of the Screen Advertisers' Association at the Milwaukee convention of the Associated Advertising Clubs of the World. James P. Simpson, of Dallas, was elected vice-president, and H. V. Winn, of the DeVry Corporation, Chicago, secretary-treasurer.

Rothacker has been a member of the Rothacker organization since 1919. He is a brother of Watterson R. Rothacker, president and founder of the Rothacker Enterprises.

N. Y. Censor Talks on Advertising

JOSEPH LEVENSON, of the New York State Censorship Board, appeared before the Associated Motion Picture Advertisers at their weekly luncheon Thursday, July 6, to explain to them just what the Censorship Board expected in the way of handling motion picture advertising. At the conclusion of his talk he said he would be glad to answer questions, and a regular old-time "heckling" resulted. The discussion veered around to censorship in general which, Levenson maintained, was bound to continue "for scientific reasons."

"I want you advertising men to understand that I come here as your friend," said Levenson after being introduced by President C. L. Yearsley. "A section of the censorship law provides that the censors shall have the right to pass on motion picture advertising. Now, if you will bring your drawings to me before they are turned over to the lithographer you will greatly simplify matters.

"To my mind all motion picture advertising should be censored because, while the picture itself may be seen by thousands in one given locality, the advertising is seen by tens of thousands. Not for one moment do I question the sincerity of you gentlemen in your work, but slips are liable to occur.. Besides, we have absolute authority to abolish any objectionable advertising which has not been censored, so why not have it censored first?"

Blue-Sunday Agitation Is Still On in Tampa

Tampa, Fla., continues to be the scene of agitation over the resurrection by Sheriff Spencer of age-old blue laws forbidding the operation of places of amusement on Sundays. Despite notification by the Sheriff that violation of these laws would entail punishment, the amusement places were opened and kept running on Sunday, June 11 and also on Sunday, June 18. An application for warrants for the arrest of several of those who kept open on June 11 was submitted by the Sheriff to County Judge Hazard. The Judge promptly rejected the application. Following the suggestion of the Grand Jury, the Sheriff placed under arrest three of those who again opened on Sunday, June 18. Again the Sheriff applied for warrants, and his request was rejected for the second time by Judge Hazard on Tuesday, June 20.

The Judge is quoted as declaring: "So long as I am Judge of this Court it will not be used as a catspaw or tool either by the Sheriff or anyone else to satisfy any personal or political prejudice."

Universal Handles Twin City Distribution

It was announced in error that Finkelstein & Ruben would continue the physical distribution of Universal pictures for the Minneapolis territory. The Universal is in full control of the physical distribution and everything else in connection with the management of the Universal product in the territory.

Paramount School Lays Out Schedule

In a meeting held at the Lasky studio last week the Player's Board of Control of the newly organized Paramount Stock Company School laid out a schedule for early commencement of class work among its members, added another course to those already listed and reiterated that the school is not open to the public.

This last announcement was made necessary because of the hundreds of requests for admission which have poured in upon the school heads. Applications of outsiders, however, are not to be considered, the rules of the school and its course of study in photodramatic theory, dancing, fencing, costumes, cinematography, make-up, being available only to the players of the Famous Players-Lasky Corporation, the idea of the school being to encourage the development of its members along all lines that will make them better players and better citizens.

Exhibitors of Illinois Discuss Problems

The Illinois Motion Picture Theatre Owners held a meeting at the Blackstone theatre on Friday afternoon, at which more than one hundred exhibitors were present, despite the heat.

The high cost of film rentals, support of independent producers, summer closing, the effect of daylight savings on attendance, censorship, and other important matters slated for discussion, were referred to special committees for action.

No progress was made in the proposal to combine all state and Chicago exhibitors in one organization, and the discussions over this matter developed bitter debate.

John H. Quinn, of Los Angeles, president of the Better Pictures Association, made a plea for giving his society moral support.

President L. M. Rubens, who had just returned from a six months' tour of Europe, was in the chair, and with him on the platform were Vice-President Abrahams, Secretary Dibelka, and National Committeeman D. D. Burford.

Mayer Executive Off on Foreign Tour

George Samuels left New York for South America during the week for a survey of conditions of motion pictures in Argentina, Uruguay, Paraguay, Chile and Brazil for the Louis B. Mayer Productions, Foreign Department.

Samuels is a road-show specialist in foreign territories, having toured the world a number of times with his own two and one-half hours' motion picture entertainment. He has made his residence in South America for a number of years and is personally acquainted with all the large theatre owners there.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

A LOWER wage scale for motion picture operators in Kansas City, as well as Missouri, appears inevitable. At a meeting of Kansas City exhibitors last week a committee of five exhibitors was appointed to confer with the operators, who are reported as being willing to accept a reduction in wage scale. Lawrensce E. Goldman, secretary and counsel of the M. P. T. O., Missouri, presided at the meeting. The committee appointed consists of A. M. Eisner, chairman; Jack Rose, Charles Fromhoff, Calvert Weil and H. Coste.

A war between the Film Board of Trade of Kansas City and Kansas exhibitors is brewing. A recent ruling of the board provides that no postponements on play dates will be accepted by the board. Formerly, an exhibitor who had booked a picture and desired to change the play date two weeks in advance of the showing of the picture, could do so by paying for the picture and then showing the picture at a more convenient date. Kansas exhibitors are contending that an exhibitor has a better knowledge of the most suitable date for the showing of a picture and that many circumstances may arise between the booking of a production and the play date, which makes it highly necessary that the play date be postponed.

A new service feature has been established by Thomas Byerle of the Kansas City Vitagraph branch. Beginning last Friday, that day was set aside for the screening of new prints received during the week and invitations issued to all exhibitors of the Kansas City territory.

In Emil Umann, assistant manager of Loew's Garden theatre, Kansas City, who goes to San Francisco where he will be connected with Loew's Warfield theatre, Kansas City loses one of its most able theatre executives. Umann, during his rather brief career in Kansas City, created a wide friendship and his absence will be felt.

Booking solid months seems to have developed into a habit with First National in Kansas. The latest towns which have expressed confidence in First National attractions as summer business getters are Hiawatha, Kas.; Augusta, Kas.; and Horton, Kas.

The Linwood theatre, one of the larger suburban houses in Kansas City, which recently was purchased by the Capitol Enterprises, has been closed for remodeling and will reopen this fall. Improvements, including a new $20,000 Hope-Jones pipe organ, will be installed.

TEN years ago, by process of mental deduction, Harry Wellington, new manager of the American Releasing Corporation's Kansas City branch, concluded that the best bet among a large field of prospective vocations was the motion picture industry. His victorious trail of accomplishments since that time proves that he erred not in his selection.



Harry Wellington

Although Wellington has been with the American Releasing Corporation little more than two months, he has started a "caravan" of contracts towards the home office that leaves no doubt as to what his career in the Kansas City territory will be. It's "Brother" this and "Sister" that with Wellington, and this characteristic mannerism has won him a host of friends in Missouri and Kansas.

Prior to coming to Kansas City, Wellington was affiliated with the New Era Film exchange in Chicago. Prior to that he was with George Kleinie interests in Chicago. He has served in virtually every capacity from inspector to sales manager, but the one thing he emphasises is the policy of the company with which he now is affiliated—no deposits on films.

* * *

HOWARD F. Brink, known in western New York and the rest of the country as "Daddy," has gone up again. You can't keep this old veteran of the celluloid world down. And he has been up and down many times in the past 100 years or so. "Daddy" has just been appointed manager of the Buffalo office of the Educational Film Exchanges, Inc., of which E. W. Hammons is president. This company is now operating its own offices in New York state, Arthur Whyte having sold his interests to the Hammonds organization. Colonel Brink for the last few years has been making Grand and Warner and Grand and North products famous. He has been a member of Sydney Samson's Buffalo sales staff. Prior to that "Daddy" was with Paramount, Robertson-Cole and almost every other Buffalo exchange. He has been connected with the business for the past 20 years or so. He will be a valuable acquisition for Educational. The Colonel has an enviable reputation for square dealing and is one of the most popular men in the industry in the Buffalo territory. So successful has he been of late that he has taken unto himself a new Buick coupe with which he is touring the territory—when his son Earl is not joy riding in it. Elmer Dodds, former manager for Educational, has gone to Syracuse to engage in the distributing business.

Buffalo

A. W. MOSES has resigned as Albany sales representative for Universal, according to an announcement by M. A. Chase, district manager with headquarters at Buffalo. Mr. Moses, who is one of the best known film men in New York state, has made a new connection which will be announced in a few days. He has been manager of the Buffalo Select, R-C Pictures and other exchanges. Mr. Chase attended a meeting in Chicago of district and branch managers to meet the new sales manager, Art Schmidt.

George A. Hickey, branch manager for Goldwyn, had the auto ride of his life one afternoon last week, when he motored for some three miles through the city with P. H. Smith in his Italian tank. George's nervous system is in pretty fair shape, but it can't stand the strain of missing other cars and trolleys by a hair. The tank is a sea and land-going hack and P. H. knows that nothing less than a ten-ton truck could put it down for the count, so when he takes friends out he shows them how close one can come to death without really dying. George offered a prayer of thanks when he arrived safe and sound at his destination and vowed never again to enter the vehicle of his famous salesman.

Des Moines

A. G. STOREY, general representative for Pathe, in making his western tour of the exchanges visited Des Moines on Saturday. Mr. Plues, manager of the exchange, says that he believes that Mr. Storey is contemplating taking the big jump into matrimony but Mr. Storey denies the charge. And Mr. Plues says that he doesn't know the lady's name.

Lee Wedertz, assistant cashier for Pathe, has left for his vacation. He will spend a week at his home in Burlington. "Andy" Anderson, on whose shoulders the work falls when Lee leaves, says he can't return any too soon for him.

W. F. Neal, assistant cashier for Paramount, leaves Monday for his vacation. He'll visit relatives in Marshalltown and Clear Lake. His vacation lasts for two weeks, but from all he plans to do it will take three weeks' time anyway.

John Friedl, exploitation man for Paramount, is still a bachelor. He ran up to see the wife and kiddie last week and they told him they were planning to stay a week or so longer.

Visitors to Universal Des Moines Exchange during the week were: J. C. Collins, Mgr. Rex theatre, Perry; Nate Chapman, Mgr. Carden and Englert theatres, Iowa City; Mr. and Mrs. Wm Youngclaus, Mgr. Majestic, Jefferson; Mr. and Mrs. Forest Hagen, Pleasanton; A. V. Louver, Star, Rippey, Iowa, and W. C. Treloar, Ogden.

Mrs. Rose Quigley, chief inspector for Paramount, who with her five assistants passes upon some 1,500 reels a week, has just returned from her vacation. She has been gone for two weeks.

Fountain, special representative for Paramount, came out from New York to inspect the Des Moines exchange and check up on efficiency of the film business.

Hugh Bennett, well known in the Iowa and Nebraska territory for the last ten years, has secured the lease on the large Colonial theatre, Grinnell, Iowa.

90% of the motion picture theatres in Iowa are running throughout the year. It looks like a good summer.

J. C. Collins, Mgr. Rex theatre, Perry, and Nate Chapman, Mgr. of the Garden and Englert theatres, Iowa City, Iowa, were visitors at the Des Moines Exchange this week.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

ALDERMAN Oscar Olson, chairman of the Council Judiciary Committee, announced last week that no action on recommendation of the motion picture censorship committee will be taken before next October, and probably the recommendations will not be approved. It is the belief around the city hall that the kills the commission's plans, which have been hanging fire for two and one-half years. Among the recommendations was one that censorship be taken from the police department, and another that three censors be appointed by the mayor at a minimum salary of three thousand dollars a year, to take charge of the proposed new censorship bureau. In making his announcement Alderman Ilson declared that there is no call for a stricter censorship of motion pictures in Chicago and added, "The movies are getting better every day and public condemnation of unwholesome pictures, rather than censorship, is responsible."

Julius Kramer and Jacob L. Schnadig have purchased a lot at the southeast corner of 63rd Street and Kedzie Avenue for a reported consideration of $87,500 and have engaged Architect Henry L. Newhouse to draw plans for a two story store and office building with a $400,000 moving picture theatre in the rear. Construction of the stores and offices will be started immediately and the theatre at an early date if a lessee can be secured to take over the house for a long term.

S. L. Rothafel, of the Capitol Theatre, New York, spent Saturday and Sunday in Chicago and made an inspection tour of the Ascher houses. He made favorable comments on the spotless condition of the theatres, the way they are conducted, and the neatness and courtesy of the ushers and staff of various houses.

With the termination of the lease held on the Ziegfeld Theatre by Harry Spanuth, on July 29th, Blum, Inc., the owners, it is reported will tear out the theatre and convert the twelve thousand feet of space it occupies, into stores. Work already is well under way in adding eight stories to the building and other improvements are contemplated. The Ziegfeld has played an important part in the Chicago theatrical history, having been opened by Will Brady as a legitimate house, many years ago, and later having been one of the original first run houses in the downtown section.

S. E. Pirtle, of Jerseyville, Illinois, who owns and operates the Pirtle circuit of theatres, consisting of six houses in Illinois, has purchased the Dixie Theatre at Vandalia, Illinois, taking possession on July 1st. Mr. Pirtle has closed this house for a few days while new equipment is installed and the theatre redecorated. It will be reopened shortly and according to reports, as remodeled, will be a handsome and up to date moving picture house.

Universal's team was taken into camp to the tune of thirteen to eight by Paramount's flock of Babe Ruths, at Washington Park last week. The batteries were:—Paramount, Given, p., Welpley and Ondracek, c., Universal, Lipton, p., and Collins, c., Paramount making fifteen hits and thirteen runs and Universal eight hits and eight runs. Paramount, flushed with victory now announces that its team is open to challenges from "film row."

A goodly number of the Chicago Rothacker Laboratory workers spent their Saturday afternoon half-holiday on the lake front where they cheered E. A. Bertram and Lee Andrews at their start in the Chicago to Saugatuck boat race. Bertram commanded the good ship Naniwa and Andres was his sole crew. After the race they planned to spend three weeks cruising around Macinac Island.

Charle Darrell is now manager of the Midway at Rockford, having succeeded Ed. Flynn. Darrell is well known in Chicago, have opened the Crown Theatre for Ascher Brothers when they took it over.

Sub Rosa, Ascher Brother's new house organ, which is being edited by Publicity Director Dick Robertson, is making a hit with the personnel of this big organization and contains much material of value to house managers, as well as interesting bits of news. F. J. Godsol, president of the Goldwyn Company, who was in Chicago last week, looked over the draft of the current Sub Rosa and said "Good stuff; do the boys read it and observe?" When told they did, he added, "That's good; there's meat to each paragraph."

Herbert W. Given, district manager for Paramount, announces the advent of Herbert W. Given, Jr. Herb declares that he is the "finest ever" and that he arrived just in time to see the greatest line of pictures ever released under the Paramount banner.

For the second time within two weeks, robbers broke into the manager's office of the Shakespeare Theatre and this time succeeded in opening the safe and getting away with the 4th of July receipts, which totaled about six hundred dollars. Managing Director Lamm believes the burglars are same gang, reenforced by an expert, who made a futile attempt to open the safe force. Johnson will be succeeded the last week in June. The Shakespeare seems to be the target for thieves, who earlier in the year "jimmied" their way in and extracted the nickels from the phone. The loss to Brunhild & Young, the owners, is entirely covered by the burglary insurance policy they hold.

An important conference was held in Chicago last week by Robertson-Cole, now the Film Booking Offices of America, Inc., officials, including Vice-President J. I. Schnitzer; General Manager Harry Berman; Division Manager James Klein; Division Manager E. C. Jensen, and Advertising Manager Nat Rothstein, all of the New York office, and exchange managers from as far west as San Francisco, including: C. R. Plough, Chicago; Mark Goldman, Cleveland; William Benjamin, Omaha; C. E. Penrod, Chicago Division Manager; Ray Churchill, Kansas City; E. J. Lipson, Seattle; A. C. Carrick, St. Louis; E. C. Gommersal, Cincinnati; Edwin Booth, Indianapolis; A. Elliott, Detroit; L. E. Harrington, Dallas; J. S. Nelson, Denver; Frank Jene, New Orleans; A. H. Schnitzer, Pittsburgh; and C. D. Beale, San Francisco. It was strictly a business session and officials were at work at the Congress Hotel from 10 A. M. to midnight during the three days of the meetings. Plans were matured for Fall and Winter sales campaigns, and the home office officials got in close touch with the various exchange managers. Enthusiasm was shown for the forthcoming Robertson-Cole releases, which, it was declared, will be the best and strongest box-office attractions ever offered by this organization. Opti-



Scene from "How Women Love." B. B. Productions picture.

With the Exchanges

(Continued from page 344)

Cleveland

J. A. McCarthy, assistant to R. A. White, general sales manager for the Fox Film Corporation, is a guest of the Cleveland Fox exchange, and plans to remain until July 1. McCarthy is visiting the key city branch exchanges all over the country.

Bob Cotton, local Fox branch manager is spending his vacation with the folks back home in Minneapolis.

W. B. Frank, general sales manager for Associated Exhibitors dropped into town last week for one of his brief but periodic visits.

Tom Colby, commander in chief of Universal's Cleveland exchange, left for Chicago last Friday night so as to answer "present" at the roll call at the convention of central western Universal exchange managers.

Al Lichtman was in the city last Saturday in conference with the officials of the Standard Film Service. Lichtman has closed with the Standard Film Service for the release of his product in Ohio, Kentucky, Michigan, West Virginia and western Pennsylvania.

Kansas City

The National Film Releasing Company is the latest independent distributing company to enter the field in Kansas City. F. F. Nine, formerly branch manager of the Vitagraph Kansas City office, is the organizer and head of the new concern, which will be located at Nineteenth and Wyandotte streets.

The sojourn of Ben Blotcky, former manager of the Kansas City American Releasing Corporation office, to Minneapolis, to accept a position on the sales force of Famous Players-Lasky, was short and abbreviated. He returned last week as manager of Paramount's Kansas City office. Blotcky has tasted experience in virtually every phase of the film game and has a host of staunch friends in the Kansas City territory, which probably is the reason for his transfer back to Kansas City.

Following the appointment of LeRoy Alexander as manager of the Kansas City Universal office, another change in the personnel of the Kansas City branch has been announced—the promotion of Art Johnson, who for more than two years has been head booker to a position as member of the sales

PROGRAMS FOR THE WEEK OF JULY 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Rienzi" and "Adriano Aria."
Novelty—Sport Review, Building Up.
Divertissements—Une Tabatier a Musique, dance, Mlle. Gambarelli. In the Shadows, dance, Thalia Zanou, Doris Niles, Alexander Oumansky, James Parker Coombs.
Current Events—Capitol News.
Musical—Cello Solo.
Feature—Always the Woman, Betty Compson.
Musical—Interlude "Pourquoi Pas," Candria, Capitol Orchestra.
Scenic Novelty—A Hy Mayer Travelaugh, Such is Life 'Mong the Idlers of Paris.
Recessional—Organ.

Rivoli Theatre—
Overture—"The Carnival of Venice," Ambroise Thomas.
Current Events—Rivoli Pictorial.
Vocal—Barcarolle from "The Tales of Hoffman," Jacques Offenbach, Melba Aquila, soprano, Susan Ida Clough, Mezzo-soprano.
Feature—If you Believe It, It's So, Thomas Meighan.
Specialty—Interlude "Voices of Spring," Dance Duet.
Novelty—A Trip to Paramount Town.
Cartoon—Marcus Cartoon.
Recessional—Organ.

Rialto Theatre—
Overture—Selection from "Cavalleria Rusticana," Pietro Mascagni.
Current Events—Rialto Magazine.
Specialty—Burmese Dance, Marjorie Peterson and Betty May.
Cartoon—Noah Put the Cat Out, Tony Sarg.



Ad copy used by Loew's State, Cleveland, for the attraction "One Clear Call."



A twin ad, for twin theatres, the Madison and Adams, Detroit, offering "If You Believe It, It's So" and "The Dictator."

Vocal—"Serenata," Roberto Totondo, tenor.
Feature—The Dictator, Wallace Reid.
Musical—Medley of Southern Melodies.
Comedy—Cops, Buster Keaton.
Recessional—Organ.

Criterion Theatre—
The Five Dollar Baby, Viola Dana, Metro (continued).

Central Theatre—
The Storm, Universal (continued).

Mark Strand Theatre—
Overture—"The Fortune Teller," with Xylophone Solo.
Novelty—A Sport Review, Once Upon a Time.
Vocal—"Oh Promise Me," Cora Tracy, contralto.
Current Events—Mark-Strand Topical Review.
Prologue—Joseph Martel, baritone (special set).
Feature—The Fast Mail.
Comedy—F. O. B. Africa, Monty Banks.
Recessional—Organ Solo.

Cameo Theatre—
Sherlock Holmes, John Barrymore (continued).

Geo. M. Cohan Theatre—
Overture—Orchestra.
Current Events—News Weeklies.
Novelty—Hy Mayer Travelaugh; Starland Review.
Prologue—National Quartette.
Feature—In the Name of the Law.

Apollo Theatre—
Silver Wings, Fox (continued).

Lyric Theatre—
Nero, Fox (continued).

BROOKLYN

Mark Strand Theatre—
Overture—"Prelude d Deluge." Interpreted in lighting effects, Saint-Saens by Mark Strand Symphony Orchestra.
Novelty—The Lamp Lighter, Post Nature Scenic. Egyptian Duet, a Music Film by Ted Shawn, color by Prizma.
Featured Musicale — Anne Jago, contralto, "My Heart at Thy Sweet Voice," The La Forge Artists Quartette, "Kiss Me Again" from "Mlle Modiste" and "Just a Little Love Song."
Instrumental Score—The Venetian Instrumental Trio. "Extase" and "Harlequin's Serenade." Organ Solo, "Salut d' Amour." Current Events—Mark-Strand Topical Review.
Feature—Gods Country and The Law.
Comedy—Ben Turpin in Step Forward. First National.

CHICAGO

Chicago Theatre—
Overture—"If I Were King."
Scenic.
Vocal—"In Chinatown." Roy Deitrich, tenor.
Current Events—News Weekly.
Musical—Organ solo, "Stumbling."
Novelty—Hanks Hanke, playing Second Hungarian Rhapsody.
Feature—Hurricane's Gal, Dorothy Phillips, Universal.
Next Week—The Storm, Universal.

Tivoil Theatre—
Overture—"Mignon."
Current Events—News Weekly.
Specialty—Virginia Moon, Vivian Holt and Lillian Rosedale.
Novelty—Topics of the Day.
Musical—"Three O'Clock in the Morning," organ solo.
Scenic.
Added Attraction—Bobby Roberts and the Abbott Dancers in Bang, pantomine spectacle.
Feature—The Primitive Lover, Constance Talmadge.
Comedy—Poor Boy, Harold Lloyd.
Next Week—Hurricane's Gal.

Riviera Theatre—
Overture—"Oberon."
Current Events—News Weekly.
Specialty—In Old Chicago, tableau.
Novelty—Topics of the Day.
Musical—Six Brown Brothers.
Feature — The Primitive Lover, Constance Talmadge.
Comedy—Poor Boy, Harold Lloyd.
Next Week—The Hurricane's Gal.

Roosevelt Theatre—
Orphans of the Storm, (continued).
Next Week — Grandma's Boy, Harold Lloyd.

Woodlawn Theatre—
Overture—Sextette from "Lucia."
Current Events—Pathe Review; Woodland News and Views.
Comedy—The Studio Rube, Al St. John.
Musical—Prologue to Leoncavallo's Opera, "Pagliacci"
Feature—The Woman Who Walked Alone, Dorothy Dalton.
Next Week—Our Leading Citizen, Thomas Meighan.

Ziegfeld Theatre—
Comedy—Saved by a Whisker.
Added Attraction—Vod-a-vil Movies.
Feature—Out of the Dust.

Barbee's Theatre—
Tell Me Why, (continued).

Randolph Theatre—
Comedy—Mile a Minute Mary.
Feature—The Man unconquerable. Jack Holt.

BALTIMORE

Century Theatre—
Overture—Southern Melodies, Farson's Orchestra.
Current Events — Century News, pictorial and selected.
Comedy—Poor Boy, Harold Lloyd.



The Des Moines theatre, Des Moines, used this copy for "The Worldly Madonna," and a Keaton comedy.



The Capitol, Detroit, used a combination ad when offering the feature "The Dust Flower."

Vocal—Selections, sung by William Swarty.
Feature — Our Leading Citizen, Thomas Meighan.

Garden Theatre—
Comedy — The Tramp, Charles Chaplin.
Feature—The Beauty Shop, Cosmopolitan, Raymond Hitchcock.

New Theatre—
Overture—New Theatre Orchestra
Current Events—Pathe News.
Comedy—The Cops, Buster Keaton.
Feature—Sonny, Richard Barthelmess.

CLEVELAND

State—
Overture—"Mlle. Modiste," by Victor Herbert.
Current Events—Pathe News, Topics of the Day.
Comedy—Spooks, Mermaid Comedy.
Feature—One Clear Call, First National.
Specialty—"In a Music Shop," a musical revue, featuring Tade's Singing Orchestra, Al Wolman, with new snappy songs, and the State Entertainers.
Next Week — Good References, Constance Talmadge.
Sunnyside, Charles Chaplin.

Allen—
Overture—"Finlandia," by Sibelius, interpreted by Philip Spitalny and the Allen Symphony Orchestra.
Current Events—Allenette, selected news reels.
Novelty—How to Grow Thin.
Feature—Star Dust, Hope Hampton.
Specialties—(a) "The Temple of the Ivory Elephant," a Burmese Ballet with special scenes and costumes. (b) "The Cafe of the Brown Derby—Paris," a jazz humoresque, featuring Loos Brothers, with a chorus of singers and dancers.

Stillman—
Overture — "14 Hungarian Rhapsody."
Comedy — Torchy Steps Out, Johnny Hines.
Feature—The Man From Home.

Park—
Overture—Fantasy "Sari," by Kal-Man.
Current Events—Fox News.
Comedy—Gymnasium Jim, Mack Sennett.
Feature—For the Defense, Ethel Clayton.
Specialty — Paul Whiteman's Orchestra in a new jazz program.
Polychrome—Desert Spring Songs.
Next Week—The Ordeal, Agnes Ayres.

Standard—
Current Events — International News.
Comedy—Brownie in "Live Wires," Century.
Western—Go Get 'Em Gates, Art Acord.
Feature—The Delicious Little Devil, held over a second week, featuring Rudolph Valentino and Mae Murray.
Next Week—Trimmed, Hoot Gibson.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Vocal—Lillian Crossman and Frank Ridge in vocal selections from popular light operas.
Comedy — Harold Lloyd, Bebe Daniels and "Snub" Pollard in re-issue of "Spring Fever."
Feature—Thomas Meighan in "Our Leading Citizen."

New Grand Central, Capitol and Lyric Skydome—
Current Events—News and Views—Topics of the Day.
Novelty—Aesop Fable.
Musical—Miss Daisy Jean, cellist.
Comedy—His Wife's Relations—Buster Keaton.
Feature—Turn to Your Right.

Delmar-Criterion and Congress—
Current Events—News and Views—Current Cartoon.
Comedy.
Feature—The Girl in His Room.

Columbia Theatre—
Current Events—News Reels.
Feature—Seeing's Believing—Viola Dana.
Also five acts of vaudeville.

Arsenal Theatre—
Current Events — News Reels — Topics of the Day.
Novelty—Aesop Fable.
Feature—Sonny—Richard Barthelmess.

INDIANAPOLIS

Circle Theatre—
Overture—"An American Fantasie."
Tableaux—"Hail to the Flag."
Scenic—Where Poppies Bloom—Prizma.
Current Events—Kinograms.
Novelty—Topics of the Day.
Musical—Organ solo—"The American Patrol."
Feature—Cardigan.
Comedy—Poor Boy—Lloyd Hamilton.
Next Week—Watch Your Step—Goldwyn.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Friday the Thirteenth.
Comedy—Aesop Fable.
Feature—From the Ground Up—Goldwyn.
Next Week—John Smith.

Ohio Theatre—
Current Events — International News.
Double Feature—Midnight and Carmen.
Next Week — When Romance Rides.

BUFFALO

Shea's Hippodrome—
Overture—La Forza Del Destino—Verdi.
Vocal—On the Road to Mandalay. Sung by Mme. Dee Fonalda, prima donna soprano.
Feature — The Ruling Passion, George Arliss.
Comedy—Oh, Daddy, Mack Sennett.
Current Events—Hippodrome Review.
Next Week—Our Leading Citizen, Thomas Meighan.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature — Across the Continent, Wallace Reid.
Comedy—A Hero at Zero, Monty Banks.
Next Week—The Heart Specialist Mary Miles Minter.

Lafayette Square—
Overture—Selections on Wurlitzer by C. Sharpe Minor.
Current Events—Fox News.
Feature — The Last Trail, Zane Grey story.
Comedy—"Snub" Pollard.
Special — Burlingham Adventure Picture, Ride Under the Alps.

Mark-Strand—
Overture—Lovable Eyes.
Current Events—Kinograms.
Feature — Rough Shod, Charles Jones.
Comedy—Be My Wife, Harold Lloyd.
Cartoon—Felix in Love, Pat Sullivan.
Next Week—The Fatal Marriage, Lillian Gish and Wallace Reid.

Shea's North Park—
Feature — The Ruling Passion, George Arliss.
Comedy—Oh, Daddy, Sennett.
Next Week—Our Leading Citizen, Thomas Meighan.

PHILADELPHIA

Stanley—
Feature — Our Leading Citizen, Paramount.
Travelogue—Nanock of the North, Pathe.
Current Events—Fox and Pathe; Topics of the Day.
Music—Mary Fabian, soprano, and "Semiramide" overture, "At Dawning," and "Merrymakers' Dance" from "Nell Gwynn" suite, by Stanley Orchestra and organ.
Next Week—The Primitive Lover, Peerless.

Aldine—
Feature—The Power Within, Pathe.
Comedy—The Leather Pusher, Universal.
Current Events — Universal and Pathe.
Personal appearances — Pauline Garon.
Next Week—The Isle of Zorda, Pathe.

Karlton—
Feature — When Romance Rides. Goldwyn.
Educational—A Trip to Paramount Town, Paramount.
Comedy—All Balled Up.
Current Events—Pathe.
Next Week—Mr. Barnes of New York, Goldwyn.

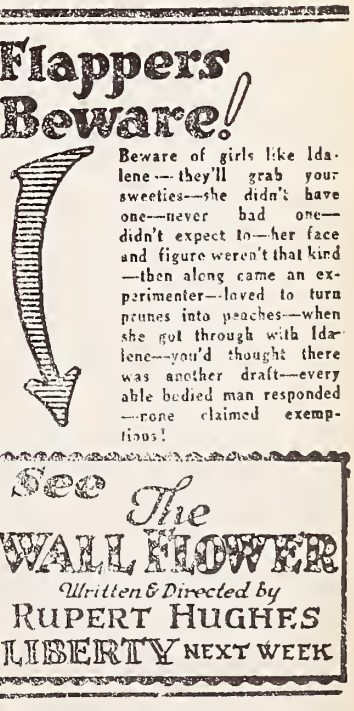
Arcadia—
Feature—Reckless Youth.
Current Events—Pathe.
Comedy—Sailing Along.
Movie Chats—No. 23, Hodkinson.
Next Week — A Truthful Liar, Paramount.

Victoria—
Feature—Without Fear, Fox.
Comedy—A Studio Rube, Fox.
Current Events—Pathe.
Scenic—The Lake of the Hanging Glaciers, Screen Snapshots, Pathe.
Next Week—Strange Idols, Fox.

Palace—
Feature—Sonny, Paramount.
Current Events—Pathe.
Comedy—Torchy Steps Out, Electric Literary Digest, Pathe.
Next Week—The Man Unconquerable, Paramount.

Capitol—
Feature — Polly of the Follies, Peerless.
Comedy—A Hickory Hick, Electric Kinograms, Electric.
Next Week — Over the Border, Paramount.

Regent—
Feature—The Devil's Pawn, Paramount.
Comedy—The Wise Duck, Fox.
Current Events—Pathe.
Next Week — Through a Glass Window, Realart.



The Liberty theatre, Kansas City, used this one for a week in advance of "The Wallflower."

KANSAS CITY

Newman Theatre—
Overture—Specially arranged musical score from the opera, "Carmen."
Current Events—Newman News and Views.
Musical—Organ Selections.
Special Number—Edith Decker, soprano, and Richard Bold, tenor, in a vocal specialty.
Double Feature—The Man From Home, and Carmen.
Next Week—One Clear Call.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ Selections.
Comedy—Bright Eyes, Ben Turpin.
Musical—Violin Solo, Joseph Harding.
Feature—The Wall Flower, Goldwyn.
Next Week—Head Over Heels. Mack Sennett.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Hal Roach.
Special Number—Lloyd Garrett, tenor.
Feature — The Primitive Lover, Constance Talmadge.
Next Week—Star Dust, Hope Hampton.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ Selections.
Special Number—Oh You Wildcat, cast of fifteen.
Feature—Strange Idols, Dustin Farnum.
Next Week—The Man Unconquerable, Jack Holt.

OMAHA

Rialto Theatre—
Overture—Lucia di Lammermoor.
Current Events—Kinograms.
Comedy—Gymnasium Jim.
Feature—The Crimson Challenge, Dorothy Dalton.

Strand Theatre—
Overture—"Bohemian Girl."
Current Events—Pathe News.
Novelty—Infant Icebergs.
Comedy—Jungle Jumbles.
Feature—The Good Provider.

Moon Theatre—
Overture—Orchestra Selections.
Current Events — International Weekly.
Comedy—Special.
Feature—The Trap, Universal.

PITTSBURG

Olympic Theatre—
Current Events—Pathe News.
Added Attraction—Going Straight.
Feature—South of Suva, Mary Miles Minter.
Comedy—The Wise Duck.
Next Week—The Spanish Jade.

Liberty Theatre—
Current Events — International News.
Feature—The Man From Home.
Comedy—The Blacksmith.
Next Week—Domestic Relations.

Regent Theatre—
Current Events—Kinograms.
Feature—Rose of the Sea.
Added Feature—Nanook of the North, Pathe.
Next Week—The Good Provider.

Blackstone Theatre—
Current Events—Kinograms.
Feature—For Big Stakes.
Comedy—Snub Pollard.
Next Week — For the Defense, Ethel Clayton.

State Theatre—
Current Events — International News.
Feature—His Wifes Husband.
Comedy—Derby Days.
Next Week—No Trespassing.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—Rose of the Sea.
Comedy—The Blacksmith.
Novelty — Topics of the Day; Movie Chats; Summer Activities on the Allegheny.
Next Week—Sisters.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—The Glory of Clementina, Pauline Frederick.
Comedy—Nick of Time Hero.

Lyric Theatre—
Current Events—Fox News.
Feature The Delicious Little Devil.
Comedy—Pair of Sexes.

CINCINNATI

Walnut—
Current Events—Pathe News.
Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Feature—Smudge, First National.
Next Week—Domestic Relations.

Strand—
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Feature—The Woman He Married, First National.
Next Week—Crossroads of New York.

Grand—
Current Events — International News.
Comedy—The Show, Larry Semon.
Vocal—Don Clarke, in favorite songs.
Feature—Travelin' On.
Next Week—The Precious Little Devil.

Keith's—
Current Events—B. F. Keith's Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—Battling Torchy, Educational.
Feature—Sherlock Brown, Metro.
Next Week—Love's Masquarade.

Lyric—
Current Events—Fox News.
Novelty—Movie Chats, Urban.
Specialty — Bathing girl fashion show.
Feature—Up in the Air about Mary.
Added Feature—The Woman Who Came Back.

WASHINGTON

Metropolitan—
Overture—Slavonic Rhapsodie.
Current Events — Pathe News-Topics of the Day.
Comedy—Circus Days.
Feature—The Crossroads of New York, Mack Sennett.
Next Week—The Woman He Married. (First National).

Columbia—
Overture—The Black Domino.
Current Events — International News.
Feature—Reported Missing, Owen Moore, Selznick.

Palace—
Overture—The Village Orchestra.
Current Events—Pathe News-Topics of the Day.
Feature — Our Leading Citizen, Paramount.
Next Week—South of Suva, Mary Miles Minter, Paramount.

Rialto—
Overture—Bohemian Girl.
Current Events—Fox News.
Comedy — Mile-a-Minute Man. Christie.
Novelty—Hope (Triart).
Feature — Divorce Coupons, Corinne Griffith, Vitagraph.

DALLAS

Hope Theatre—
Overture—The Only Girl.
Current Events—Pathe News.
Musical—Interlude "The First People."
Feature—The Woman of No Importance.
Recessional—Organ.

Palace Theatre—
Overture.
Current Events—News Weekly.
Novelty — Aesop Fable; Palace Film Tours.
Comedy—In for Life.
Specialty—In a Chinese Garden, featuring Chinese Lullaby.
Feature—I am the Law.

Old Mill Theatre—
Current Events—News Weekly.
Novelty—The Leather Pushers.
Musical—"Old Mill Melody Men."
Feature—North of the Rio Grande.
Recessional—Organ.

SAN FRANCISCO

Granada Theatre—
Overture—Selections from "Florodora" and Nobody Lied.
Current Events — Granada News Film.
Specialty — Betty Anderson and Helen Pachaud in "Belle of 1860" and "Indian Maiden" selections.
Novelty—Pathe Review.
Feature—The Man Unconquerable.
Comedy—Any Old Port.
Recessional — Organ, Madame Sherry.

California Theatre—
Overture—Blossom Time, and I'm All Alone.
Current Events—California Topical Review.
Novelty—Topics of the Day.
Feature—No Trespassing.
Comedy—The Blacksmith.
Special Novelty Reviewe — Kinograms.

Imperial Theatre—
Overture—Mignon.
Current Events — Imperial Screen News.
Scenic—Pathe Review.
Feature — For the Defense, Ethel Clayton, Paramount.
Comedy—Bath Day.
Vocal — Swanee River and Ave Maria, Violin.
Next Week—Beauty's Worth.

Tivoli Theatre—
Features—Primitive Love, Constance Talmadge and Silas Marner.

Strand Theatre—
Overture—The Firefly.
Current Events—Fox News.
Feature—When Romance Rides.
Comedy—The Village Sheik.
Musical—"By the Sapphire Sea," Violin Solo.
Cartoon—Mutt and Jeff.

LOS ANGELES

California Theatre—
Current Events—Fox and International Weeklies.
Novelty—Local Fables, Crimes in a Big City; Topics of the Day.
Musical—Symphony Concert "The Beautiful Galatea" and "How Many Do you Recall?"
Scenic—My Country, Bruce Educational.
Feature—The Ordeal.
Next Week—Missing Husbands, Metro.

Hill Street Theatre—
Current Events Kinograms.
Scenic—Feast in Borneo.
Comedy — Oh Daddy, Anchor—Lyons.
Cartoon—Noah, Put the Cat Out, Tony Sarg.
Feature—Received Payment.
Five Acts of Vaudeville.

Superba Theatre—
Current Events — International News.
Novelty — Plain Grit, Reginald Denny, Universal-Northwest.
Comedy—Live Wires, Century.
Vocal—"Who Loves You Most. After All," tenor.
Feature—Her Night of Nights.
Next Week—Trimmed.

Grauman's Theatre—
Overture—"William Tell."
Current Events—Pathe News.
Specialty—Organ playing snatches from thirty old songs while illustrated with slides; contest for titles open to audience; prizes.
Novelty—Pathe Review.
Musical Act entitled—Twenty minutes in Gloria Swanson's Home, singers and dancers impersonating stars.
Feature—Our Leading Citizen.

Clune's Theatre—
Re-issue of Damaged Goods, being shown to men and women only at different hours, accompanied by lecture.

Symphony Theatre—
Grandman's Boy (ninth week).

Tally's Theatre—
Science or God (third week).

Rialto Theatre—
Overture—Medley.
Current Events Pathe News.
Musical—Trio singing "Georgette," "Dancin' Fool" and "Three o'Clock in the Morning," organ accompaniment.
Comedy—A Hickory Hick, Christie.
Feature—Nice People.

NEWARK

Brandford Theatre—
Overture — Wizard of the Nile, Herbert, Brandford Orchestra.
Current Events—Brandford Review of Events; Topics of the Day.
Added Attraction—The Man From Hell's River, Eva Novak and Wallace Reid.
Vocal—"Lantern of Love, Fisher. sung by Marie Kimball.
Feature—Her Mad Bargain, Anita Stewart, First National.

Rialto Theatre—
Current Events—Rialto Review of Events.
Feature — Gas, Oil and Water. Charles Ray.
Novelty—Topics of the Day.
Added Attraction — Island Wives Corinne Griffith, Vitagraph.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Our Leading Citizen—
Sincere, true to life feature with good comedy and excellent cast. Good business getter. (Middle West.)

Great picture which sure did draw the crowds. (West.)

The Ordeal—
A fair picture. Business good, helped by weather. (East.)

Good picture with good business resulting. (West.)

The Woman Who Walked Alone—
Did a good business. Played to well filled houses for a week's run. (Middle West.)

Previously reported. Business as good as could be expected. (East.)

Across the Continent—
A snappy picture. Probably Reid's best auto yarn. Pulled big houses for week. (Middle West.)

Good picture but hasn't the laughs one usually gets out of the usual Wallie Reid picture. Business fair. (East.)

The Green Temptation—
Good picture. Good business. (East.)

The Bachelor Daddy—
Best Meighan picture we have shown. Patrons went wild over it. Business immense. (East.)

The Cradle—
Good and satisfying picture but business off. (East.)

It takes a stronger picture than this one to bring them in during the warm weather. (East.)

The Heart Specialist—
Poor picture. Business bad. (East.)

The Man From Home—
Held them out with this one. Pleased everybody and proved good box office attraction. (Middle West.)

One Glorious Day—
A real hot weather special. Did excellently and proved very popular. (Middle West.)

The Man Unconquerable—
Good summer entertainment. Drew average houses. (Middle West.)

Midnight—
Very good. (Middle West.)



At the Moon, Omaha, "The Trap" was advertised in this way.



The "Grand" of Pittsburgh uses contrasting types accentuating the different offered with the feature "Sonny"

Carmen—
Very good in its shortened form. (Middle West.)

Over the Border—
Mediocre story, but carried by scenery. Fair business. (East.)

FIRST NATIONAL

Crossroads of New York—
Outrivals "Suzanna." Went over big despite warm weather. (Middle West.)

Light comedy that pleased for summer entertainment. No great dramatic value. Fairly good business. (Middle West.)

Trouble—
Good Coogan feature. Played to good business. (Middle West.)

Better than "The Kid" and more appealing than "My Boy" is general comment. Drew good crowds during entire week. (Middle West.)

Sonny—
Went across in first class style. Barthelmess is very popular. (Middle West.)

The Cup of Life—
Patrons liked this one and the attendance for the week was unusually good. (Middle West.)

The Infidel—
Fair picture. Our patrons seemed neutral about it, neither enthusiastic nor critical. However, it didn't do any special business. (Middle West.)

GOLDWYN

Come on Over—
Went over good. Played to large attendance and won the approval of all patrons. (Middle West.)

Yellow Men and Gold—
Lurid melodrama, nothing distinctive. Business fair. (East.)

From the Ground Up—
Good Tom Moore picture. Fair business. (Middle West.)

Mr. Barnes of New York—
Moderately entertaining show. Poor business. (Middle West.)

FOX

The Last Trail—
Better than average of its kind. Business fair despite the weather. (Middle West.)

Very Truly Yours—
Ordinary stuff for Shirley Mason. (Middle West.)

Men of Zanzibar—
A good action picture which did very good at the box office. (East.)

The Broadway Peacock—
Pearl White is a Missouri product. Hence the picture did a lively business for the week. (Middle West.)

Footfalls—
Well advertised and went over better than most shows at this time of the year Good acting, gripping tale. (Middle West.)

The Yellow Stain—
Gilbert has a certain following here that enjoys his work. Did very well everything considered. (Middle West.)

METRO

Turn to the Right—
A feature built on a favored American theme which went over to fair business. (East.)

The Conquering Power—
Rodolph Valentino of course takes good in our section, but the picture itself was not also good. (East.)

Seeing's Believing—
Fair picture. Fair business. (East.)

AMERICAN RELEASING

Sisters—
Immensely good. Our patrons more than liked it and the attendance was very good. (East.)

A good picture and an average box office value. (Middle West.)

My Old Kentuky Home—
Good sentimental picture. Pulled ordinary houses for one week. (Middle West.)

Cardigan—
Satisfactory. (Middle West.)

SELZNICK

Evidence—
Better than the usual Hammerstein feature. Average box office attraction. (Middle West.)

Love's Masquerade—
Conway Tearle not well enough known to bring them in strong, but this one went over to satisfactory business. (East.)

HODKINSON

Jane Eyre—
A first-class picturization of the novel. Fine box office attraction. (Middle West.)

French Heels—
Mediocre picture. Fair business. (East.)

UNITED ARTISTS

Orphans of the Storm—
Great feature shown first time at popular prices. Proved big box office success. (Middle West.)

Disraeli—
Picture was praised by some of the patrons and criticized by others. As a drawing card it wasn't there. (East.)

UNIVERSAL

Delicious Little Devil—
Business extremely good. Picture is old enough to be new. Patrons were satisfied. (East.)

A wonderful hit. Mae Murray and Valentino co-starred, brought people who had never been in the theatre. Jammed all week. Going to hold it over a second week. (Middle West.)

PATHE

The Real Adventure—
Fair picture. Fair business. (East.)

VITAGRAPH

My Wild Irish Rose—
Not much of a picture but it played to good business. (Middle West.)

FILM BOOKING OFFICES

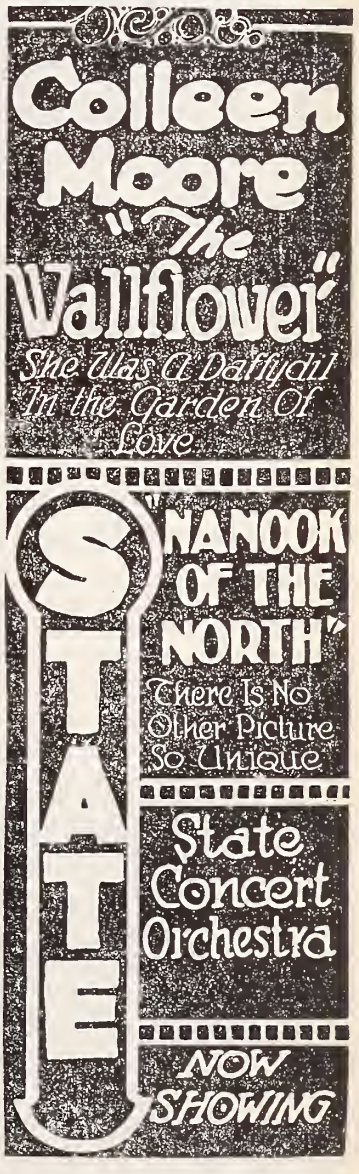
The Vermillion Pencil—
A good entertainment. Patrons like Hayakawa and his pictures draw well. (Middle West.)

STATE RIGHTS

Her Night of Nights—
Fair picture with fair business. (West.)

Schooldays—
Very disappointing. Patrons didn't care for it and business was not as good as the picture should have done. (East.)

The Night Riders—
A very good picture, plenty of pep and action. Patrons liked it. (East.)



Well balanced advertising for a double feature program, State theatre, Minneapolis, showing "The Wallflower" and "Nanook of the North."

Exhibitors' Service Bureau—Pages 350-356

Conducted by J. S. DICKERSON



Top cut—Lobby front on "Way Down East" used by the Saenger theatre, Monroe, Ala. Bottom cut—Illustrating an atmospheric prologue presented for the feature during its run at the Saneger

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

R. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan. Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

R. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Brauham. Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

F. A. Partington. Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene M. Roth, California theatre, San Francisco.

Sidney Granman, Granman's theatre, Los Angeles. Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Helpful Service

The BOOKING GUIDE was issued for the purpose of giving practical aid in the selection and exploitation of pictures.

It is accomplishing that purpose for thousands of theatre-owners.

Two new departments are introduced in the latest edition.

The Theatre Equipment Section points out valuable suggestions regarding construction, lighting, projection and accessory problems.

The Weekly Booking Chart is a handily arranged calendar for play date records.

These two departments will be permanent features in future editions and they will be greatly enlarged.

Herbert J. Thateher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



Lobby display and ballyhoo on "Thunderclap," provided for the Liberty theatre, Bartlesville, Oklahoma, by manager W. L. Berryman

Seattle Theatre Exploits "Black Bag" With Ballyhoo

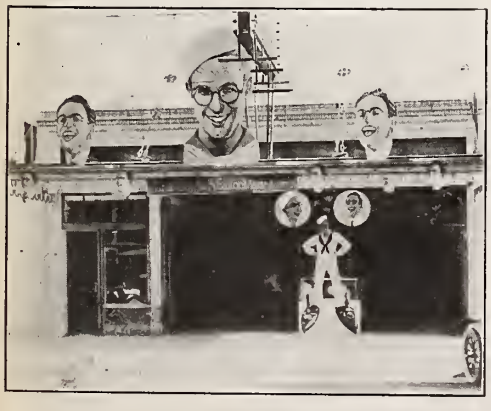
Black bags were used to good advantage in the exploitation of the Columbia theatre, Seattle, Wash., recently, when that house played "The Black Bag."

The opening day of the photoplay, a character dressed to resemble Herbert Rawlinson, carrying a small black bag, walked up and down the streets of the city, and the first person to accost him and escort him to the theatre office was awarded a cash prize by the management. The stunt was well played up in the papers, and received a good share of attention.

The lobby front of the Columbia was decorated in black and white, and a large black bag resting upon white velvet was displayed in the center of the lobby. From the bag protruded diamond bar pins, necklaces, jewels and rings set with precious stones; pearl necklaces and other flashy articles of jewelry that caught the public eye immediately.

Small black bags were hung all around the edges and borders of the lobby and box office, and the door panels and sides of the lobby were decorated with colored stills from the photoplay, all mounted upon black backgrounds cut in the shape of bags.

Several of the leather goods stores in the city tied up with the Columbia in their window displays of bags and scenes from the attraction.



Cut-outs of Lloyd used to decorate the lobby of the Capitol theatre, Oklahoma City, Okla., during the run of "The Sailor Made Man"

Lobby Display on "No Woman Knows" Attractive

THE accompanying cut shows the lobby display for "No Woman Knows" which Manager S. M. Brooks of the Royal theatre, Little Rock, Ark., under the direction of George Watters, built recently. Mr. Brooks paneled in his box office to represent a book which carried the title of the book, the author's name and some high points in the picture. Cards were displayed in the lobby with large red question marks and the title of the picture in the background, also several cut-outs of actual scenes.



Decorations for "Over the Border," arranged by J. B. Carroll, manager of the Imperial theatre, Asheville, N. C.

Uses the Sea Captain of "My Boy" as Ballyhoo

The Garden Theatre, Battle Creek, Mich. had run "Peck's Bad Boy" the exploitation for which centered around a Jackie Coogan contest and other angles of the young star's daily habits and personal characteristics. Along came "My Boy" and the manager of the Garden, determined to give his patrons a change of program, selected the old sea captain as a picturesque figure to vary the street menu for a score of Jackie impersonators.

An old salt was found who dressed up to resemble the captain and gave out cards advertising the picture. It pays, in exploitation, to remember that variety is as desirable on the street as on the screen.

Cooperative Advertising Alters Paper's Policy

The heretofore inaccessible Barrie Examiner was annexed for the run of "Fool's Paradise" at the Opera House, Barrie, Ontario, when Manager John Powell tied up with five merchants for cooperative ads.

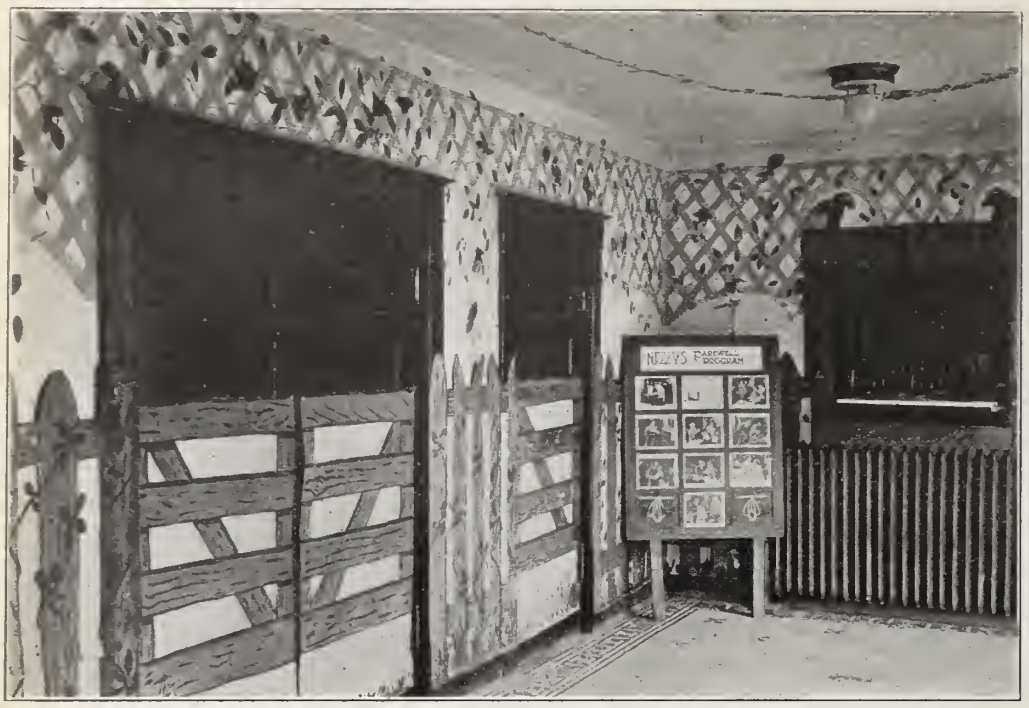
With the aid of Leon Bamberger, Paramount Exploiteer for Canada, these ads were laid out on a single page. The text of each contained both title of the picture and the name of one of the featured players. There were also several hidden names in the ads which entitled the owners to free tickets. So appreciative was the paper of this revenue, that they gave a whole page to "Fool's Paradise" publicity.

Special Overture Compiled for "School Days" Showing

Paul Maiss, organist at the Superba theatre, San Diego, Cal., for the week's showing of "School Days," played a specially arranged overture which met with popular approval. In his arrangement Mr. Maiss started off with the old song, "School Days," then gave the school bell calling the children in from play, followed by the salute to the flag, with the bugle sounding. The children were then supposed to follow with the singing of "America," and other familiar airs. For the closing portion of the overture he gave "Home Sweet Home."



The ticket booth of the Rialto theatre, Augusta, Ga., dressed for "Pay Day"



Lobby arrangement for the Linwood theatre, Tarkio, Mo., with the season's closing attraction "The Old Nest"

Snow Lobby Makes Chickasha Fans Want to See "Over the Border"

A "snow" lobby display was an effective part of the exploitation which Manager Clayton Tunstill of the Rialto theatre, Chickasha, Okla., used in putting over "Over the Border."

By means of cotton, imitation snow, some Epson salts and beer, the entire lobby was frosted over and looked as if a snow storm had recently hit it. Local merchants in Chickasha loaned the theatre management two wild cats and a fox. Of course, these were stuffed animals, but the effect that they gave made the whole display look very real. A live opossum was chained to the post telling of the dividing line between the United States and Canada. This live animal in the lobby caused considerable comment from everyone who passed the theatre.

Large bags of imitation snow were hidden from view above the marquise and at intervals would open, causing snow to flake down in front of the lobby.

Striking Window Display for "Fools First"

ONE of the most striking window displays ever seen, reproduced an entire block of a prosperous business section in Dallas featuring the new Hope Theatre which was playing "Fools First" at the time. A miniature outline of sky-scrapers and office buildings stared at the spectator who looked through the window into what was only the bottom floor of one of these skyscrapers.

At the right end of the display was the Hope Theatre with the sign of "Fools First." Before its doors, opening a hospitable invitation to all Dallas, automobiles passed by in miniature and a street car of diminutive proportions chugged along without bothering about fares.

The back drop constituted a sky line. The entire display was an artistic and daring conception that won interest by its boldness and accuracy.

Trolley Fare Boost Tied Up With "Foolish Wives" Campaign

One of the most unusual tie-up arrangements ever noted in Canada was that which Manager T. Logan of the Allen Theatre, London, Ontario, conducted along with various local bicycle dealers of the city. The hook-up was held in conjunction with the presentation of "Foolish Wives" at the theatre and following the decision of the London Street Railway Company to double trolley fares. The features of the tie-up included the publication of a two-page combination spread in the London Free Press and the display of about 40 new bicycles in the lobby of the theatre along with appropriate signs. London is a great cycling centre and the stunt went over well.

One page of the double-page spread in the newspaper carried reading matter referring to the special production. The second page carried a sweep line and reading matter of an appropriate nature which drew attention to the economy and general utility of the bicycle in view of greatly increased street car fares. The flare heading on the second page read:—"Foolish Wives who still pack dinner pails and lunches and allow their husbands to pay out $62.40 per year in car fares when $50 buys a bicycle." The same theme was emphasized in a half-page advertisement by local bicycle establishments. The one page told of the realism of the picture while the other announced that the "bicycle is the solution to your transportation problems."

Picture Page Editor Interviews Von Stroheim by Telephone

A long distance 'phone conversation with Von Stroheim pepped up the showing of "Foolish Wives" for Manager Burke of the Palace Theatre, Fort Worth, Texas. Arrangements were made in advance with the Universal Studios in California and at 1 P. M. on the day of opening, Von Stroheim was put on the wire and interviewed by Mabel Clark, picture page editor of the Fort Worth Daily Record. The novelty created much interest and the newspaper was generous with free space on the stunt.



Two window displays on "Nanook of the North" arranged for the recent showing at the Capitol theatre, New York



Lobby arrangement employed by the Liberty theatre, Yakima, Washington, offering "Smilin' Through," the feature attraction

Tremendous Campaign Rouses New York

Big Drive for Broadway Run on "In the Name of the Law"

"In the Name of the Law" was ushered into its pre-season run at the George M. Cohan theatre, New York, with an exploitation campaign which proved to be one of the most thorough and extensive ever used in connection with a Broadway run. The entire drive was the work of Nat G. Rothstein, advertising and publicity director of F. B. O.

For a week before the showing all passersby in the Times Square district were told of the coming attraction by means of a huge sign which was erected after special permission was obtained from the city officials, just north of the Times Building, in Times Square. One side of this sign announced the picture's opening and the reverse carried an eye-catching line of selling talk.

The campaign also included banners hung across many of the main streets of Manhattan and the Bronx.

Permission was obtained for stringing banners in places which have not carried advertising of any nature since the Liberty Loan drives of war times.

One of the many street stunts arranged in behalf of the picture consisted of a large touring car manned by a cameraman, an actor dressed as a policeman, and a girl. The auto carried a sign reading: "Scenes being retaken for 'In the Name of the Law,' at the George M. Cohan theatre." Wall-street and lower Broadway, the theatrical district and uptown neighborhoods were invaded by this car with the occupants stopping every few blocks to enact a dramatic scene while the cameraman turned his crank from inside the car. The stunt, which was staged a few days before the run and which will be continued during the engagement, attracted considerable attention and brought the picture to the attention of thousands.

A direct mail campaign was carried on on a big scale. In all thirty-one thousand letters were mailed to individuals in the metropolitan district. A letter reached every O'Hara family (the name of the family in the photoplay) and various trade professions were circularized. Special nights at the Cohan theatre have been designated "lawyers' night," "doctors' night," and so forth.

On the day preceding the opening, four huge auto buses, filled to overflowing with lusty-voiced newsboys, awoke New York to the fact that "In the Name of the Law" was soon to be presented at the Cohan theatre. These youngsters each carried a bundle of The Midnight Star, a miniature newspaper which was printed by the F. B. O. exploitation forces as an exploitation novelty. Made up with as much care as a big daily, its headlines compelled attention. The sightseeing buses covered the entire city, leaving a newsboy every few blocks to distribute his papers. As approximately 250 boys were crowded into the big cars, practically every neighborhood saw many copies of The Midnight Star before the day had passed.

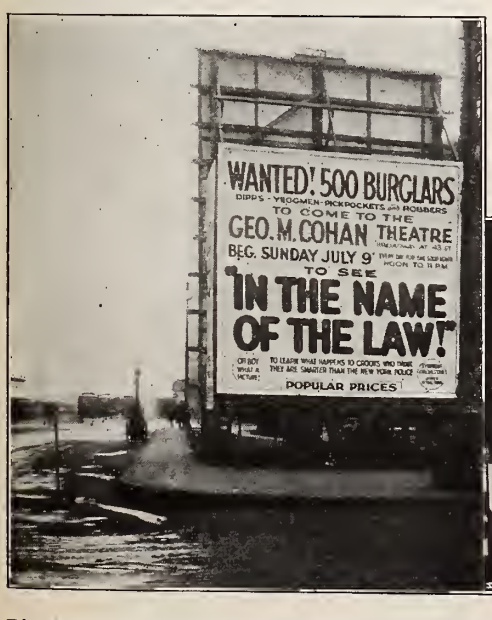
"The Enquiry Reporter" was used to good advantage by Mr. Rothstein and his staff. Two young men, with a band on their arm explaining their mission, patroled Broadway, acting as walking and talking twenty-four sheets. Their questions, which were always listened to with interest, apprised hundreds of people in this personal manner of "In the Name of the Law."

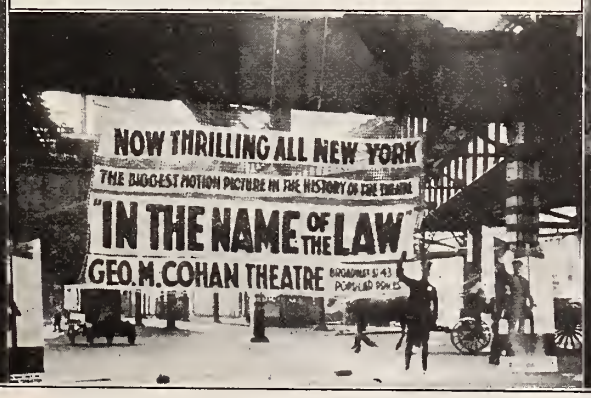
Special efforts were made to obtain advantageous window displays and "In the Name of the Law" placards were displayed in more than five hundred shop windows. Tie-ups were arranged with the Beck-Hazzard Shoe Company and the Remington Typewriter Company, the latter tie-up being effective nationally. In all of these window cards the pictorial theme—the policeman with raised hand—was used throughout.

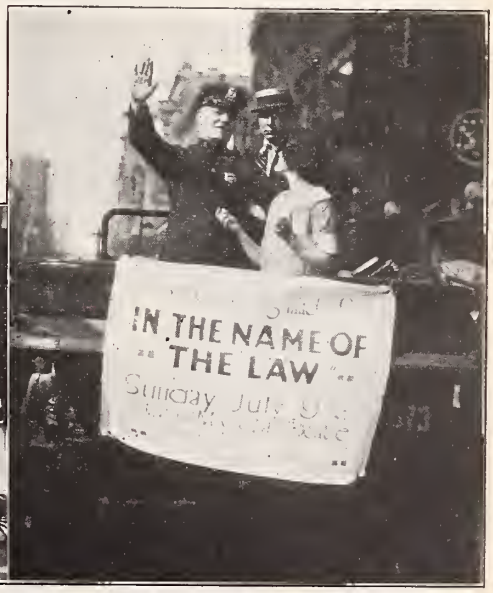
Improvised Lanterns Make Favorable Impression

Improvised lanterns made of window cards for "Over the Hill" and "Queen of Sheba" were used to great advantage by the management of the Egypt theatre, Fort Worth, Tex., during runs of these productions.

By using four window cards the lettering on which had been cut out, shaping them into box formation, and touching them off with paper tassel work, a unique lantern was obtained. Electric bulbs were placed within, and the light shone out through the apertures of the letters. These lanterns were hung in windows and at street corners about Fort Worth, and attracted much attention.







Photographic reproduction of some of the exploitation being used for the presentation of "In the Name of the Law," at the George M. Cohan theatre, New York



Attractive front of Columbia theatre, Seattle, Wash., designed by Manager John Stille and used in connection with premier of picture, "The Prodigal Judge"

Another "Snow" Lobby Display Finds Favor

In exploiting "Broken Silence," Manager J. B. Robertson of the Palace theatre, Fort Smith, Ark., arranged a most attracttive "snow" lobby display. All the photo frames were hung with cotton sprinkled with imitation snow. Two small cedar trees were placed in the center of the lobby, which were also camouflaged to represent scenes from the far north. The upper portion of the lobby was covered with white cloth painted so as to give a bleak northern atmosphere. Imitation icicles hung from this canopy and also decorated the sides of the lobby. In the center of the display was a 200 pound cake of ice, with photographs of scenes from the picture frozen in the ice. This stunt alone created considerable attention, since it was so unusual to see a photograph in a chunk of ice.

A local ice factory worked up the display and took charge of the ice.



"Green Temptation" lobby display, for which George W. Keys, manager of the Majestic theatre, Johnson City, Tenn., stands sponsor

New England Women in Discussion of Clothes

An essay contest on "What the Women Will Wear" has been started throughout the entire Black Circuit in New England to advertise "Beauty's Worth."

A Marion Davies doll secured by the exhibitor at reasonable price from Cosmopolitan is the prize. The stunt has been put into effect by John P. McConville, Paramount Exploiteer, Lee Rhodenizer and Percy Maxon, of the Black publicity staff. The three exploitation men came into Concord, N. H., recently and tied up with the Patriot, the town's leading newspaper which sponsored the contest. Nearly 100 essays were received.

The three exploitation men ran similar contests in Brockton, for the Rialto Theatre and for the Taunton Theatre, Taunton, Mass.

Punch and Judy Show As "Green Temptation" Exploitation

A fine drawing card on "The Green Temptation" was a Punch and Judy show worked in the lobby by Manager Robinson of the Palace Theatre, Fort Smith, Ark. A big shadow box draped in velvet, was built at the edge of the sidewalk, with a narrow opening across and just over the heads of passers-by. Rag dolls were mounted on a stick and were fine resemblances to Punch and Judy. These danced and bowed across the opening, to the accompaniment of a squeaky tin horn, sounding much like a ventriloquist. In addition, the lobby floor was painted with green chalk, and 1,000 green cards were mailed "For Men Only."

Calvert's "Smilin' Through" Well Balanced and Pleasing

One of the most pleasing and well balanced programs ever arranged in connection with "Smilin' Through" was presented by the Capitol theatre, St. Paul. The stage was done over to give the English garden effect with vines, trellises and arbor benches. A company of six rendered the following extracts from "Maytime," with Marion Crary and Katherine Lowe featured: "Go Away, Girls;" "Road to Paradise," "Gypsy Song," "Dancing Will Keep You Young" and "Will You Remember."

Lowell V. Calvert, master of ceremonies for such functions, arranged the presentation.



Decorations for "The Worldly Madonna" done by G. M. Phillips, manager of the Rialto theatre, Atlanta, Ga.



"Cross Roads of New York" lobby display originated by Miller's theatre, Los Angeles. Note the miniature train and the automobile at the "cross roads"

Parkway Theatre Has Attractive Summer Settings

One of the most attractive summer stage settings ever put on at a Baltimore theatre has been devised at the Parkway, one of the Whitehurst chain in the Maryland city, by House Manager Jefferson. Its background consists of a sky-blue drapery. About the stage are a dozen vases of large size, in which are kept dainty flowers which blend with the background.

The central feature is a prismatic fountain, which throws a mist-like spray perhaps 18 inches high. From the flies three 1,000 watt lights which shine upon the fountain through a color wheel. This is revolved by means of pulleys, and the effect is delightful.



Lobby display on "Wild Honey" used recently by W. F. Brock, manager of the Strand theatre, Knoxville, Tenn.

The town of Meriden, Conn., is reporter as enthusiastically following newspaper advertising for the Community Play House, which are made up of intimate heart-to-heart chats by Manager Ralph Thayer, whose method strikes Meriden readers as a distinct novelty.

For example, excerpt from one of the chats, which appears in medium type, surrounded with much white space:

"Today 'Her Husband's Trademark,' And my dear, after you have seen the gowns she wears, you can readily see why Gloria Swanson is called the best dressed woman on the screen."

This is an example of the worth-while suggestions offered by Claude Saunders, of the Paramount Exploitation Service, upon which exhibitors cash in to advantage.

Are You Prepared for the Fall Season?

Before you sign another contract better know how the pictures stack up.

Write today for

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

Everett Builds Excellent Lobby Front on "Peacock Alley"

A novelty lobby display for "Peacock Alley" is one of the latest exploitation accomplishments for J. H. Everett, manager of the Palace theatre, Maryville, Tenn.

An eight foot disc was made from compoboard. In the center was mounted a three sheet cut-out of the star. The entire disc was then painted in brilliant colors to represent peacock feathers radiating out from the center. Around the edge in delicate lettering was "Mae Murray in Peacock Alley." This was placed in the center of the lobby.

Three sheet cut-outs of peacocks were also made and touched up with an air brush.

Rialto Theatre, Denver, Ties-up with Ford Dealers

The Rialto theatre, Denver, staged a spectacular parade, in selling "Across the Continent," by calling together the ten Ford dealers of the city. This tie up was possible for A. G. Birsch, manager, because the Dent car which is used in the picture is a flivver. Each dealer pledged himself to provide twenty cars, drivers and girls as occupants. The theatre furnished a band and the Ford people and the theatre management went 50-50 on the painting and banner expenses.

Heading the parade was a tractor, pulling a trailer, carrying the band. Both vehicles carried banners advertising "Across the Continent." There was also another banner to the effect that Wallace Reid, for the first time, drives a flivver.

The theatre's share of the stunt, including the band and paper cost, was only $62.00.



Improvised scene that formed attractive decoration for the Queen theatre, Abilene, Texas, with "The Roof Tree," the current feature



Lobby display marked with simplicity, used when "Theodora" was the attraction at the Casino, Spokane, Wash.

Ogg Gives "Four Horsemen" Comprehensive Exploitation

When Manager E. C. Ogg of the Imperial theatre, South Pittsburg, Tenn., played "The Four Horsemen of the Apocalypse," he began his exploitation campaign by the use of his regular slides. This advertising was followed by more than average newspaper space and special text stories were secured.

To a great extent, he depended on outdoor methods of reaching his prospects, using one-sheets, three-sheets and six-sheets to post nearby towns, from which he hoped to draw patronage.

On almost every street in town the sidewalks were chalked with the title of the coming attraction, the day before opening.

Cooperative windows were also secured in advance and window cards were placed in the windows of a number of business houses.

In his lobby, Mr. Ogg used very effectively a cut-out of the 24-sheet.



Novelty poster used to exploit "Moran of the Lady Letty" at Scott's Opera House, Galt, Ontario

Pogo-Sticks Latest Exploitation Novelty

BOTH Pantage's Theatre, Minneapolis, and the Tower Theatre, St. Paul, got a rise out of the populace by a party of six boys dressed as clowns travelling on Pogo-Sticks.

The Pogo-Stick is a toy recently come into wide popularity. It consists of a long pole, foot pieces and a spring. The rider makes a jump on the pedals, which slide down and then spring up again—boy and all. It is good exercise and lots of fun.

The boys were dressed in outlandish clown costumes and were accompanied on the tour by a brass band. They also carried signs on them which read:

"We are Po-Going From Pantage's Theatre to the Tower Theatre to see "Fool's Paradise."



H. H. Russell, exploitation representative for Loew's Palace theatre, Memphis, Tenn., arranged this attractive window display for "The Four Horsemen"

June Brides See "Bride's Play" as Guests of Manager Hill

Issuing formal invitations to all the June brides of this year, Manager Dwight Hill of the Pickwick theatre in San Diego, Cal., secured some good publicity for the week's showing of "The Bride's Play." Mr. Hill secured his mailing list from the official records of the county clerk's office, and to the brides he sent passes, with a cordial note of invitation to see the picture. Any others who became brides after Mr. Hill got his list out were given the necessary credentials upon application at the box office.

Kennedy Decorates Marquee for "Foolish Wives" Showing

Manager Kennedy of Allen's theatre, Ottawa, recently gave his exploitation attentions to "Foolish Wives." One of the outdoor attractions for the feature was a marquee display which consisted of a huge spider's web with a monstrous spider which was lying in wait for a group of women, the latter being represented by cutouts from the posters. The moving part of the display was the spider which was shown crawling up and down the netting that represented the web.



Window display in connection with advertising of "Penrod," at the Strand, Syracuse, N. Y.

BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

"Voice from Minaret" Under Way

The past week saw the christening of two First National attractions—Joseph M. Schenck's "The Voice from the Minaret," starring Norma Talmadge, and B. P. Schulberg's "Money, Money, Money," featuring the beauteous Katherine MacDonald.

Coincident with the final editing, cutting and titling of "The Eternal Flame," Miss Talmadge's next release through First National, the filming of this star's much discussed "The Voice from the Minaret" got under way at the United Studios where three expansive stages will be utilized in the picturing of this colorful and romantic Oriental story.

Joseph M. Schenck is authority for the statement that Norma's next picture will cost in the neighborhood of $600,000. "The Voice from the Minaret" is from the play of the same name by Robert Hichens. As a stage play it created a furore in London, and the critics prophecy that it will provide Miss Talmadge with the most emotional and elastic role that she has yet essayed.

"The Kentucky Derby" in Editorial Stage

"The Kentucky Derby" has been finished. This Universal-Jewel dramatic spectacle on which King Baggot has been busy for eleven weeks has passed into the editorial stage.

Reginald Denny, Lillian Rich, Gertrude Astor, Walter McGrail, Lionel Belmore, Kingsley Benedict, Bert Woodruff, Bert Tracey, Emmett King and others enact the principal roles in an adapted form of Charles T. Dazey's oldtime stage success, "The Suburban." Benedict played the same role that he lived for nine and a half years on the American and European stages.

Season's Last Christie Due This Month

"Mile-a-Minute Mary," the last comedy of the Christie series of 1921-22, is released this month, completing the twenty-four which have been issued in the past year through Educational Exchanges. This comedy featuring Dorothy Devore, supported by Henry Murdock, has received favorable reviews in the trade and is said by Educational to be a fitting conclusion to the most popular series the Christie company has produced to date.

Christie and his aides have already started work on the new series which will also be distributed by Educational.

Metro Signs Star Directors

Beaumont, Vidor, Badger, Chautard Will Stage New Series of Pictures

IN accordance with its established policy of obtaining the best possible talent for the production of Metro pictures, four directors of renown have been signed by that organization to stage the new series of pictures at the Metro studios in Hollywood.

Harry Beaumont, King Vidor, Clarence Badger and Emile Chautard are four successful directors now occupying offices in the Metro administration building.

Beaumont has been a member of the Metro forces for a year, having directed Viola Dana in five of her most recent productions. He has been assigned to handle the megaphone again for Miss Dana's new series of pictures, and has started the filming of "Page Tim O'Brien," the little star's newest production.

King Vidor, who has been responsible for numerous successful pictures during the past few years and who has had his own producing company for some time, will direct the Metro film version of "Peg O' My Heart," the famous J. Hartley Manners stage play in which Laurette Taylor will star.

"Quincy Adams Sawyer," the widely read story from the pen of Charles Felton Pidgin, will be Clarence Badger's first picture for Metro. This will be a Metro-S-L Special production, to be played by an all star cast.

Emile Chautard will direct the first of the Special Stories Series, "Country Love," in which Billie Dove heads a distinguished cast.

Tearle Engaged by Selznick

Popular Star Will Make Two Big Specials During Coming Season

CLOSE on the heels of the announcement by Lewis J. Selznick, President of Select Pictures Corp., that the producing units regularly contributing to the Select output had abandoned the restricted "star" plan and would in the future produce pictures using story, star, and production value entirely at the discretion of the producer, comes another announcement that Conway Tearle has been engaged by Selznick Pictures Corporation to appear in two big Selznick specials during the coming season.

Myron Selznick, President of Selznick Pictures Corporation, completed arrangements with Tearle at the New York offices of the company a few days ago and signed him on the dotted line.

Until other members of the casts which will include Tearle are definitely engaged, President Selznick is withholding information as to the specials in which Tearle will appear. It is definitely announced however,

Maloney in Western Series

Pathe Announces Signing Contract With Star for Two-Reel Features

"THE Range Rider Series," a succession of two-reel Western features starring Leo D. Maloney, have been accepted for distribution by Pathe. General Manager Elmer Pearson announces the signing of a contract to that effect, releases to be one every two weeks beginning early in the Fall.

Pathe declares this new product superior to the successful "Santa Fe Mac" series, which established Maloney in public favor as a most magnetic and picturesque figure of his spirited, hard-riding type that has appeared on the picture screen. "The Range Rider Series" are described as clean dramas of effective craftsmanship and pervaded with the quickened inspiration of all outdoors, the rugged natural settings being remarkable for beauty and perfection of photography.

Pictures of this type and length are known to have gained enormously in popularity through the record made by Tom Satschi in the long series of two-reelers distributed by Pathe. Maloney is declared to add to similar presentations of realistic Western life a youthful and electric personality and dare-devil horsemanship that are irresistible. He is

New Style Press Books for Paramount

With the issuance of the press sheet on Marion Davies in the Cosmopolitan production, "The Young Diana," which is scheduled for release August 7, Paramount has inaugurated a new style in its press books. From now on, the book on each production will be of full newspaper size, printed in newspaper style on a fine, heavy grade of news stock.

This new press book or "Paramount Press Sheet," as it is called, is the result of many requests from exhibitors and theatre advertising managers for a simpler and more easily handled sheet than the book form afforded.

The usual size of the sheet will be four pages, and in the case of some of the super-specials this will be enlarged to eight.

Fashion Show Features "Little Wildcat"

A Fashion Show will be a feature of Alice Calhoun's new picture, "Little Wildcat."

Miss Peggy Hamilton fashion dictator of the Coast, and rotogravure fashion editress of the *Los Angeles Times,* was engaged for this picture, together with her trained models, for the interiors showing the fashionable shops.

The introduction of Miss Hamilton's well trained models, and her own expert knowledge of dress, adds immeasurably, both to the realism, and to the interest in the experiment.

Miss Calhoun has completed what is confidently expected to be her best picture in "Little Wildcat," and in the process has displayed great versatility.

Selznick Stars Guests of L. A. C. of C.

The ever energetic Los Angeles Chamber of Commerce is leaving nothing undone to convince the motion picture people that California is the only place for them to work. Their latest effort is one of actual entertainment for the film workers. In this they have the co-operation of the many surrounding resorts.

Last week an invitation was extended to the members of the Selznick West Coast Studios to visit Catalina Island for some fishing. Owen Moore, Kathryn Perry, Vic Heerman and Eddie Sturgis took advantage of the opportunity and as a result have been completely won over to California's side of the motion picture argument. At least until a new theatrical season opens on Broadway.



Evelyn Greeley, co-starring with Carlyle Blackwell in "Bulldog Drummond," releasing arrangements to be handled through Producers' Security Corp.

Rothstein's N.Y. Campaign

Great Exploitation Introduces "In the Name of the Law" in Big City

"IN THE NAME OF THE LAW" had been introduced to the New York public by an exploitation campaign staged by Nat G. Rothstein that has seldom been equalled in the motion picture history of the metropolis. Its opening at noon on a hot Sunday proved that the campaign was as efficacious as it was big. This is in spite of the fact that the George M. Cohan theatre is new to pictures and that the advance advertising was concentrated, starting only a few weeks before the opening.

It is the belief of the Film Booking Offices of America, which will release this picture in the early fall as a special, that this production has already proven its exploitation values. Exploitations of a most startling nature preceded the showing. Unprecedented in the history of motion pictures, a huge sign was erected by Mr. Rothstein in the heart of the theatrical district, at the north end of the Times Building. This is the most coveted advertising spot in all New York and has only been used for advertising purposes to aid such drives as the Liberty Loans and Red Cross drives. Banners were stretched across many of the important streets of Manhattan and the Bronx and a variety of street ballyhoos were used.

"We are, of course, intensely gratified by the showing made by our picture at its world's premiere," said Mr. Schnitzer, vice president of F. B. O. in discussing the picture. "It is living up to all of our hopes, both as regards to its adaptibility to exploitation and as to its entertainment value. We know that even such exploitation as Mr. Rothstein has given 'In the Name of the Law' will not carry a mediocre picture, and the fact that we overcame the terrific obstacle of hot weather during the entire day and followed up with an excellent business on Monday and Tuesday assures us that we have a picture of real entertainment value.

"We confidently expect 'In the Name of the Law,' to continue its big business during the entire New York engagement."



Johnnie Walker, new R-C star, whose first picture for release through Film Booking Offices of America is "My Dad," to be issued July 23.

Larry Weber Is Again Active in Game

Keen comment in film circles was created by the recent announcement of the renewed interest in film affairs exhibited by L. Lawrence Weber when he and his associate Bobby North signed Director Will Nigh for a series of super specials for the independent market.

The negotiations with Will Nigh bring Weber once again to the foreground of filmdom. This aggressive promoter and Producer holds a rare place in film annals. He flashed to the fore years back when the industry was cutting teeth with the introduction of Olga Pterova for the first time in pictures. Weber carved another niche in picture history when he organized Metro and shaped its policies as one of the original Board of Directors. He showed his genius in cutting new paths when he appeared with the super screen presentation of "The Passing of the Third Floor Back" with Sir Johnson Forbes Robertson in his original role. The pioneer producer then followed with another sensation—"Raffles" with John Barrymore in the title role.

Wally Reid Finishes "Ghost Breaker"

Wallace Reid has finished his work in "The Ghost Breaker," his latest for Paramount, directed by Alfred Green, and after a three-day rest began work the latter part of last week in William de Mille's production of "Clarence," in which he is co-featured with Agnes Ayres and May McAvoy.

The star's last few days of work in the first named picture were very strenuous, due to an almost continuous succession of fight scenes with twelve men in heavy armor in an old Spanish castle setting.

"The Storm" B'way Hit

Universal Jewel Is Well Exploited and Gives Promise of Great Run

"THE STORM," Universal-Jewel's adaptation of Langdon McCormick's stage success, is the sensation of New York, according to Andrew J. Cobe, manager of the Shubert Central theatre, where the picture is now in the second week of its phenomenal run.

The unsurpassed manner in which this film thriller is standing up despite most unfavorable weather conditions, strong counter attractions and other obstacles is due in a large part to the forceful presentation arranged by Cobe, the remarkable mechanical effects installed by McCormick, and a forceful exploitation campaign engineered by Marc Lachmann, Universal exploiteer.

The lobby contains many unusual effects in the way of novelties and innovations devised by the Universal's Exploitation Department.

Several realistic transparencies showing the scorching flames flashing through the huge trees of the forest, with dense clouds of smoke arising from the blazing timber, furnish continual movement and attract and hold the interest of the spectator. Artistically framed oil paintings of punch scenes are shown from the production and colored portraits in oil of three featured players, House Peters, Virginia Valli and Matt Moore.

Ask "Grandma's Boy" Dates

Exhibitors Ask Earliest Bookings Possible for Harold Lloyd Feature

WITH the time officially set for the national release of the Harold Lloyd-Associated Exhibitors feature, produced by Hal Roach, "Grandma's Boy," still nearly two months away, leading exhibitors throughout the coutry are clamoring for bookings at the earliest dates possible to secure. Arthur S. Kane, president of Associated, annnounced this week a long list of engagements entered for well known theatres, and these are declared to represent only a comparatively small part of the nation-wide demand.

Several cities on the Pacific cost and a few in the Rocky mountain district will have their first view of "Grandma's Boy" in the next few weeks, Harold Lloyd's first five parts feature seeming to vie with summer resort weather as an attraction in these favored localities. Only in the case of such tourist Meccas are departures being made from the decision fixing September as the release month.

July 9th saw the start of a run of indefinite length in San Francisco. The Golden Gate city is filled with convention visitors this summer and M. L. Markowitz, owner of the Strand, explains his booking of "Grandma's Boy" in the statement that he considered it a patriotic civic duty to bag the very best attraction obtainable. M. Naify of the T. & D. Jr. Enterprises has procured the picture for the Goddard Theatre, Sacramento, one of the finest houses in the California capital.

"Nanook of the North" Wins Critics' Praise

Less than three weeks after the release of "Nanook of the North," exhibitors, patrons and reviewers in widely separated sections of the United States were united in pronouncing the unique Pathe special Eskimo feature among the greatest productions ever screened.

In "Judge," issue of July 8, Heywood Broun, wrote:

"Go North, young picture men, Go North!" and continued with such expressions as these:

"'Nanook of the North' and his family act their own story before the camera of Robert J. Flaherty, up where the seals and the walruses come from, and so unversed are they all in the art of motion picture acting that every move they make is beautiful, exciting and eloquent."

Feet Only Are Shown in This Picture

An amusing screen novelty, described as a "novelette, bound in leather," is "Feet—Her's 'N His'n," the outstanding feature of Pathe Review No. 165, which has been scheduled for release the week of July 23rd.

The subject shows a romance with two pairs of feet—masculine and feminine—playing the leading roles and expressing all the necessary emotions for a love affair. The camera only records the feet and ankles of the two leading characters, showing the masculine pair waiting for the feminine ones to appear, the quarrel, the separation, the reunion, and finally the wedding.

"To Have and to Hold" Nears Completion

George Fitzmaurice has practically finished the studio and location work on his production for Paramount, "To Have and To Hold," adapted by Ouida Bergere from Mary Johnston's famous novel and the film will soon be ready for the cutting room.

Betty Compton and Bert Lytell are co-starred in this picturization of the story.

Scenes Under Water in "Monte Cristo"

UNDERWATER scenes are an interesting feature of the new William Fox super-production "Monte Christo," adapted from the famous novel by Alexandre Dumas and constituting one of the big specials listed by Fox for the season of 1922-23.

Few scenes of this character have been used as a sequence or part of a dramatic narrative. Readers of the great novel will recall the sensational escape of Edmond Dantes from the Chateau d'If; how, after twenty years imprisonment, he sews himself in a sack, is thrown into the sea as dead, rips himself free from the bag and makes his way to the island of concealed treasure.

As this episode forms one of the most dramatic and thrilling moments of the play, the introduction of underwater photography, showing every incident as pictured by Dumas, was first considered a risk because of the danger which lies in the usual methods of such filming.

However, the feat was successfully accomplished, mainly because John Gilbert, playing Dantes, is an expert swimmer and diver, and was able, therefore, to lend dramatic truth to the performance, which a double would have been unable to do.

"Forest Fire" Declared Hair Raiser

"The Forest Fire," the second episode of the new Pathe serial, "The Timber Queen," starring Ruth Roland, is one of the most spectacular and thrilling chapters ever seen in a serial according to the Pathe office. The episode has been scheduled by Pathe for release the week of July 23rd.

The current chapter shows Bruce Gordon swinging out over a gulch on a rope and rescuing Ruth from a runaway freight car. The climax occurs with the forest fire, showing giant trees in flames, and finally, Ruth Roland trapped in her burning home and escaping by climbing to the roof and jumping to a tall tree.

"Bull Dog Drummond" Is Being Filmed

"Bull Dog Drummond" the melodramatic success which ran all last season in the Knickerbocker Theatre, New York, is being filmed. This important announcement came from Producers Security Corporation which will handle the releasing arrangements in America.

Evelyn Greeley and Carlyle Blackwell are cast for the leading roles and the direction is by Oscar Apfel. The trio of stars sailed for Holland several weeks ago where the interiors are being made and the company will then go to England to film the exteriors on the exact locale of the story.



Scene from "Bucking Broadway," an Educational-Christie Comedy.



Scene from "Cold Feet," an Educational-Christie Comedy.

Christie Studio Speeds Up

Full Steam Ordered on 20 Comedies Under Agreement with Educational

THE wheels are turning faster at the Christie Studio, and they will soon be going at full speed on the pictures scheduled under the new 1922-1923 agreement between Christie and Educational Film Exchanges, Inc., which calls for twenty instead of the accustomed twenty-four Christie Comedies, but each of which is to be a bigger comedy production.

Camera work was started several days ago with one of the Christie Comedy companies, under the personal direction of Al Christie, almost immediately after he and the production manager, H. D. Edwards, returned from their vacation trip to Europe. Christie had previously ordered the principals to be ready for work and the sets constructed, and no time was lost in getting the cameras going. The picture will be a horse racing story with Dorothy Devore and George Stewart in the leading roles.

Although Stewart, who is a brother of Anita Stewart, was engaged by Christie some time ago, this will be his first picture, as Christie has been waiting for the opportune time for this young actor to make his comedy debut.

Christie's other directors, William Beaudine, Harold Beaudine and Scott Sidney, will all be making new pictures within a few days. William Beaudine has recently completed a Bobby Vernon picture, "Pardon My Glove," and Sidney has finished "The Son of a Sheik," featuring Neal Burns.

These two pictures will start the 1922-23 Christie Comedy series, with the first release about the first of September, only a few weeks after the last of the present series, "Mile a Minute Mary."

Neal Burns, Dorothy Devore, Bobby Vernon, Vera Steadman, George Stewart and Charlotte Stevens are scheduled to play the leading parts in most of the comedies of the new series.

Strand Books Fox Specials

Broadway Runs Are Assured for "The Fast Mail" and "A Fool There Was"

FOX FILM CORPORATION announces the consummation of negotiations whereby a number of its special productions for the season of 1922-23 will be given Broadway runs at the Strand theatre, New York. The first two will be "The Fast Mail," booked for the week of July 9, and "A Fool There Was," for the week of July 16. Further stipulations of the deal provide for the showing of the pictures at the Brooklyn Strand following in each instance the engagement at the Manhattan house.

This is the first time in the history of the Strand that full length Fox productions will be shown there. Heretofore the Strand program has contained Fox features of the shorter lengths, including Fox News, all comedies and many educational subjects.

"The Fast Mail," the first of the series to be presented, is an adaptation from the famous stage melodrama of that name which has entertained thousands of theatregoers for many years. Lincoln J. Carter, celebrated as the "father of the American melodrama," is the author of the story and will attend the opening of the production at the Strand. "The Fast Mail" is melodrama of the supreme type, and the fact that it has been booked by one of Broadway's leading theatres indicates clearly the clean, wholesome diversion which characterizes it.

"A Fool There Was," which follows "The Fast Mail" at the Strand, is another of the formidable array of Fox specials for the coming season. It is the screen version of Porter Emerson Browne's drama which was inspired by Rudyard Kipling's poem, "The Vampire," and was directed by Emmett J. Flynn.

Lewis Stone and Estelle Taylor are the principals in the cast which numbers many of the most prominent players of the silent sheet.

New Sales Manager Puts Over Big Deal

DAVID BRILL, newly appointed Sales Manager of Universal's "Big 'U'" Exchange, bears out the adage, "A new broom sweeps clean." His first achievement, since taking up his new duties, was the landing of a contract with Thomas McGowan, manager of Steeplechase Park, Coney Island, N. Y., unique in the annals of salesmanship.

Brill has sold McGowan a contract for sixteen consecutive weeks, calling for a complete program to be changed daily. McGowan's faith in Universal products and service is such that he leaves the entire choice of program to the "Big U" Exchange. This means Universal will supply McGowan with at least eight reels of film daily for one hundred and twelve days, the entire season of the celebrated amusement resort.

Hitherto, McGowan has handled, during the season of Steeplechase Park, the product of from four to five different exchanges. This season his magnificent theatre will show nothing but Universal films—features, comedies, westerns and news reels.



Pathe Quick With N. Y. Subway Fire

BEFORE the fire engines arrived on the scene, the Pathe News cameraman had already taken the most important shots of the Lexington Avenue Subway Fire in New York City, which occurred at 11.17 A. M. Thursday, July 6th.

The explosion of the fire which wreaked so much havoc, was reported at 17 minutes after 11 and the Pathe News cameraman was there at 11.30 A. M., exactly 13 minutes after the discovery of the fire.

The New York Broadway theatres were showing prints of this event at 5.30 P. M. the same day.

Evelyn Brent Realizes Ambition in Sonia

In playing the part of Sonia, the principal woman character in "The Woman Who Came Back," which Playgoers Pictures is releasing July 16th, Evelyn Brent is realizing one of the greatest ambitions of her career.

While lounging on the sands at Deauville, the celebrated French seaside resort, during a summer's vacation, Miss Brent read "Sonia," Stephen McKenna's famous novel, and determined that the girl for whom the book was named was the one book character in all the novels she had read that she would like to impersonate.

She was so impressed by the possibilities of the story that, on leaving for America, she resolved to find a producer upon whom she might urge its superior qualifications. On the way she stopped in London, and there, as chance would have it, she met Dennison Clift, the English director.

"I've just the picture for you, Miss Brent," said Clift, following the introduction. "It's the part of Sonia from the novel of the same name, or, as we are going to call the picturized version, 'The Woman Who Came Back.' You were made for the part."

"Quincy Adams Sawyer" Popular Story

"Quincy Adams Sawyer," Charles Felton Pidgin's famous story of New England rural life which will be produced at a Metro-S-L Special at the Metro studios in Hollywood, is recognized as one of the most popular of American novels. More than a million and a half copies have been sold and still the story retains its hold on the public.

Bernard McConville, who adapted the story for the screen, has written the continuity for such well known stories as "Forty-five Minutes from Broadway," "A Connecticut Yankee in King Arthur's Court," "Monte Cristo," "The Rosary" and "A Fool There Was." He took particular care to follow closely the text of the Pidgin novel in order that the picture might be an accurate reproduction of the author's work. Clarence Badger will direct the photoplay.



Ethel Clayton in "For the Defense," Paramount

First Madge Kennedy Title Decided

The Kenma Corporation, organized to star Madge Kennedy on the screen, this week announces its selection of a final title for the first Madge Kennedy special production. It is "The Purple Highway," which it is believed expresses in some degree the trail followed by the leading character in the photoplay.

There have been a great many weeks' work put in on the production of "The Purple Highway," as it is planned to make this one of the biggest of the fall releases. Arrangements have already been made for its screening at a Broadway motion-picture theatre. Miss Kennedy was starred in three Broadway stage successes, two of which approached record runs. These were "Fair and Warmer" and "Twin Beds." It was only a short time before starting production on "The Purple Highway" that she closed a successful engagement in the stage production, "Cornered." In commencing "The Purple Highway" she faced the motion picture camera for the first time in three years.

Laugh-O-Grams Has a Strong Personnel

Laugh-O-Gram Films, Inc., the latest cartoon studio to enter the producing game has gathered together a strong personnel to conduct its affairs and promises to be an important factor in the film industry.

Leslie B. Mace, who for the past eight years has been associated with some of the larger film concerns in the distribution end, is general sales manager and is in charge of distribution of Laugh-O-Grams.

Walt Ditney is the cartoonist. He is the originator of several comic strips and recently has been making Newman Laugh-O-Grams exclusively for the Newman Theatre, Kansas City.

William Lyon has charge of the photographing department. He has been cranking a camera for various film companies for the past twelve years.

Walter J. Pfeiffer is scenario editor and R. C. Ising is in charge of the art room.

Laugh-O-Grams are one-reel cartoons of modernized fairy tales and will be released every other week. The concern is located in Kansas City, Mo.

Pacific Misnamed, Says Dorothy Phillips

WILL someone please page the gentleman who gave the Pacific Ocean its name? Dorothy Phillips would like to inquire of him if the dictionary is correct in explaining that "pacific" means quiet and peaceful.

"If the Pacific Ocean is really what its name implies," declares Miss Phillips, "then I hope never to sail the waters near Newfoundland or Cape Horn.

"For the last month I have been making daily trips out to sea from Los Angeles Harbor in a three-masted schooner.

"They call this schooner the 'Apollo,' but we have temporarily renamed her the 'Tahiti Belle,' as she is an important figure in 'Hurricane's Gal,' Allen Holubar's picture for First National, of which I am the star. The 'Apollo' was a German wireless information ship during the war, and I am not surprised they found her and put her in escrow, the way she shimmies in the water.

Betty Blythe Shoots Biggest Scene

The big operatic scene for "How Women Love," starring Betty Blythe, was shot last week at the Whitman Bennett studios, Yonkers. This scene had been in preparation for sometime, as it is the most massive set of the entire production. Miss Blythe appears in "How Women Love" in the role of an opera star, and in line with the story it was necessary to build a set showing a large operatic stage and such scenery and properties as would be shown at the Metropolitan Opera House, New York.

Miss Blythe studied for grand opera in Paris, and planned an operatic career. Her screen success in such roles as "The Queen of Sheba," however, influenced her to remain in motion pictures. "Why Women Love" is the first of four productions she will make under the Whitman Bennett banner this year.

Schulberg Picture Is Booked on Coast

It is a rather unusual precedure for one of the largest Metropolitan houses to book a production after viewing only the roughest sort of a "rush print," meagre of titles and with the continuity still in the initial stages of arrangement, but when Fred Miller, Managing Director of the California, Los Angeles, saw the rush print of "Rich Men's Wives" recently he immediately booked it for a pre-release showing on August 7th.

"Rich Men's Wives" is B. P. Schulberg's Gasnier Special Production, and the first picture to be made by Preferred Pictures for distribution through the Al Lichtman Corporation.



Scene from "Rose O' the Lea," Anita Stewart's latest, produced by Louis B. Mayer. A First National attraction

Educational Pictures Win High Praise

Educational Pictures have been signally honored in mid-year resumes of "best pictures" by newspaper motion picture critics.

James W. Dean, whose motion picture reviews for the Newspaper Enterprise Association Service are printed in several hundred newspapers in the United States and Canada, made up perhaps the most important of these lists. After discussing longer feature productions, Mr. Dean wrote about short reel subjects, listing the twelve short pictures which in his judgment stood out as the best of the six months.

Out of these twelve pictures listed and discussed, five were Educational Pictures. They were "And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce; "Cold Feet," a Christie Comedy, the first travesty on the melodramas of the North; "Poor Boy," the final Mermaid Comedy featuring Lloyd Hamilton; "Step This Way," a Jack White production in the Mermaid Comedy series and one of the five Mermaid Comedies which were shown in first run theatres on New York's Broadway last week, and "The Dying Detective," one of The Adventures of Sherlock Holmes, from the stories by Sir Arthur Conan Doyle, in which Eille Norwood is featured as the great detective. "And Women Must Weep" is a single reel picture. Each of the others is in two reels.

Buster Keaton Stars as Blacksmith

"The Blacksmith," presented by Joseph M. Schenck, with Buster Keaton as the star, is one of the latest Keaton comedies scheduled for early release under the First National banner.

The story deals with a young blacksmith who is learning his trade under a burly smithy, who rules his shop with an iron hand. The village smithy gives the orders and Buster does the work.

Critics Highly Praise "The Innocent Cheat"

HARRIETTE UNDERHILL, writing in the New York "Tribune," said: "Don't miss 'The Innocent Cheat'; Dana Gatlin, the brilliant and internationally famous authoress, after a visit to the Broadway Theatre, said: "I don't know when a picture pleased me as much"; C. B. McDonald, prominent theatrical man, called it "One of the year's greatest pictures." These are but a few opinions gleaned at random from the countless thousands of visitors to the Broadway Theatre, who, from the beginning to the end of the engagement of Arrow's special production "The Innocent Cheat," packed the house to the doors.

"The Innocent Cheat" was created by Ben Wilson. It is a powerful story of a powerful love and deals forcefully and yet delicately with one of the most pertinent questions of all times.

"Ben Hur" Continuity Is Progressing

Although work on the continuity for Goldwyn's production of General Lew Wallace's world-famous novel, "Ben Hur," has been underway for but a short time, excellent progress is being made and the outlook is that it will be completed much earlier than was anticipated. The continuity is being written under the supervision of Paul Bern, Goldwyn's editor-in-chief, and his two associates and they state that it is shaping up the skeleton of a photoplay which, when completed, should be the last word in motion picture art for years to come.

Speculation in Hollywood and in all sections of the various film colonies in and about Los Angeles is rife about "Ben Hur" and who will be selected to direct it and to whom will fall the plum of the title role. Never before has interest been so keen about a production. "Ben Hur" as a motion picture has gripped the imagination of the motion picture world.

Robert Ober Won Over to Screen Work

Robert Ober, who has played in many big New York successes of the legitimate stage, including "Fair and Warmer," "What's Your Husband Doing?" "Princess Pat," "She Walked in Her Sleep," "The Brat" and "Sonny," has been won over to the screen.

Ober, several weeks ago, closed an engagement at the Mason Opera House in Los Angeles, and took a role in Cecil B. DeMille's Paramount production, "Manslaughter." This was followed by a part in Irvin Willat's production, "On the High Seas," and now he is playing the principal heavy role, that of Horace Bennett, in support of Rodolph Valentino in "The Young Rajah," adapted from the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell.

"Smilin' Through" Is Hit

First National Reports Exceptional Runs in Houses Throughout Country

"THE cleanest and most beautiful picture of the year!"

This is the verdict of exhibitors throughout the United States and Canada on Norma Talmadge in "Smilin' Through," the powerful First National Attraction, according to the First National office. Most of the houses which booked "Smilin' Through" for one or two days, or for a week, played to capacity, obtained extensions of their bookings, and did a capacity business on their extensions.

Released only a few weeks ago, "Smilin' Through" has been in demand everywhere. Here are official reports, gathered by First National, as to what the Talmadge picture is doing:

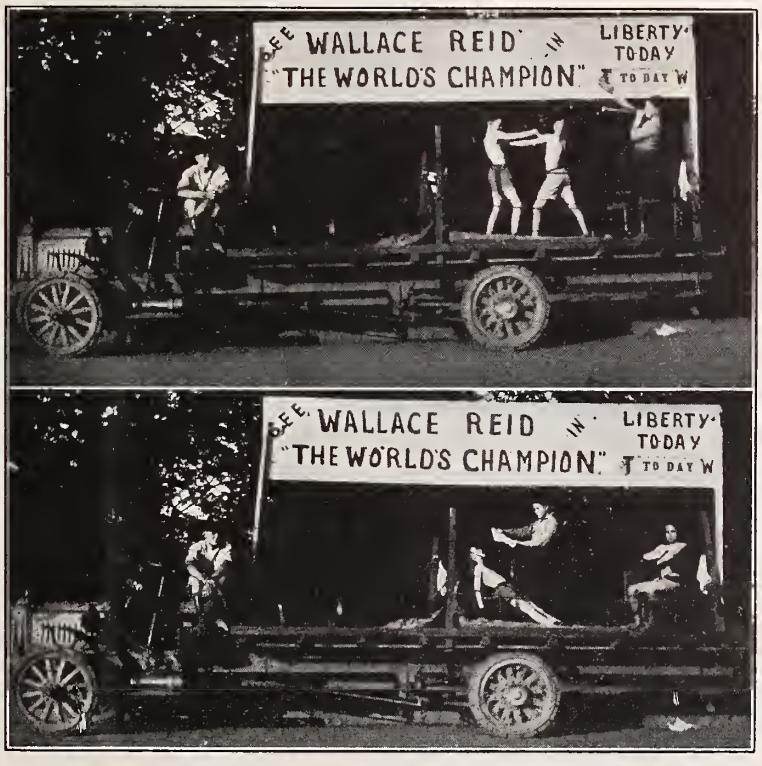
Colorado, played two weeks at America Theatre, Denver; Idaho, Boise, seven days; Iowa, Strand Theatre, Cedar Rapids, ten days; Strand, Waterloo, ten days; Palace, Burlington, five days; Kentucky, Mary Anderson, Louisville, two weeks, Kentucky, Louisville, one week; Ada Meade, Lexington, seven days; Louisiana, Strand, New Orleans, two weeks; Minnesota, Strand, St. Paul, second run; Blue Mouse, Minneapolis, second run; Massachusetts and Rhode Island. Following houses played extended runs: Park, Boston; New Park, Worcester; Park, Taunton; Merrimac Square, Lowell; Olympia, Lynn; Olympia, New Bedford; Rialto, Fall River; Imperial, Pawtucket; Park, Woonsocket; Maryland-District of Columbia, Virginia, Rivoli, Baltimore, two weeks; Metropolitan, Washington, two weeks; Broadway, Richmond, Va., one and a half weeks; Nebraska, Strand, Omaha, sixteen days; Ohio, Colonial Theatre, Columbus, two weeks; Cincinnati, Strand, two weeks Tennessee, Knoxville, Riviera, six days; Chattanooga, Tivoli, seven days; Utah, American, Salt Lake, one week; Washington, Centralia, five days; Aberdeen, five days; Spokane, Liberty theatre, one week; Canada, Allen Richmond theatre, Toronto, two weeks.

Expedition Off for Tahiti

"Captain Blackbird" Company Leaves Coast to Make South Sea Picture

A PICTURESQUE expedition left the Goldwyn studios at Culver City, Cal., last Wednesday when Director R. A. Walsh, his technical staff and the members of the cast engaged to act in Carey Wilson's story, "Captain Blackbird," took train for San Francisco en route to Tahiti.

A brilliant all-star cast will appear in the photoplay. House Peters will play the title role. Antonio Moreno and Pauline Stark have leading romantic roles. Others in the cast are George Siegmann, William V. Mong, Rosemary Theby, Mary Jane Irving and Carl Harbaugh, William Haines, recently selected out of 2,000 New York applicants for a motion picture acting job by Robert B. McIntyre, Goldwyn's casting director, will go along as understudy to Mr. Moreno, while Myrtle Lind will understudy the leading woman.



Explaining by cut the ballyhoo which Manager Byers of the Liberty theatre, Greenwood, S. C., used in selling "The World's Champion" to his patrons

Select Product Is Sold for Foreign Fields

E. J. DOOLITTLE, who includes in his work for the Select Pictures Corporation the supervision of foreign sales, has just closed a number of important foreign distribution contracts with the David P. Howells.

With these contracts closed Select product released prior to September 1, 1922, has been sold to the Howells people for distribution in the following territories: Mexico, Brazil, Japan, Holland, Spain, Portugal, South Africa, India, Burmah, Siam, Straits Settlements, Federated Malay States, Ceylon, Dutch East Indies, China and the Philippine Islands. This new deal with Mr. Howells takes the pictures distributed by Select into practically every corner of the civilized world.

"Nero" Company Returns from Rome

Violet Mersereau and the company that has been making "Nero" and "The Shepherd King" aboard for William Fox returned last week from Rome. With the exception of Miss Mersereau, who made a flying trip home last Christmas, the company has been in Europe for more than a year.

J. Gordon Edwards, the director, did not return but went to Paris to confer with Mr. Fox, where the latter went after his visit in London with A. S. M. Hutchinson, the author of "If Winter Comes," which the Fox organization is filming as a big special for the coming season.

The conference of Edwards and Fox will probably result in further plans for special productions of the "Nero" and "The Shepherd King" type. Mr. Fox left the entire company for "If Winter Comes" at London and Canterbury, where scenes are already being taken. With Harry Millarde as the director, all exteriors of the adaptation of the famous novel will be made on their original sites in England, the interiors being reserved for the New York studios. Percy Marmont, the celebrated Ben Greet player, and Ann Forrest, well-known star, are the principals of the cast.

"Knighthood" Scenes Show Some Real Thrills

Marion Davies, star of Cosmopolitan Productions' million-dollar photodrama, "When Knighthood Was in Flower," returned this week from Kingston, N. Y., where some remarkable exteriors for the picture were made by Director Robert G. Vignola.

The most sensational of these scenes is a thirty foot leap from a bridge into a river, which is made by half a dozen riders, including Miss Davies, on horseback.

In order to have the bridge conform architecturally to the fifteenth century period, Director Vignola had the entire structure rebuilt.



Scenes from "In the Name of the Law," a Film Booking Office Special

Herrmann Heads Big "U" Exchange

William C. Herrmann, former Service Manager and head of the Short Subjects department of the Universal's "Big U" Exchange, has been selected to succeed Charles Rosenzweig as General Manager of the "Big U" Exchange, it is announced at the Universal Home Office. In his four years as Service Manager, Herrmann has succeeded in placing the "Big U" Exchange on a firm and sound business basis and established an organization, recognized throughout the industry as one hundred per cent efficient.

One of the many innovations already put into effect by Herrman is the separating of New Jersey from the existing "Big U" territory, Louis Kutinsky will henceforth be in charge of distribution in that locality. Another change in the personnel of the Universal's New York Exchange is the promotion of David Brill to Sales Manager of Universal Jewels and Universal Attractions.

Barbara Bedford Cast Opposite Tom Mix

Barbara Bedford, who has starred in several William Fox productions, has been cast to play opposite Tom Mix, the celebrated Fox star, in a picture made under the working title "Romance Land."

Edward Sedgwick is directing the picture.

Bruce Is Making Desert Picture in Oregon

Robert C. Bruce has just completed a brief stay in the neighborhood of Bend, Oregon, where he has been working on a desert picture for his next series of Wilderness Tales for Educational.

Another picture, "Jenkins and the Mutt," in which Mr. Bruce used what he claims is the homeliest dog that ever appeared in a picture, has been finished.

"Treasure Bound," the final picture of the 1921-1922 series of Mermaid Comedies, has been finished and prepared for early release by Educational. It is the seventh Jack White production of the series, the six other pictures in the year's Mermaid Comedy group having been Lloyd Hamilton pictures.

Lige Conley, Otto Fries, Jack Lloyd, Harry Seymour and Elinor Lynn comprise the cast for "Treasure Bound."

Clergyman Praises Arliss

Declares "The Ruling Passion" is Nearest to Perfection in Pictures

IN a letter to Distinctive Productions, Inc., Dr. Henry R. Rose, the Newark, N. J. Clergyman censorship fighter, laid special stress on "The Ruling Passion," the current George Arliss screen vehicle, a United Artists Corporation release, calling it the "ideal motion picture."

"If I were asked to name the ideal motion picture," Dr. Rose wrote, "the one that comes nearest to perfection in cleanliness, humor, sentiment, delightful surprises and splendid moral lessons for business men and for youth, I would unhesitatingly select George Arliss in 'The Ruling Passion.'

"It is a picture that captures every lover of good drama and will surely grow in popular demand. If I were an owner of a motion picture house I would feature and advertise 'The Ruling Passion' in such a way that it would become the rage of the town, for it surely would appeal to any community if the people only knew of its delightful and wholesome qualities.

"Another thing is this—Mr. Arliss is so natural that you forget this is a motion picture and actually think you are attending the spoken drama. Greater art in motion picture work has not been achieved by anyone. It marks a new step in pictures. Mr. Arliss achieves this amazing result by facial expressions, slow movement and reality of personality. It is a picture every maker of motion pictures and every motion picture actor might well study."

Famous Actors Laugh Over Hamilton

LLOYD HAMILTON, who is putting the finishing touches on the first of his new Hamilton Comedies for Educational release, numbers among the enthusiastic followers of his pictures two of the most famous actors on the American stage. Recent expressions from Frank Bacon and Guy Bates Post show that these two artists are agreed that Hamilton is one of the leading comedians of the screen

Regarding Hamilton's latest picture, "Poor Boy," the final Mermaid Comedy in which Hamilton is to be featured, Bacon said in a letter to his son, Lloyd Bacon, who is a scenario writer for the comedian:

"Saw Hamilton in 'Poor Boy' and it was very funny He is as clever a man as we have on the screen today. There are many big laughs. I don't think I ever saw a funnier comedy."

Guy Bates Post was just as enthusiastic over Hamilton after seeing "The Rainmaker," the last Hamilton picture before "Poor Boy."

National Campaign for Christie Comedies

Such prominent Christie Comedy stars as Dorothy Devore, Neal Burns, Bobby Vernon, Viora Daniel and Vera Steadman are appearing in July and September in pictorial advertisements in the Saturday Evening Post and the Ladies' Home Journal,

These comedy players pictures are the basis for national advertising of Christie Comedies distributed through Educational Film Exchanges. The Educational and Christie companies are planning this year to make Christie Comedies better known than ever, and encouraging the public, through widespread advertising, to go into the theatres which advertise these short subjects as a part of their show.

"The Real Adventure" Stands N. Y. Run

The Associated Exhibitors' feature, Florence Vidor in "The Real Adventure," has begun a run of the Loew time in Greater New York. It is being effectively exploited and large houses have greeted the picture wherever it has been seen so far.

N. M. Schenck, booking manager of the Loew Enterprises, picked this film as a winner and reports that it is going over in great shape.

Prison Knowledge of Meighan Used

THOMAS MEIGHAN played a dual role in the filming of a portion of Cecil B. DeMille's Paramount production of "Manslaughter." Only one of these dual characterizations appears on the screen, however.

In addition to playing the role of the young district attorney in Jeanie Macpherson's adaptation of the Alice Duer Miller story, Meighan served as an ex-officio technical expert on the prison scenes in which Leatrice Joy and Lois Wilson were the principal players.

Meighan gained his knowledge of the inside of prisons from his work in "The City of Silent Men" much of which was filmed at and about the famous Sing Sing prison. In the course of his work on this picture, the star made several visits to the prison and was permitted to study details of prison routine and customs at close range.



Scene from the new Madge Kennedy production the working title of which is "Dear Me."

Delightful American boy comedies, absolutely clean, and sure-fire entertainment—

JOHNNY JONES COMEDIES

Two Parts Each

Each portrays the adventures of Johnny Jones and his Kid "gang" in juvenile business.

In story, cast and production they are beyond criticism.

The first of the series is "Supply and Demand," as played at the Capitol.

What some of the N. Y. papers say:

"The combination of Johnny Jones and Gertrude Messinger is going to rival some of our most famous grown-up movie duos if the standard they have set in 'Supply and Demand' is continued."—*Evening Mail.*

"'Supply and Demand' is wholesome and bright. Stay and see it."—*World*

"Has a delightful appeal."—*Telegram.*

J. K. Mc Donald Productions, Inc.

Pathépicture



SCREEN SNAPSHOTS



JACK COHN AND LOUIS LEWYN

"THE GREATEST SINGLE REEL ON THE MARKET," SAYS MR. GOLDREYER

A much in little picture.

Every issue full of the kind of entertainment that all your patrons like.

Famous stars as they really are, at home, at play, on location.

Peppy, novel, very attractive.

No wonder every exhibitor who shows it swears by it!

Pathé Distributors

Pathe Exchange,
33 West 45th Street,
New York City.

April 27, 1922

Gentlemen:

I have just read that the single reel SCREEN SNAPSHOTS is to be released through your organization and want to congratulate you on its acquisition.

I consider "Screen Snapshots" the greatest single reel on the market and my patrons look upon it as a real feature, come to see it regularly, and talk about it in the highest possible terms.

Personally, I never miss seeing it myself and on the days "Screen Snapshots" plays my house, am sure to be in the audience to see it at least once.

You have a big thing in this reel.

Very truly yours,
Charles C. Goldreyer.
The Concourse Theatre

CC:



Dell Henderson, directing Johnny Hines in "Sure Fire Flint," produced by C. C. Burr.

Radio Set Figures in Brownie Picture

There is a smattering of science in the latest production of Brownie, the Century Dog with the college education. A big radio set finds Brownie and his two chums, Johnny Fox and Jackie Morgan, listening in with an eye to mischief. They plan to steal some pics from a nearby farm, but the farm owner listens in himself on his radio set and overhears them. So he lays for them and they are only saved by the cleverness of Brownie.

They fly to the city and get jobs in a shop where the faithful Brownie watches over them. The irate farmer, who has suffered much from their mischief, finds them and again Brownie comes to the rescue and brings as proof one rubber boot and part of the farmer's trousers. After which they all live happily. In part of this film Brownie is rigged out with a radio apparatus harnessed to him.

Lovers' Garden Built for "Omar"

Much of the action of Guy Bates Post's second film vehicle, "Omar the Tentmaker," the Tully production now being made at the United Studios, for First National release, takes place in Shireen's garden. It is part of the house belonging to her father, the Imam Mowaffak, the wise man who teaches the young Omar. It is the scene of many beautiful love passages between Omar and Shireen in the days of their youth, and when they are reunited after two score years of separation.

In erecting this particular set, Producer Richard Walton Tully, who was the author of the stage play and is also responsible for the scenario of "Omar the Tentmaker"—instructed art director Wilfred Buckland to make it the visualization of all the lovers' gardens, and the result proves again the genius of Buckland and Tully in their fields.

Burr Makes Producing Plans

Will Make Six Features With Johnny Hines First in "Sure Fire Flint"

C. C. BURR, independent producer and president of Affiliated Distributors, whose foresight was responsible for the phenomenal success of "Burn 'Em Up Barnes," the first Johnny Hines feature and "I Am the Law," is off again on another campaign of far reaching dimensions.

In view of the highly successful sales and exhibitor and trade welcome accorded these pictures, Burr decided on his program to produce six features this year that would be equal if not superior in story and box office value to "Burn 'Em Up Barnes" and "I Am the Law." With that end in mind Burr has made preparations for the biggest plans of his producing career, the first evidence of which was noted last week when he decided to take the popular Johnny Hines out of the "Torchy Comedies" and star him in such feature vehicles as would allow Hines' manifold comic qualities every opportunity for expression.

Accordingly, Burr will start selling the first of his Big Six productions by featuring Johnny Hines in a story by Gerald C. Duffy and titled, "Sure Fire Flint," published in the magazine Ace High.

In order to give "Sure Fire Flint" its best possible interpretation and to further assure its success C. C. Burr engaged Dell Henderson to be director in chief.

Assisting Johnny Hines will be a capable staff of players, whose individual characterizations and names are practically bywords in the industry. In view of the excellent support rendered Johnny Hines in "Burn 'Em Up Barnes," by Edmund Breese and J. Barney Sherry, C. C. Burr contracted again for the services of these well-known characters of the stage and screen.

Coincident with the production, C. C. Burr has mapped out a publicity and advertising campaign that will carry the message of Johnny Hines in "Sure Fire Flint" to every important exhibitor and exchange in the United States. Extensive advertising will be placed not only with the trade papers but with the regionals and key-city newspapers as well.

The following territories have already been closed on "Sure Fire Flint": West Virginia and Western Pennsylvania, to Jos. Skirboll of Associated First National Pictures; Ohio, to Wm. Skirboll of Skirboll Gold Seal Productions; Northern Illinois, to Roy C. Seery; Iowa, Nebraska and Kansas, to Abe Blank of Associated First National Pictures; California, Arizona, Nevada and Hawaiian Island, to Louis Hyman; Colorado, Wyoming, New Mexico, Utah and Southern Idaho, to M. A. Klausner of Mountain States Film Attractions; Oregon, Washington, Montana, Northern Idaho and Alaska, to Mountain States Film Attractions; Eastern Pennsylvania, to Dave Segal of Royal Pictures, Inc., and the entire New England states, to Sam Moscow of Moscow Pictures Corporation, Boston.

Goldwyn Policy Approved

Plan for Reduced Output But Specials of First Rank Well-Received

A STATEMENT from the Goldwyn headquarters declares that its recently announced policy of "reduced output but with each single work a smashing motion-picture achievement" has been received enthusiastically by exhibitors all over the country. The Goldwyn office further states that this endorsement is an approval of what is virtually an "exhibitor-made policy," as the plan was adopted only after thousands of opinions from individual exhibitors were collated and tabulated at the home-office of the Goldwyn Corporation. In connection with its announced policy of productions "with fine dramatic merit and human appeal" and concentration of advertising on each individual picture, the Goldwyn statement cites the following pictures:

There is the first Marshall Neilan picture which will be a long step in advance of anything he has previously attempted. His new arrangement with Goldwyn gives him unlimited financial backing.

"Hungry Hearts" was directed by E. Mason Hopper from Anzia Yezierska's great book dealing with Russian immigrants and the American melting-pot,

"The Christian" was a big novel of its time and it is being produced for Goldwyn in a big way by Maurice Tourneur in its original English settings.

"Remembrance," written and directed by Rupert Hughes, has all of the drama and heart interest and humor that Mr. Hughes wrote into his triumphant "Old Nest."

"Captain Blackbird," R. A. Walsh's first big picture for Goldwyn, is a smashing action-adventure story of the South Sea written by Carey Wilson.

"Broken Chains," the $10,000 prize winning scenario, has been given to Allen Holubar to direct.

"Brothers Under the Skin" is worthy to rank among Goldwyn's Big Twenty because of its powerful theme and its striking treatment. It was written by Peter B. Kyne. E. Mason Hopper directed.

"The Sin Flood" was directed by Frank Lloyd. "The Bitterness of Sweets" is another original screen story by Rupert Hughes, who directed it. "A Blind Bargain" is one of the most thrilling and amazing mystery stories ever transferred to the screen. Lon Chaney is superb in two great dramatic roles.

Ottawa Productions' Picture Success

It is fitting that from the capital of Canada, the much-heralded picture "The Man from Glengarry" should be successfully filmed. Its completing moments were crowned with triumph by a unanimous vote on the part of the directors of the Ottawa Film Productions, Ltd., to "carry on" with the same organization under the able direction of Henry MacRae, in the making of the "Glengarry" sequel, known to lovers of Ralph Connor's works the world over under the title of "Glengarry School Days."

Pauline Garon has been re-engaged for the leading role in "Glengarry School Days." World's rights to both pictures will be available in September.

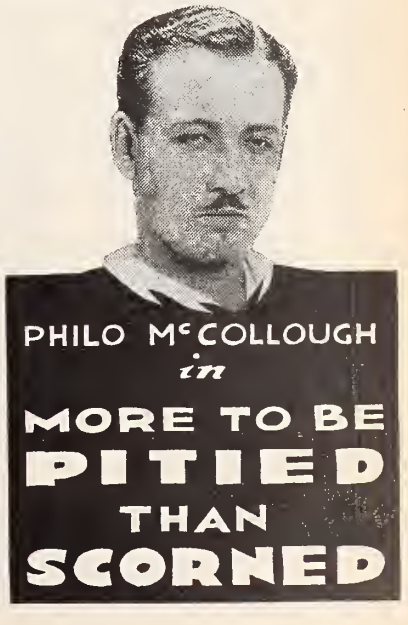
Harry Morey, the sterling actor and long-time star on Vitagraph pictures, has been signed for the role of "Clark". An excellent supporting cast including Mary Astor star of "The Beggar Maid," has furnished and the actual shooting of this picture will occur during the months of July and August.

Harold Lloyd's Latest Nears Completion

According to a report received by Pathe from the Hal Roach Studios, Harold Lloyd has nearly completed a new multiple-reel comedy which bears the working title of "Doctor's Orders."

This, says Pathe, is the first of the series of six Lloyd features contracted for when the comedian visited New York early in the winter. It shows Lloyd to be well ahead of his production schedule, for its immediate predecessor, "Grandma's Boy," last of the Associated Exhibitors series, will not be released until September for general distribution.

The release of "Grandma's Boy" for important Pacific Coast cities has resulted in reviews remarkable for their unanimity of enthusiastic approval.



Frank Mayo Starts on "Wolf Law"

"Wolf Law" is now in production at Universal City and provides Frank Mayo with what is probably the most intensely dramatic vehicle of his career.

"Wolf Law" was Hugh Pendexter's story. Charles Sarver prepared it in scenario form.

To provide the story with every possible advantage, Universal assigned a top notch director to film it and chose a cast of seven people. Stuart Paton directs Mayo. Sylvia Breamer, Nick de Ruiz, Fred Kohler, Herbert Fortier, Harry Carter, Frank Weed and Ed Moncrief in the opening sequences of the story. More players will be added later.

Irene Castle Picture to Have Thrills

A thrilling story of romance and intrigue is promised by Pathe in "The Hillcrest Mystery," the new Pathe playlet starring Irene Castle, which has been scheduled for release the week of July 23rd.

The offering has been re-edited to three reels from one of the star's most successful vehicles and is crammed full of mystery and tense moments. A remarkable cast is seen in support of Irene Castle, including such people as Ralph Kellard, Wyndham Standing, J. H. Gilmore and Joe Cuny. The photoplay was written by Ouida Bergere and directed by George Fitzmaurice.

Second National Sells Picture Rights

SECOND NATIONAL PICTURES CORPORATION announces that A. Markowitz, doing business as California Film Distributors at 168 Golden Gate Avenue, San Francisco, has been granted distribution rights for the twelve photoplays provided for release in the current season.

Negotiations are nearing completion for the establishing of a Second National branch exchange in Dallas, for the state of Texas, which, it is said, will practically complete the organization for the distribution of Second National pictures in the United States.

The corporation reports satisfactory hot weather business in showings of "The Night Riders," from the Ridgewell Cullum novel; "Her Story," with Madge Titheradge, and "David and Jonathan," picturization of the novel by E. Temple Thurston, featuring Madge Titheradge, the first three releases, and rapid booking of "Broken Shadows," an Irish romance of the screen from the popular novel by Charles Garvice, the fourth release.

Norma Talmadge Makes Prediction

Norma Talmadge makes a prediction. It is that within ten years every big public library in the country will have its film vault in which will be stored prints of the film dramatizations of classic novels and dramas. These films will be available for literary clubs, social organizations and dramatic circles.

"There are a score of literary classics already filmed," says Norma. "Take for instance, 'The Three Musketeers,' 'The Last of the Mohicans,' 'The Old Swimmin' Hole,' 'The Four Horsemen of the Apocalypse' and 'Peck's Bad Boy'—I could name a dozen others worthy of permanent safeguarding in the Library of Congress. The libraries of the country should start collecting prints of these classics.

"I am going to try to make my next picture, 'The Duchess of Langeasi,' in such fashion that it will be worthy to be kept as a permanent record in any library as a photodramatization of Honore Balzac's classic story."

Fox Announces 2-Reel Comedy Schedule

Fox Film Corporation announces a schedule of two-reel comedies for the season of 1922-23. The group is comprised of six distinct series including the comedies of Lupino Lane, the latest acquisition to the Fox constellation, Clyde Cook, Al St. John, the Lee kids, Sunshine Comedies, and Mutt and Jeff Cartoons.

This array of productions, made under the direction of the most capable comedy directors, offers the exhibitors a program of unrivaled box-office merit.

Heading the procession is the Lupino Lane series. Members of the trade have long waited for a glimpse of the screen work of this famous English pantomimist who won a place in the hearts of Americans by his remarkable performance in the Broadway, New York, run of "Afgar," the great pageant of English talen brought to this side of the Atlantic by Morris Gest.

Pearl White Returning for New Serial

Pathe announces through Producer George B. Seitz that Pearl White has cabled from Paris that she is returning to America on the Olympic, due to arrive on July 11th. In a previous cable to Producer Seitz, Miss White expressed her entire approval of the story specially written for the forthcoming Pathe serial in which she is to star. Mr. Seitz reports sets made and minor scenes now being filmed.

The latest Paris newspapers received in New York describe at considerable length the ovations received by Miss White from audiences at the Casino de Paris, following the announcement that she was shortly to return to the United States to resume her work as star in the Pathe serials.

Broadway Stars Are Pictured

WITH the first seven issues of the series of Starland Revue already released, the Film Booking Offices of America, which is releasing this one reel novelty, announces that the exhibitor interest has been increasing steadily since April, when the first subject was issued. Starland Revue is devoted exclusively to stage stars and plays, showing all the heroes and heroines of American drama in back-stage and off-stage poses, as well as illustrating tense moments from Broadway theatrical successes. It is produced in New York by Jack Cohn.

Starland Revue No. 7, which is the next release, shows some especially interesting views of the recent Actors' Golf Tournament at Garden City. Otto Kruger, star of "To the Ladies"; Bobby Ames, late of "The Hero"; Oscar Shaw, of "Good Morning Dearie"; William Kent, and John Price Jones, make their appearance on the links, while Frank Crumit of "Tangerine" spends his time between rounds in the club restaurant.

"A Play in the Making" is the title given a subject showing "The Hotel Mouse" cast and principals. "The Mask and Wig" club of the University of Pennsylvania makes very attractive "girls," and back stage scenes of Violet Heming in "The Rubicon," as well as actual scenes of the show, are illustrated.

Unique Plot for Alice Calhoun Picture

Alice Calhoun's new picture, "Little Wildcat," is said by those who have seen it to be quite the best thing Miss Calhoun has done.

The story is rich in human interest. A wealthy club man, scientifically inclined, decides upon a practical experiment in support of his theory that there is a divine spark in all womanhood, no matter what the environment, that needs only the chance for expression. On the spur of the moment, and fired by a heated argument with his friend, the cynical Judge Arnold, he selects "Mag o' the Alley" to prove his point.

How such a character is carefully remolded, and emerges a complete justification of her benefactor's theory, has furnished the director with quite an order, which, according to critics, he has fulfilled.

New Travelaugh Shows Quaint Old Munich

"Such is Life in Munich" is Hy Mayer's latest contribution to the short-subject program of the Film Booking Offices of America. It is the seventh of the Hy Mayer Travelaughs and is to follow "Such Is Life Among Alpine Sports."

DEPENDABILITY

In film printing you must be careful to choose a laboratory that is dependable.

American Film Company Laboratories come up to this requirement and go considerably beyond. We are reliable. Many years of experience enable us to get more out of your negatives.

We would appreciate an opportunity to prove ourselves to you.

WE WILL STORE YOUR NEGATIVES FREE.
WRITE FOR FULL PARTICULARS.

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Printing — Editing
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Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory capacity one million feet per week.

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Samuel S. Hutchinson,
President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

INDIANAPOLIS

Business for theatres continues to be reported unsatisfactory from most every part of Indiana. It is no different in Indianapolis.

From Noblesville comes word A. M. Jones is closing up the Olympic and Wild Opera House until September 10, leaving the town without movies for the first time in eleven years. Mr. Jones and his family will motor to California. He said he had been operating at a loss for several weeks. Hot weather and the automobile were responsible.

There are a number of evidences in Indianapolis the slump is not because people have not money to spend. As in a number of other large cities all building records have been shattered. The previous record for a month's issuance of building permits was exceeded by almost a million dollars in May and June came close on its heels.

Perhaps the fact the city has gone into the free theatrical business, playing to 3,000 to 4,000 people five nights a week may be a contributing cause here. It appears this competition may be done away with, however. The city has two stock companies giving free open air performances in Brookside and Garfield parks. The Garfield place was just opened last week.

CANADA

J. P. O'Loghlin of Montreal, managing director of the Canadian Releasing Corporation, which is allied with the American Releasing Corporation of the States, has announced that "Shattered Idols" will be released in Canada through his company.

The Montreal Theatre Managers' Association, through Secretary B. M. Garfield, has made an official protest to Mayor Mederic Martin and the Montreal City Council against travelling carnival shows and has demanded that formal consideration of the subject be made by the civic administration. This follows closely upon the decision of the exhibitors in Winnipeg, Manitoba, to fight the carnival competition.

L. E. Ouimet of Montreal, former president and general manager of Specialty Film Import, Limited, now merged with Regal Films, Limited, is back in Montreal for the summer months with his family. Mr. Ouimet is now head of Laval Photoplays, Limited, which has been producing its first picture at Los Angeles. This will be released in the fall, it is announced.

The other picture was "Island Wives," which has been modified slightly.

Major Arbuthnot, former film exchange man in Canada, has organized the Radio Manufacturing and Distributing Company, Limited, and is arranging to open offices or agencies in Toronto, Montreal, Winnipeg, Vancouver and Moncton. He proposes to supply theatres with radio receiving equipment.

WASHINGTON, D. C.

Assistant Cashier Samuel P. Middleman of the Pathe Exchange, was married Sunday, July 2, to Miss Lucille Adler, formerly of the Universal Exchange, the wedding taking place in Philadelphia.

Miss Edna Burke, employed by Manager Robin of Pathe, is another bride in the ranks. Her marriage with Dwight Manbeck was celebrated June 17.

Among callers at the new plant of Ben Lust, equipment dealer, 706 Mather Bldg., were two motion picture theatre owners from western Maryland, Mr. Evans, owner of the two theatres at Lonaconing, and Mr. Decker, owner of the Empire Opera House, a Frederick, Md., picture play house.

Milton Simon, manager in this territory for R-C and U. F. B. O. A., who has been out of the city in connection with the Baltimore exhibitors and other Maryland business of Robertson-Cole and affiliated producers, returned July 7.

Owing to some unknown differences of policy between various executives, Manager Glick, of the local office of Universal Films, the Washington Film Exchange, resigned Wednesday evening, July 5, and District Supervisor Jules Levy of the South Atlantic region, hurriedly came to town with Harry S. Brown, as Mr. Glick's successor.

Henry I. Coleman of the Seaboard Film Corporation, a state-right exchange, makes the following announcement regarding his time-saving device, for which a patent has been sought: "I have perfected a machine to replace broken sprocket holes in motion picture films. The working model has fulfilled all expectations, but, pending issuance of final letters-patent, it is not my intention to place it upon the market."

E. Carl Wallen, formerly of San Francisco, who has been filling in for J. C. Brown, of the Washington office of International News Reel, returned Thursday from the Centennial of Marion, Ohio, he having accompanied the presidential party there from Gettysburg, where he filmed the battlefield maneuvres of the Marines of the 5th and 6th Regiments.

All Washington exchange men and exhibitors are interested in the outcome of the Nixon-Nordlinger injunction against the Film Board of Trade of Philadelphia, and the Hoy System of New York. A decision in favor of the Hoy System may effectually discourage any further attempts to shift contracts from one house to another, in the same chain, without the legal sanction of the exchange owning the release, and the approval of the Hoy System.

The Chesapeake and Potomac Telephone Company of Washington and Baltimore, serving the states of this region, has taken up the advanced visual method of instruction, and is now showing motion pictures in combination with its switchboard lectures.

WESTERN NEW YORK

The new and magnificent Strand will open in Niagara Falls, N. Y., around August 1, according to R. W. Thayer, manager, who comes to the Cataract City from Merriton, Conn., where he was manager of a Paramount house. He has been connected with the Paramount theatre department. The new Strand will be one of the most elaborate picture houses in the state. It will cost, when completed, over $1,000,000 and will have a seating capacity of 2,200. The Strand policy will be pictures exclusively. The Cataract will have vaudeville and pictures.

Mike Bloom, manager of the Quirk theatre in Fulton, N. Y., has purchased a new Marmon. George A. Hickey, manager of the Goldwyn office in Buffalo, has offered to teach Mike how to run the machine.

Exhibitor should be interested in the announcement of Sydney Samson of the Grand & North exchange in Buffalo. Syd declares that he can book a show and guarantee a profit during the summer. Exhibitors insist that Syd must be offering film free.

It is reported that George Walker, a nephew of M. Shea, has been appointed manager of the Shea North Park, effective September 1, when Arthur Amm, present manager, will leave to assume the duties of house manager of the new Eastman theatre in Rochester.

Harry Rose of the Flash theatre, Tonawanda, N. Y., is now giving radio concerts in the lobby of his popular Lumber City house. Harry finds that it is an aid to business as many come to hear the new wonder and buy a ticket to the show.

SAN FRANCI CO

Eugene W. Castle of the Castle Film Corporation, who was appointed official "film photographer" for the Shrine Convention recently held in San Francisco, took at least 50,000 feet of Shrine pictures. This included the big parades. Mr. Castle made reels of each of the Shrine organizations from the different cities of the United States and Canada, depicting them in the parades and other places. Each of the larger Shrine Temples ordered one thousand feet, while the smaller ones took home with them only those reels in which they were prominent.

Elizabeth McQuillin, who is associated with Adeline Alvord in motion picture enterprises at Hollywood, was in San Francisco recently, conferring with production interests on the motion picture rights to several well known books and stage plays. She also interviewed local authors in search of unusual screen stories for a number of Hollywood producers.

Frank Devlin, formerly president of the California Railroad Commission, has been appointed attorney and general advisor of the Picture Theatre Owners' Association of Northern California.

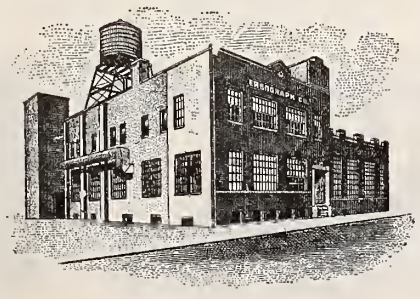
OKLAHOMA CITY

Manager J. Pierce of the Erie theatre at Antlers, Okla., recently offered free admission to this theatre to each boy or girl bringing 200 or more dead flies to the box office. More than 13,000 dead flies resulted in free admissions to about 65 boys and girls. Another swat-the-fly campaign will be put on by Mr. Pierce in the near future.

ST. LOUIS

The Pershing theatre, Delmar boulevard near Hamilton avenue, the property of the St. Louis Amusement Company, may play dramatic stock next season. Spyros Skouras admitted a few days ago that such plans were being given serious consideration. Several years ago a dramatic stock company that alternated between the Pershing and Shenandoah theatres did very well. The Pershing has not been a success as a moving picture theatre or combination house. It is too close to the Pageant theatre, which is controlled by the same interests.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

All attendance records for summer

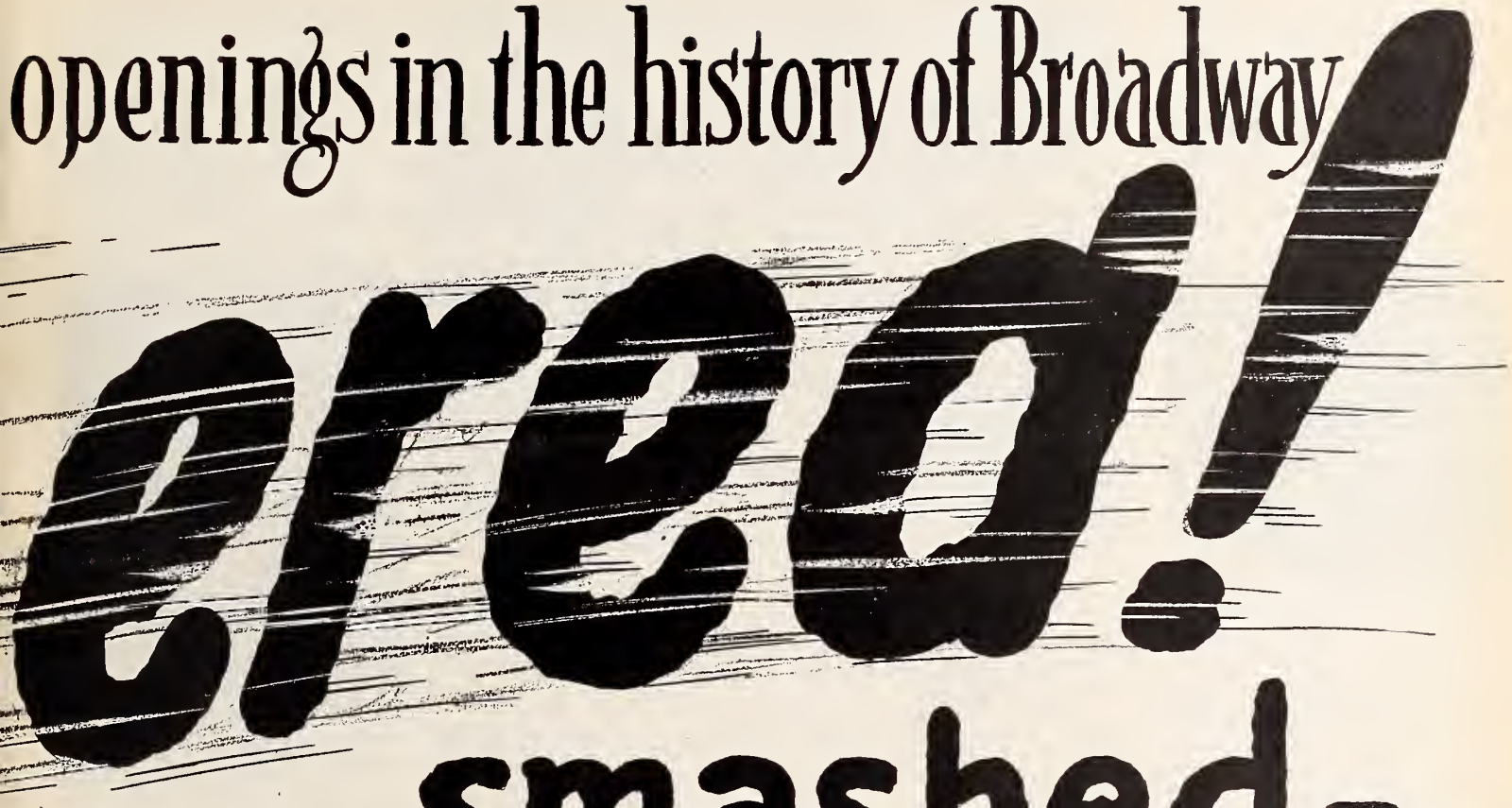


Broken—Smashed—Crashed—Busted into bits—
Shattered into smithereens, were all cash attendance records for ANY motion picture in all the history of theatrical business in New York City for a summer opening in July, by F. B. O.'s colossal success, "IN THE NAME OF THE LAW," at the Geo. M. Cohan Theatre July 9th. A double line crowd massed itself from the theatre entrance to the 43rd street corner. So dense was the crowd that merchants along Broadway called the police to move the throngs away, and we had to swing the crowds down to 42nd street. WE TOLD YOU WE'D DO IT IN FORMER TRADE PAPER ADS. WE'VE DONE IT, and this is only a marker to what will be done in every State in the Union in thousands of theatres. "IN THE NAME OF THE LAW" is immense. The biggest smash of the season as a picture.

IN THE NAME

IT WILL SWEEP THE COUNTRY LIKE A TORNADO

openings in the history of Broadway



smashed-busted into bits

And Oh Boy—What exploitation—You've never in all your life, in the motion picture business or out of it, seen such a simply staggering exploitation campaign behind any picture ever released. Recall in your mind the BIGGEST exploitation campaign you ever heard of on ANY picture, then multiply it by 5 and you'll have only part of the positively unique and absolutely sensational exploitation all ready for "IN THE NAME OF THE LAW." Exploitation that doesn't "promise" sensational results to exhibitors—but that GUARANTEES RESULTS. We absolutely guarantee to crack your town wide open as never in your history with "IN THE NAME OF THE LAW." We've done it in the biggest and toughest town in the world, New York. Other towns are like "shootin' fish" compared to exploiting New York. Write, wire, call in person or long distance call your nearest F.B.O. exchange NOW. Don't blame us if you muff it. You've got the opportunity NOW.

OF THE LAW!

Distributed by F.B.O. of America—Keep Your Eye on F.B.O.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH



Scene from "Give Him Air," latest mirthquake comedy starring Bobby Dunn. An Eddie Lyons production. Released by Arrow

Big Producing Plan for "Main Street"

To produce the forthcoming Warner Bros. production, "Main Street," written by Sinclair Lewis, Jack and Sam Warner are reported to have begun the most ambitious producing plans ever undertaken for the completion of a motion picture. In order to fully realize the tremendous possibilities contained in the novel from a production, exploitation and publicity standpoint, the Warner boys have engaged the best talent on the west coast to whip the story into shape, it is said.

As the opening gun in the tremendous advertising campaign to be launched in behalf of the picture, Eddie Bonns, Director of Advertising and Publicity, is said to have successfully completed negotiations for the publication of the song based on the film—"There's a Main Street In Every Town, but There's Only One Broadway"—with M. J. Mintz, president of the Camco Music Publishing Co., New York.

Arrow's Advertising Is Appreciated

That Arrow's advertising and publicity are proving successful to independent exchange men as well as exhibitors was conclusively demonstrated this week when W. E. Shallenberger, President of the Arrow Film Corporation, received a letter from Mr. Charles R. Gilmour, General Manager of Arrow Photoplays Company of Salt Lake City, Denver and Seattle, in which Mr. Gilmour said:

"May I congratulate you on the effort you are putting forth at this time to advance the cause of the State Rights market. Your campaign of advertising, your exceptional array of pictures and your enduring efforts to place the independents in an enviable position are appreciated, I know, by every independent exchange in the country. Keep up the good work. We are going to give you every co-operation possible in the future."

Curwood Productions Sold

Arrow Completes Deal With Syracuse Man for Rights to Four Pictures

A. N. WEBSTER of Syracuse, N. Y., has secured from the Arrow Film Corporation, the rights to the four James Oliver Curwood productions, produced by Pine Tree Pictures, Inc., for upper New York State, and will form a company to handle these.

Webster is one of the best known film men of upper New York and has for many years operated in that territory, releasing many of the more important independent productions.

The first of the James Oliver Curwood productions secured by Webster is "God's Country and the Law," the picture playing at the New York Strand this week. The second and third which have already been completed are respectively "The Girl from Porcupine," featuring Faire Binney and William Collier, Jr., and "The Broken Silence" with Zena Keefe, J. Barney Sherry, Robert Elliott, Gypsy O'Brien and many other well known players.

The fourth of this series, "Jacqueline," is now under course of production in Maine where it is being directed by Dell Henderson, the man responsible for the direction of "The Girl from Porcupine" and "The Broken Silence." "God's Country and the Law" was directed by Sidney Olcott.

The name of the company that Webster is organizing will be Progress Pictures Company. He will make his headquarters in Syracuse, with probably branches in Buffalo and Albany.

Harry Cohn Back on Coast

C. B. C. Production Chief Returns to Continue Supervision of Productions

HAVING set the Summer and Fall schedule for the C. B. C. Film Sales Corporation, Harry Cohn, head of the production forces of that company, returned to the West Coast this week to continue supervision of studio and production activities.

During the two weeks since Cohn has been in the East he has been busy going over distribution plans and outlining production on C. B. C.'s own new product as well as on various outside product which will be taken over and distributed through C. B. C. He has also been conferring with exchanges and exhibitors in nearby cities for the purpose of determining their needs and the brand of releases most in demand in the various localities.

The result of his observations has convinced him of the ever-growing need for good two-reel comedies and short novelties and so, in addition to the new series of Percy and Ferdie Hallroom Comedies and the Sunrise Comedies, which are now under way, plans have been outlined for another series of comedies, to be made in accordance with ideas outlined by exhibitors and several of the leading exchange men and territorial buyers throughout the country. Cohn is taking back with him several new scripts and ideas for comedies which have been worked out here under his supervision.

"Cap'n Kidd" Exploitation

Star Serial is Planting Additional Ideas as Territories Are Sold

A REAL understanding of the psychology of exploitation is being employed by the Star Serial Corporation, distributors of the serial "Cap'n Kidd," starring Eddie Polo, with word that the company has this week completed and ready for use some new window-cards and banners on this chapter-play.

These are in addition to the full line of exploitation aids that were prepared when Star Serial first announced distribution rights on "Cap'n Kidd," and, when most distribution organizations are letting up on their work of pushing exploitation, since almost the entire territory has been sold 100 per cent. on the Eddie Polo picture.

According to Joe Brandt and the other company officials, however, the real secret of good exploitation is the constant infusing of new ideas.



Harry T. Morey, Alice May and Marguerite Clayton in "The Curse of Drink." Weber and North distributors

Agnes Cobb to Handle Iroquois Product

The Iroquois Productions, Inc., of Chatham, New York, have chosen for their distributor Agnes Egan Cobb, who has signed to place their product on the market throughout the world. Mrs. Cobb is now represented in Yokohama, Japan; London, England; Montreal, Canada; Los Angeles, California; Indianapolis, Indiana, and Chicago, Illinois.

Caryl Fleming has been chosen to direct a series of six northwoods productions annually for the Iroquois Productions, Inc.

The first production of the series has been finished and is entitled "Northwoods Vengeance." Norma Shearer plays the female lead.

Will Theda Make Same Style Pictures?

No similar announcement during the past month seems to have occasioned as much discussion throughout the motion picture industry as that made by Myron Selznick with regard to the forthcoming return to the screen of Theda Bara.

The leading question seems to be, will or will not Miss Bara play the type of part which made her famous? This particular matter, in addition to inside comment in motion picture circles, has received editorial attention in several metropolitan newspapers.

Selznick left for the West Coast Studios of the company without committing himself specially regarding the question of Miss Bara's histrionic efforts of the future.

Warners Complete Sale of Entire Series

HARRY M. WARNER, of Warner Brothers, announced this week that two big deals were recently consummated for the entire series of productions being made for the forthcoming season. The deals were closed with the Independent Film Corp., Philadelphia, and the Regal Films, Ltd., Toronto. According to Mr. Warner the series of seven productions are being sold in group, and not individually.

The pictures include three Harry Rapf features, "Rags to Riches," "Little Heroes of the Street," both featuring Wesley Barry, "Brass," the novel of marriage and divorce by Charles G. Norris, and four productions being filmed by S. L. and Jack Warner—"Main Street," Sinclair Lewis' novel of small town life, "The Beautiful and Damned," the novel dealing with the modern flapper written by F. Scott Fitzgerald, "Little Church Around the Corner," an adaptation of the stage play of the same name, and the completed wild animal feature film "A Dangerous Adventure," with Grace Darmond.

Real Hollywood Life in Newest Picture

In "Night Life in Hollywood," which is now ready for release, Mrs. A. B. Maescher, producer, and President of the De Luxe Film Company, has used Hollywood and its leading film stars in a combined effort to present to the public a picture that will show, for the first time, life as it really exists in the film city.

Mrs. Maescher has just arrived in New York with her manager, Eugene Evans. She is here for the premiere of the picture. She has become interested in pictures through building the homes of most of the celebrities at Hollywood and Beverly Hills. Charlie Chaplin, Tom Mix, Mary Pickford and many other film stars have had their homes built by Mrs. Maescher who is one of the southland's biggest business women.

In "Night Life in Hollywood" many notables participate, among whom are Wally Reid and family, Bryant Washburn, Sessue Hayakawa and his Hollywood castle, Theodore Roberts and William Desmond.

J. Frank Glendon, well known actor of "Yankee Doodle Junior" fame, plays the rube from Arkansas. He sees in a dream Hollywood as a lurid, sensual Babylon, with its alleged debauches of depravity and wickedness, with the result that he migrates to Hollywood, the motion picture capital of the world, where he meets world famed celebrities in a story that will grip and hold you to the finish.

No distributing arrangement has been announced by Mrs. Maescher.



Scene from "Little Wild Cat," starring Alice Calhoun. Vitagraph.

Warner Picture Going Fast

Wild Animal Feature Appeals to Buyers in Nearly All Territories

MORE than three-fourths of the state right buyers in the key cities throughout the country have purchased the exclusive territorial rights of the Warner Bros. wild animal feature, "A Dangerous Adventure," with Grace Darmond, according to Harry M. Warner.

The Canadian rights to the feature have been purchased by the Regal Films, Ltd., Toronto, and the latest purchaser in the states is said to be the Independent Film Corp., Phila. Warner is authority for the statement that other deals are now in process of materialization, and these will be announced as soon as they are completed.

"A Dangerous Adventure" is announced as the first of seven features to be released by the Warner Brothers in the fall. The feature is declared to bring to light some of the most startling and thrilling scenes ever filmed for a picturepiay. It is described as a novelty sensation, and according to Mr. Warner it will prove to be a revelation in picture making to all those who will be privileged to see it.

"Wild animal feature pictures," said Mr. Warner, "are few and far between, but when one comes along that without exaggeration is as different as day is from night, then picture fans can expect to see something that will make them sit up and take notice. In all my experience in the film business I have never seen anything more thrilling and sensational as this wild animal picture."

Grace Darmond, in the role of the scientist's daughter seeking the treasure, is supported by a large cast of screen players. Among the more prominent members of the cast are Jack Richardson, Philo McCullough, Robert Agnew and Derelys Purdue. The story was written by Frances Guihan, and it was directed by Jack and S. L. Warner.

New Series by Geographic

Sixteen Expeditions to Film Races and Tribes of World, Says Russell

THE Geographic Film Company, Inc., producers of "The Voice of the Land" series of 52 reels, showing the real Bible land, have decided on a new series of productions.

E. B. Russell, manager of distribution for the corporation, in an interview, gave a general outline of their future plans.

Russell said, "Through the use of the motion picture camera we are going to prove conclusively to the world that the Darwin theory has no foundation—that man did not originate from the monkey and that there are tribes existing on earth today having less intelligence than the ape and that there is not a particle of evidence to be gathered among the tribes of the world to prove the Darwin theory to be correct."

"Sixteen expeditions will be sent to all parts of the world to film every race and tribe. In order to carry out this idea, it will take at least three years. Each expedition will be accompanied by scientist and expert camera men. While each race will be filmed, so will the tribes and sub-divisions or branch offs of each tribe be caught by the camera."

Russell states that one expedition has already left for Siberia, and that within three months every company will be well on its way. One expedition will follow Stanley's trail through Africa. This company like the outfits which will travel the arctic and antarctic circle promise unusual material for the screen.

'Wild Youth" Completed for Fall Release

"WILD YOUTH," Ivan Abramson's latest contribution to the Independent Market for early fall release has been completed and will soon have its first private showing, according to announcement made at the Graphic Film offices. The film has been cut and titled, the only remaining work being completion of the art titles.

The feature is in six reels and said to be by far the greatest work under Abramson's production and direction. In addition, it contains a more impressive cast than any previous Graphic production heretofore noted including the late "Bobby" Connelly who died of acute bronchitis at his home suddenly on Thursday night, Virginia Pearson, "Sunshine" Mary Anderson, Julia Swayne Gordon, Harry T. Morey, Thurston Hall, Joseph Striker, and others who have been more or less familiar figures on both screen and legitimate stage.

New Bobby Dunn Comedy Is Announced

The latest Mirthquake Comedy produced by Eddie Lyons and released by Arrow was received at the home office this week and will be released in the very near future. The title of this production is "One Stormy Orphan," and it is said to be based on a very unusual theme and to be replete with novel situations and many laughs. It stars that diminutive comedian, Bobby Dunn, and once more demonstrates Eddie Lyons' ability as a producer to deservedly occupy the front rank in the making of comedies.

"The Broken Silence" Shown in Boston

Independent Films, Inc., of Boston, Mass., released the third James Oliver Curwood production, "The Broken Silence," last week playing day and date at the Beacon Theatre and the Modern Theatre, both houses operated by Jacob Lourie.



Arrow Executives Will Hold Conference

IT is understood that the Arrow Film Corporation is actively engaged in preparing a campaign for the coming season and as a part of this campaign has called a conference of the executives and special representatives, to be held at the home office next week. Special representatives J. S. Jossey and Thomas A. Curran are on their way to the home office now, Mr. Jossey coming from Chicago and Mr. Curran from Dallas, Texas.

Dr. Shallenberger will hold a series of meetings which will be attended by special representatives, sales manager, advertising manager, and salesmen, at which the plans for the Fall season will be outlined and announcement made of the forthcoming attractions.

New Talent Is Added to Century Comedy

During the past week new talent was added to Lee Moran's latest Century Comedy which is being directed by Arvid Gillstrom. Beside Ena Gregory the Century beauty and Blanche Payson its giantess are included Jack Henderson, Percy Pembroke, Tom Dempsey, Bill Irving and Max Mogi.

William Duncan Sails for Hawaii

William Duncan, Vitagraph star, and Mrs. Duncan, known on the screen as Edith Johnson, are on the Pacific, Hawaiian bound for a two weeks' vacation. This sea trip is by way of finishing a toning up course undertaken by Duncan, following the filming of his last picture, "The Fighting Guide." Immediately following his completion of the picture he spent several weeks in the hot springs of Southern California.

Before sailing, Duncan was given the script of his new picture, "When Danger Smiles." Immediately upon his return he will begin work on this feature, which promises to furnish all the thrills that even a Bill Duncan demands.

Harris Writes Song for "Slim Shoulders"

An announcement of special interest to exhibitors is contained in a report issued by the W. W. Hodkinson Corporation this week to the effect that Charles K. Harris, the noted song writer, has completed a special song entitled "Slim Shoulders," which will be distributed through the country in conjunction with the release by the Hodkinson organization of the forthcoming Irene Castle production, "Slim Shoulders." This is the picture which was made at Miami, Fla., under the direction of Alan Crosland.

"The supporting cast includes Rod La Rocque, Mario Carrilo, Warren Cook and Marie Burke.

"Madame Sans Gene" To Be Filmed

Madame Sans Gene, the great romantic, historical play which has enthralled audiences for many seasons in all parts of the country, is at last done in motion pictures.

Great secrecy has been maintained in the production of the picture, which will be presented by Aubrey M. Kennedy, through the Producers Security Corporation as agents. The medium of distribution has not yet been selected.

"Christian" Company Is Back on Coast

Evidently association with the more leisurely methods of the English has not affected Maurice Tourneur or members of "The Christian" company, who returned to the Goldwyn studios in Culver City, last week, after ten weeks spent in London and vicinity, and the Isle of Man where the exteriors were made for Sir Hall Caine's famous novel, which will be a Goldwyn special production.

Arriving in Los Angeles at 7.30 A. M., the company proceeded at once to Culver City, where, after an hour for making up, work was begun on the interior settings, which include the theatre, hospital and monastery scenes. The returned travellers include Tourneur, Richard Dix, who plays the role of John Storm; Mae Busch, J. J. Cohn, business manager, and Chas. Van Enger, cameraman.

Mooney Is on Tour for "One Clear Call"

Paul Mooncy, General Manager of Louis B. Mayer Productions, Inc., is making a tour of First National Exchanges. The purposes of his trip is to confer with First National Branch Managers and with exhibitors regarding the big demand for "One Clear Call," the John M. Stahl Production which is scoring a success all over the country.

Mr. Mooney's first stop on his swing around the Exchanges is at Cleveland. He then goes to Cincinnati, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago.

"The Storm" to Open New Theatre

Port Huron, Michigan, will honor one of its favorite sons on July 28th, when a new half million dollar picture theatre will open its doors. The son is Langdon McCormick, famous author-inventor whose greatest dramatic triumph "The Storm" was filmed by Carl Laemmle for the Universal Film Company.

The initial attraction will be this Universal-Jewel version of McCormick's "The Storm." McCormick will journey out to Port Huron to be met by a band and leading citizens. There will be speeches and other forms of "Welcome home" mediums. McCormick will officially open the theatre.

Wanted Second Hand Films for Export

WE are in the market for immediate purchase of good second hand films. We require serials and good comedies—Harold Lloyd's, etc.

Films bought with or without rights for Mesopotamia.

Film Companies having such films for sale will receive quick action.

Send Lists and Prices

THE CENTRAL CINEMA
NEW STREET
BAGHDAD, INDIA

Telegraphic Address: "Central, Baghdad"

Cable Codes Used: Bentley's—A.B.C. 5th Edition

Universal's
1922–1923

Fall Announcement

The greatest array of feature productions in the history of Universal

It's in the air —
it's everywhere!
It's Universal Year
— and Your Year!



Carl Laemmle
President, Universal Film Mfg. Co.

Save Dates for the Big Ones— or You Lose!

THE SADDEST showman this year is going to be the fellow who ties himself up to a long string of pictures — the exhibitor who signs a profit-eating contract for a season's or a half-season's supply.

This fall more than ever before the market is going to be swamped with pictures. Some will be fair. Some will be good. Some will be flops.

The moment any exhibitor puts his John Hancock to the dotted line of any long term contract, he sells, gives and parcels away all his rights to his theatre and what shall go on his screen.

He signs away his right to play the best pictures on the market every week.

He sells his right to show the pictures the people want — when they want them.

He parcels away all privileges to his individuality.

He makes himself a caretaker instead of an active manager of his theatre.

He closes his doors to any and every good picture other than those that may come under his contract.

He deprives himself of profits and patronage by COMPELLING people to go elsewhere to see good, big productions from other companies.

He encourages and invites the strongest kind of competition.

He denies himself the right of every exhibitor — to show the best pictures at any time, no matter who the producer may be.

He pays for 27 or 29 pictures on the lone chance that he will get four or five or possibly ten good ones.

HE BUYS PICTURES ON SPECULATION — NOT ON MERIT!

Look me in the eye and tell me this: What are you going to do when, after getting all set with 27 or 29 bookings, along come such big ones as those mentioned on the following pages?

THINK NOW! LOOK BEFORE YOU BOOK!

It's in the air! It's everywhere!

IT'S UNIVERSAL YEAR—AND YOUR YEAR!

Carl Laemmle

UNIVERSAL JEWELS

Released in August!

CARL LAEMMLE'S

box-office sensation, the most talked of and most valuable screen entertainment ever released.

FOOLISH WIVES

The million dollar Super-Jewel which has established a world's record for attendance figures.

By and with VON STROHEIM

Released in September!

THE YEAR'S BIGGEST PICTURE!

HOUSE PETERS

Virginia Valli and Matt Moore in

THE STORM

From George Broadhurst's sensational Broadway Success of L. McCormick's great play.

Directed by Reginald Barker

Backed by National Advertising in The Saturday Evening Post

Released in October!

DEDICATED TO THE MOTHERS OF THE WORLD BY CARL LAEMMLE

HOUSE PETERS

And An All-Star Cast in

HUMAN HEARTS

From the famous stage play by Hal Reid, containing a superb cast, including Edith Hallor, Russell Simpson, George Hackathorne, Mary Philbin, Gertrude Claire and Ramsey Wallace.

Directed by King Baggot
Backed by National Advertising in
The Saturday Evening Post

SAVE DATES FOR
OR YOU

THE WORLD'S FINEST PRODUCTIONS

for 1922-23

Released in November!

AUDACIOUS! INSOLENT! GLORIOUS!

PRISCILLA DEAN

as "Cigarette," the Daughter of the Regiment in the most magnificent Jewel of her career.

UNDER TWO FLAGS

From the immortal novel by OUIDA.

Directed by Tod Browning

Backed by National Advertising in The Saturday Evening Post

Released in December!

THE GREATEST RACING PICTURE OF THE AGE!

REGINALD DENNY

And An All-Star Cast in

THE KENTUCKY DERBY

From Charles T. Dazey's great Broadway stage success, "The Suburban."

Directed by King Baggot

Backed by National Advertising in The Saturday Evening Post

Released in January!

BOOTH TARKINGTON'S GREAT STORY OF THE AMERICAN GIRL!

EILEEN PERCY

supported by Helen Jerome Eddy and a superb cast in

THE FLIRT

made from one of the best selling novels by the famous author, Booth Tarkington

Directed by Hobart Henley

Backed by National Advertising in The Saturday Evening Post

THESE BIG ONES LOSE

PRESENTED by Carl Laemmle

UNIVERSAL JEWELS

Released in February!

THE SCREEN'S MASTER ACTOR IN A POWERFUL PICTURE!

LON CHANEY

supported by Virginia Valli and a superb cast in

BITTER SWEET

a gripping story of San Francisco's underworld from the well-known story by Wm. Dudley Pelley.

Directed by Lambert Hillyer

Backed by National Advertising in The Saturday Evening Post

Released in April!

Another Classic from the Master Director,

VON STROHEIM!

MERRY GO ROUND

A picture of life, depicted as only this master-director can present such dramas.

Featuring a great cast of favorite players.

Backed by National Advertising in The Saturday Evening Post

Released in March!

A GREAT HUMAN DRAMA OF LIFE STARRING

PRISCILLA DEAN

supported by Robert Ellis, Wallace Beery and a remarkable cast in

THE FLAME OF LIFE

a smashing drama of life and love, from the famous novel "That Lass o' Lowrie's," by Frances Hodgson Burnett.

Directed by Hobart Henley

Backed by National Advertising in The Saturday Evening Post

SAVE DATES FOR OR YOU

THE WORLD'S FINEST PRODUCTIONS

for 1922-23

Released in May !

THE DYNAMIC QUEEN OF THE SCREEN
IN A WONDERFUL PRODUCTION

PRISCILLA DEAN

in a powerful screen version of William Hurlbut's famous stage success in which Maxine Elliott achieved her great success.

TRIMMED IN SCARLET

Backed by National Advertising in
The Saturday Evening Post

Released in June !

JACK LONDON'S GREAT STORY OF
THE PRIZE RING!

REGINALD DENNY

supported by Virginia Valli and a great cast in

THE ABYSMAL BRUTE

The story of a man's regeneration through the love of a pure woman

Backed by National Advertising in
The Saturday Evening Post

Released in July !

GEO. BARR McCUTCHEON'S GREATEST
ROMANCE!

HARRY MYERS

and a splendid cast in striking screen version of "Castle Craneycrow," a vivid story of adventure, love and romance.

THE PRISONER

Produced by Universal in Europe with a superb cast.

Directed by Edward Laemmle

Backed by National Advertising in
The Saturday Evening Post

THESE BIG ONES LOSE

PRESENTED by Carl Laemmle


Announcing
The Win
HEBERT RAWLINSON in DON'T SHOOT
GEO. BRONSON HOWARD
DIRECTED BY JACK CONWAY
AUG. 21
AN ALL STAR CAST FEATURING
GLADYS BROCKWELL in PAID BACK
DIRECTED BY IRVING CUMMINGS
AUG. 28
GLADYS WALTON in TOP O THE MORNING
BY ANNE CALDWELL
DIRECTED BY ED. LAEMMLE
SEPT. 4
HOOT GIBSON in THE GALLOPING KID
BY RALPH CUMMINS
DIRECTED BY NAT ROSS
SEPT. 11
FRANK MAYO in CAUGHT BLUFFING
BY JACK BECHOLDT
DIRECTED BY LAMBERT HILLYER
SEPT. 18
HERBERT RAWLINSON in CONFIDENCE
BY BERNARD HYMAN
DIRECTED BY HARRY POLLARD
SEPT. 25
1 2 3 4 5 6 7 8 9
SCORE WITH EVERY ONE!
UNIVERSAL

ning Nine

Here They Are!
THE WINNING NINE!

Champs of the Money League—every one sure to score—each one bound to cash in at the box office plate.

Nine big productions, consisting of seven attractions featuring such stars as Herbert Rawlinson, Gladys Walton, Frank Mayo and Hoot Gibson; and two splendid features with all-star casts composed of favorite players such as Henry B. Walthall, Marjorie Daw, Ralph Graves, Gladys Brockwell, Stuart Holmes, and many others.

Look at the titles—the stars—the authors—the directors!

Here are nine pictures, sure to bring you world's series crowds during August, September and October.

Sold in a series of nine—released one a week, beginning August 21st; backed by national advertising in The Saturday Evening Post.

Get in the game now—ride home to Profitville with these nine big clean-up Universal Attractions. See your Exchange today.



Sizing Up the Box Office Appeal

A Genius for Finance Who Makes Progressive History for Universal

HOW CARL LAEMMLE, THROUGH HIS CONFIRMED HABIT OF OBSERVATION AND HIS STILL FIRMER HABIT OF PUTTING HIS OBSERVATIONS DOWN ON LITTLE SLIPS OF PAPER, HAS MADE PICTURES MORE HUMAN.

MANY kinds of ability go into the making of motion pictures. Carl Laemmle's abilities are popularly supposed to run in financial lines. Of his genius for finance there are evidences on every hand in the progressive history of the Universal. Not the least of these was the signal accomplishment of taking a million and a quarter dollars out of current business to make "Foolish Wives" in the worst year the industry has seen. Not a dollar was borrowed for this stupendous production. Now that this money is coming back to him in a steady stream from exchanges, it is a wonderful relief to be able to put it back into production for better pictures for next year instead of having to give it to a lot of bankers, however, much you might like the bankers.

Now that everyone is talking about the wonderful pictures that Universal has for Fall, and saying and thinking that this is a Universal Year, it is well to pause a moment and consider another of Carl Laemmle's varied abilities. His faculty of observation and the ability to turn his observations into ways of making better and more human pictures is one of Mr. Laemmle's greatest assets. This ability is just being appreciated.

It all started through the habit Mr. Laemmle formed of slipping into one of the side rear seats of the Central Theatre and listening to the comments of the audiences, although it really goes back to Mr. Laemmle's exhaustive habit of observation. No one imagined the quiet little man was the president of the company; no one thought anything unusual when now and then he would draw a piece of paper from his pocket and make cabalistic signs on it. These loose slips of paper in Laemmle's right hand pocket are just as necessary to him as his glasses. His secretary purchases pads exactly the right size and tears the small squares off, so all he has to do is to put in his hand and draw one out, and by these scraps of paper is Universal praised, blamed and directed, for on them is jotted the memoranda of what its president does and does not like.

Mr. Laemmle, who wanders about a good deal like Haroun al Raschid without giving any one due notice, has made it a habit to slip into theatres playing Universal pictures and to find out what made the audiences laugh and what made them sad, what interested them and what left them indifferent. The results were so surprising that he went night after night and his observations, written on these same scraps of paper, went flying out to the coast to the Scenario Department and the directors there, in the shape of terse comment and criticism.

Some of the effects the company had spent the most money on left the audience cold, while instead of gorgeous sets a simple country scene with hills and woodlands in the distance made them murmur with appreciation. He discovered that a moving picture, contrary to screen prejudice, could have as few characters as a play, yet through the sincerity of its acting hold the interest every moment,—that the most wonderful captions of his highest paid title writer did not evolve a ripple of emotion compared to simple ones like those he had written for "The Storm," for instance.

The result of his observations was embodied in great part in the last named picture and all the Fall Universal pictures like "Human Hearts," "The Flirt," and "The Kentucky Derby," show the principle he found to be true; that the big spectacle is second to the heart interest—even to that in homely lives which possess in addition the dry humor that comes so close to pathos.

He discovered that it was the men and not the women who laughed the hardest at the comedies, and that the feminine portion of the audience were the ones to see the subtle humor in the love making. In fact he was so impressed by the reactions of the lookers-on that he traveled all over the city to the principal moving picture houses and listened in to what made the audiences crowd around the box offices or stay away—perhaps because the feature has not been chosen with a proper regard for that portion of the city, perhaps for a dozen other reasons. Thick and fast came the memoranda and then his idea was born.

"While I am away I want a thorough canvass to be made not only of the theatres, but of their audiences, all over the country," he told R. H. Cochrane, the vice-president who represents him in his absence. "I don't want men sent out who understand nothing but film; I want those who know human nature. We have left reports largely to the exhibitor. Now I want to hear what the audiences have to say; lots of times they don't tell the exhibitor. Send out those young men to be the ears of the company, to listen in at all the shows, to find out whether humor in the North West is the same as it is in the South, and if not why not; and if the Middle West want vamp or sea pictures. And I want these young men," concluded Mr. Laemmle with a twinkle in his eye, "to take along plenty of loose paper pads and not to be afraid of scribbling on them. We are going to make pictures in future from those notes, and many a man has owed his rise to his knowledge of human nature; in fact, I predict that it is going to be the raw stock on which Universal pictures are built from now on."

So, orders have gone forth for each exchange to choose from its staff the most observant person and to make regular reports on the famous little slips of paper, which in turn can be used to make the future pictures made at Universal as good as, or better than the wonderful Fall product of this year. When these pictures are seen, remember these little white slips of Carl Laemmle.

Thus it is that Carl Laemmle through his confirmed habit of observation and still firmer habit of putting his observations down on paper, even though these observations be only memorandums, that Universal pictures are made more human—and therefore more entertaining and satisfying to audiences.

Universal's Prospectus of Short Subjects



Hoot Gibson

The Mirror Universal Novelty

INTERNATIONAL, which will issue as last year, two releases of International News a week, has a novelty which has already been proven a tremendous box-office attraction. It is called "The Mirror." It will take the place in the film world of the department in so many newspapers known as "Twenty-five Years Ago in—." Very few negatives of news events that happened 25 years ago are extant, but International was fortunate in being able to get hold of a negative which shows the inauguration of President McKinley on March 4th, 1897, to start the Mirror series. There will be either 8 or 12 of these Mirror releases, each one showing an interesting news event which happened in the time when the screen was considered more of a novelty than a staple amusement. Among the subjects are: The Inauguration of President McKinley, March 4, 1897, the Lusitania breaking records across the Atlantic 1907, Coronation of King George 1911, the Czar, at the height of his power 1908, King George with the Kaiser 1908, with Theodore Roosevelt in Africa 1910, famous ring champions of other days in action, Jeffries, Johnson, Gans, Nelson, 1904, San Francisco earthquake 1906, through the Panama Canal with President Taft 1912, the funeral of King Edward VII. 1910.

Fifty-Two Star Comedies Scheduled

IN the single-reel comedy field, Universal has two stars who are rapidly establishing a reputation for themselves in their various departments. One is Neely Edwards, whose tramp make-up and unique impersonation of Nervy Ned have assured success of the series of comedies in which he will be released; and the other is Roy Atwell, whose forte is the hen-pecked husband style made popular by the late Sidney Drew.

Universal also promises a novelty in Charles Molina, a toreador of national fame in Spain. The comedies will be built around the bull fights, as they never were conducted in Spain or any other place. Gil Pratt has been engaged to direct the comedies, and adequate casts will be chosen.

Universal Has Definite Mission This Fall

UNIVERSAL feels that it has a definite mission to perform in the Short Subject field the coming year. More and more exhibitors are relying solely on the Universal to supply them with comedies, tabloid dramas, specials and news reels. Never before was Universal in such a favorable position to supply this increasing demand. With a two-reel Century Comedy each week, a single-reel Star Comedy each week, a two-reel out-door Action drama each week, two International News Reels a week, and six serials made to their natural story length, Universal would have a superb opportunity to meet the exhaustive demands which are going to be made on it this year.

In addition, however, to the schedule outlined above, Universal will release six more of the Leather Pusher series with Reginald Denny, eight Baby Peggy Special Century Comedies, and twelve novelties in the shape of news reels depicting the long ago. These, so far as moving pictures are concerned, are unique. This novelty is entitled "The Mirror."

Forthcoming Serials

UNIVERSAL has embarked upon the second period of its constructive serial history. In days gone past, the well-known serial was the weakest point in the armor of any moving picture company, although it frequently was the most profitable one. But as the old serials were constructed, it was not possible for anyone to take a great deal of pride in them. and there is no denying the fact that they were the cause of a great deal of censorship difficulty. In taking the lead in reconstructing the serial, Carl Laemmle has shown himself a true pioneer, a real constructive force, an originator of a connecting link between education and amusement, which has already been deeply appreciated and recognized by men prominent in educational affairs throughout the United States.

The first step taken was the entire elimination of the old blood-and-thunder type of serial and the making of a chapterplay in its stead. "Winners of the West" was the first of these chapterplays and it sounded a keynote as an educational-historical work. For once, reform and profit went hand in hand, for "Winners of the West" made a tremendous amount of money.

The second step, which has just been taken, is the making of serial stories in the length required by the value of the story, instead of arbitrarily setting them at a pre-determined length and then sretching the story to cover the contract sold by the exchange-men.

"In the Days of Buffalo Bill" starts the Fall season for Universal, as far as chapterplays are concerned. This successor to "Winners of the West," by Edward Laemmle, has already earned for him two loving cups, one from the members of his company and the other from the president and officers of the Universal Film Manufacturing Company, in appreciation of his very definite and very praiseworthy contribution to motion picture history. "In the Days of Buffalo Bill" is a story of a Union scout in the stirring days of 1861-71, the days which saw the great Rebellion, the reconstruction period as it affected the great untravelled west, the construction of the first trans-continental railway, the subjugation of Indian territories, and the triumphal march of civilization toward the great West. The story brings into high relief the personalities of President Lincoln, and President Johnson, Genera's Grant, Lee, Grenville Dodge, Custer, Phil Sherman, Durant, John Wilkes Booth, Admiral Farragut, Custer, Sitting Bull, and a number of other national and internationally known men, as well as the great Buffalo Bill, whose exploits form a constant running thrill to the chapterplay. Art Acord plays the role of Scout Taylor, the fictional character about which the actual story is written; Duke Lee plays Buffalo Bill, and Dorothy Wood plays the role of the daughter of a Southern veteran attempting to reconstruct his fortune in the Great West.

The second serial for Fall will be "The Radio King" in which Roy Stewart will star, supported by Louise Lorraine, Sidney Bracey, Al Smith and Clark Comstock. The serial is being directed by Robert Hill who, with Edward Dillon, has been feverishly studying radio ever since the startling developments of this year brought it into such prominence.

"The Radio King" will give every one of the millions of people interested in radio a real radio thrill and a mighty interesting glimpse into the future.



Virginia Valli

Another "Leather Pushers" Series Planned.

UNIVERSAL takes great pleasure in announcing a second series of twelve two-reel "Leather Pushers" stories. The success of the first six, which virtually introduced Reginald Denny as a box-office attraction, was so great that the demand for another series became over-powering. As soon as Denny is finished with "The Kentucky Derby," in which he is being featured, Harry A. Pollard, who directed the first series, will start the second at Universal City.

Hayden Stevenson has already arrived at the capital of the film world to start the first of the new series in his character as "Monty," Kid Roberts' manager. The first series were made in New York City, but with the greater facilities which are offered at the Coast studios and with a new crop of Frisco and Los Angeles pugilists, Pollard expects to far outdo the success of the first series in the second.

Out Door Two Reelers

TO start the season of two-reel action dramas, Universal has announced three series of virile stories in tabloid. There will be eight in each series and they will be sold in series. The pictures in these series will alternate in release. One series will be designed for Art Acord's use and will be known as the "Lumber Jack Series." The stories will be written in the Universal City Scenario Department and will be produced in locations that will bring out the story atmosphere to the full.

The second will be a series of stories from Jack London's famous Fish Patrol yarns, purchased for this purpose. They offer novelty and action to the London degree. The third will be a series of Harry Carey western stories. Some of them will be two reelers already used when such are up to the high mark demanded but most of them will be five reelers cut down and retitled in two-reel form. Other series will be announced as they are required.

Think What Ringling Bros. Would Do—

—with a colossal, thrilling show like this! Think what any great showman would do—then go to it! Bill it like a circus—it's thrilling, magnificent, stupendous! Each episode is a feature. Book it and go to it as strong as you can!

Carl Laemmle
will soon present

"In the Days of Buffalo Bill"

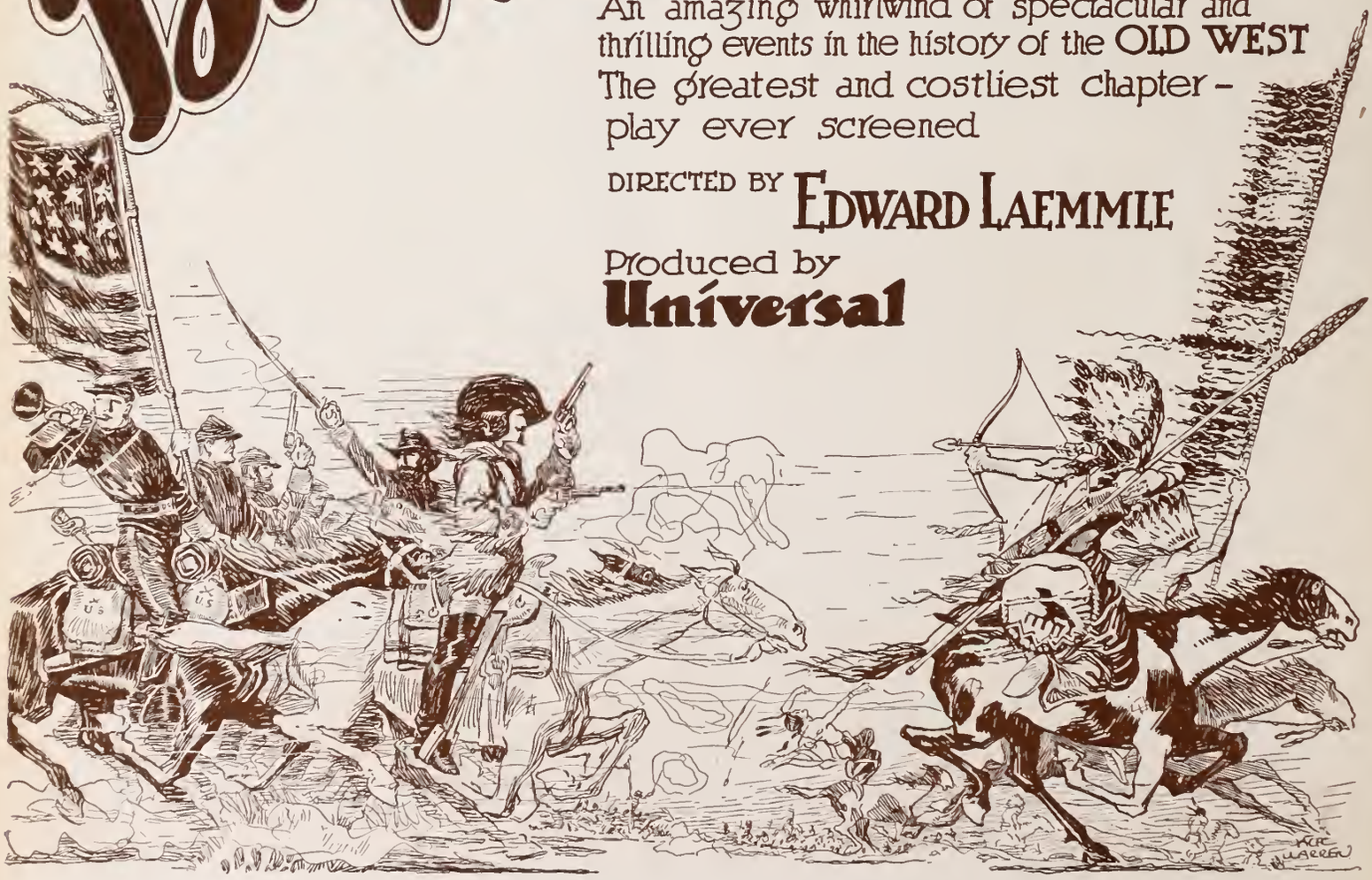
starring

ART ACORD

An amazing whirlwind of spectacular and thrilling events in the history of the OLD WEST
The greatest and costliest chapter-play ever screened

DIRECTED BY EDWARD LAEMMLE

Produced by
Universal



THE WORLDS GREATEST CHAPTER-PLAYS

ART ACORD in "In the days of Buffalo Bill"

Directed by EDWARD LAEMMLE

THE supreme achievement in chapter-plays. The costliest and greatest continued entertainment ever offered on the screen. Sure to outdraw most features!

ROY STEWART in "The Radio King"

Directed by ROBERT HILL

A BIG feature star in a thrilling chapter-play built about the romance, adventures and mystery of the timeliest and most popular thing on earth—the radio! A great box office bet!

Both of these great chapter-plays will be backed by national advertising in THE SATURDAY EVENING POST!



A New Series of the Greatest Short Features ever Produced



H. C. WITWER, author of the famous "Leather Pushers," has written six new stories which have appeared in Collier's Weekly and in hundreds of newspapers throughout the country. They will be produced by Universal with the wonderfully popular star of the first six—REGINALD DENNY, the same director—Harry Pollard, and a great supporting cast, including many of the original favorites. They will be backed by national advertising in The Saturday Evening Post. If you have played the first six you know what to expect in the way of the biggest box office attractions in short features ever thrown on any screen. Watch for future announcements in the trade papers and in the Universal Weekly.

CARL LAEMMLE presents REGINALD DENNY in

"The LEATHER PUSHERS"

Directed by Harry Pollard

The Biggest and Most Varied Assortment of Good Short Features on the Market!

UNIVERSAL will offer exhibitors this fall the greatest variety of short features ever placed on the market by any one producing organization. They are clean, full of humor, action, adventure and romance—all planned to please every type of audience in every kind of city, backed by national advertising in the Saturday Evening Post.

JACK LONDON

STORIES OF THE SEA

A series of eight two-reelers filled with all that power and action that have made London's stories famous the world over.

NEELY EDWARDS

as "Nervy Ned," the funniest tramp on stage or screen. A series of one-reel comedies that have taken the movie fans by storm. Corking good comedies with splendid box-office value.

ART ACORD

IN LUMBERJACK STORIES

A series of eight two-reel features, depicting the adventures and drama of strong men in the great woods.

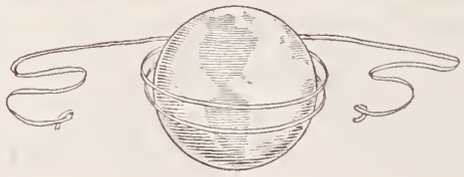
HARRY CAREY

in eight revivals of two reels each, fashioned from his best and most popular three- and five-reel pictures. Brimful of action, human drama and box-office drawing power.

A BIG SURPRISE

An unusual novelty never before attempted in pictures will shortly be announced. Watch the trade papers and Universal Weekly for complete details.

UNIVERSAL SHORT FEATURES



Announcing

The Mirror

Reflecting the Past and Present

THIS promises to be one of the most interesting novelties of the year. Released in a series of 12 one-reel subjects, featuring important events of 20 to 25 years ago, balanced with an animated cartoon that's different. Issue No. 1 contains views of the inauguration of President McKinley, with intimate glimpses of the martyred president and his predecessor, Grover Cleveland. Also general views of the famous Denishawn dancers.

International News

FOLLOW the leaders! The finest first-run houses in the land feature this popular news reel. They know they get the BIG NEWS FIRST with International. The animated cartoons by the famous "Tad" and T. E. Powers are hits wherever shown. The International schedule for the new year—one reel twice a week—will bring prosperity and good will to every exhibitor who books the service!

ADVERTISED DAILY IN ALL HEARST PAPERS

International News

RELEASED THRU

UNIVERSAL

Universal Exploitation Department Personnel

New York (Home Office)

RAYMOND CAVANAGH

Exploitation manager. Extensive commercial advertising and advertising agency experience—Middle West—Lord & Thomas, Taylor-Critchfield Agencies, Chicago; manager large printing concern. Universal advertising department, 1915. Advertising manager Universal Industrial Department, 1918. Vice-president, scenario writer and director own Industrial and Educational motion picture organization to 1922. Handled advertising "Foolish Wives;" directed field force "Foolish Wives."

MARC LACHMAN

Now handling special exploitation for Jewel attractions on Broadway at Central theatre and assistant to Raymond Cavanagh, exploitation manager, Home Office.

Long identified with theatricals and newspapers in Chicago, police reporter on the Chicago Journal and general assignments on Examiner; Shuberts' Chicago publicity department after sojourn in box offices of their various theatres. Motion picture and dramatic editor Dallas Times Herald. Special exploitation and publicity representative Thomas H. Ince on the road. Ahead of many big shows in legit sphere.

Handled personal appearance engagements of Universal stars. Special representative "Foolish Wives."

Atlanta

CHARLES SIMPSON

Newspaper man, circus agent and theatrical publicist. Held important position of exploitation editor of Exhibitor's Trade Review, N. Y. Special representative "Foolish Wives."

Baltimore, Charlotte, Washington

HATTIE K. MERRILL

One of the best known feature writers and motion picture critics of the South. Came direct to the Universal staff after a brilliant experience as motion picture editor of the Baltimore News.

Buffalo

THOMAS CECIL LEONARD

Experienced theatrical agent. Well known Shubert press agent. Special representative San Carlo Opera Company and other big attractions. Wide experience and connection in motion picture sphere. Well known among Buffalo territory newspaper men, as well as throughout the United States and Canada.

Butte, Mont.—Spokane, Wash.

W. L. FENNEY

Associated with Stilwell theatres for the past four years in capacity of general manager. Handled all publicity also. Was manager of Fox Film exchange in Butte. One of the most popular men in the industry in his territory.

Chicago

WALTER L. HILL

Dean of Chicago's publicity men. Has handled the biggest of attractions in Chicago for Paramount, First National and Universal organizations. Extremely popular with newspaper clan of middle west and recognized as one of the biggest publicity men in the industry.

Cincinatti

NOAH SCHECHTER

Experienced in theatricals and journalism for the past sixteen years. Schechter has been an actor, stage director and taught dramatic art. Handled publicity for Ascher Brothers Capitol theatre in Cincinnati.

Cleveland

LEE S. FERGUSON

Assistant editor Motion Picture News. Worker in Selznick publicity department. Exploitation for Fox Film Co. Special representative "Foolish Wives."

Dallas

MORRIS FRANKEL

Handled big specials for the Fox Film Corporation in Texas. Well known theatrical agent and press man. Special representative "Foolish Wives." Well known by trade and press in Texas.

Denver

AL KAUFMAN

Three years with D. W. Griffith doing special exploitation "Way Down East," "Orphans of the Storm." With United Artists as special representative big attractions. With Mr. and Mrs. Coburn and "The Better 'Ole" companies. Identified with many other big road attractions and pictures.

Detroit

JOSEPH MAYER

Former editor Billboard, dramatic and motion picture editor Commerical Tribune, Cincinnati. Former director of publicity for Universal. Special representative Detroit exchange for Universal-Jewel attractions.

Des Moines

R. C. McCURDY

Has served on Iowa newspapers. Has been connected with many big Iowa theatres in capacity of treasurer, manager, press representative, etc., for many years. One of the most popular and best known theatrical men in middle west, personally known to all editors and exhibitors in his territory.

Indianapolis

WILLIAM ESCH

Widely known Indiana theatre owner, manager and newspaper and theatre publicity man.

Kansas City

LOUIS P. KRAMER

Newspaper man, investigator and well known publicity man. Received early training in St. Louis and Chicago. Assistant sales manager Quaker Oats Co. Was special investigator with Burns agency. Assisted General Wood as press agent. Was with Fox, Shubert vaudevilie and special man for "Foolish Wives."

Los Angeles

H. D. McBRIDE

Well known in advertising and publicity circles. Served on Los Angeles Examiner. Conducted free lance publicity office in Los Angeles. Has been with Metro and other big film concerns and connected with the biggest of attractions.

Milwaukee

ANN McCURDY

Without doubt the best known and most popular motion picture and dramatic critic in the Milwaukee territory. With a state-wide acquaintance in newspaper and theatrical circles, with some splendid records for theatre and picture exploitation, Mrs. McMurdy is a "star man" in the department.

New Orleans

BOONE MANCALL

Newspaper man in New York, Boston, Philadelphia. Has been an advance agent for Shubert attractions. Special representative "Foolish Wives." Handled personal appearances, several stars for Universal. Eastern cities.

New York

New appointment to be announced soon.

Omaha

F. C. CROSON

Well known newspaper and theatre man; was managing one of Omaha's biggest cinema theatres when he came to Universal's exploitation staff. Popular in Omaha territory.

Philadelphia

J. A. DALY

Connected in past with Klaw and Erlanger, Shuberts and B. F. Keith in publicity sphere. Well known newspaper man of Philadelphia.

Pittsburgh

F. J. McGINNIS

Well known publicity and theatrical man. Popular with Pittsburgh newspaper clan and a good mixer. Has had vast experience in his field.

Portland, Seattle

GEORGE E. BRADLEY

Five years' experience on Seattle Post Intelligencer, Star Bulletin and N. Y. Telegraph. Was publicity director for Community Service. Experienced in theatricals and newspaper work in Portland as well.

St. Louis

GEORGE EEGEL

Has been with Universal organization for past three years. Has been with biggest organization in St. Louis. Special newspaper feature writer, theatrical and motion picture special representative.

Salt Lake

NORMAN E. BECK

Former motion picture editor and dramatic for several Salt Lake newspapers. Is dean of Salt Lake newspaper men ranking in comparison to Percy Hammond of N. Y. Tribune in Rocky Mountain region.

San Francisco

BEN WESTLAND

Former dramatic editor San Francisco News. Also on Variety and Herald. Well known and popular in Frisco newspaper, theatrical and motion picture world.

Toronto

M. J. WILKES

Well known American and Canadian newspaper writer and publicity man. Has been identified with some of the biggest musical and dramatic triumphs on Broadway. Feature writer and promotion man for big New York newspaper. Widely known throughout the Canadian Provinces.



TOD BROWNING'S
MONEY MAKERS

"OUTSIDE THE LAW"

"NO WOMAN KNOWS"

"THE VIRGIN OF STAMBOUL"

For Early Fall Release

"UNDER TWO FLAGS"

Starring Priscilla Dean

Universal-Jewel Releases

Now producing original crook story by himself

Starring Priscilla Dean



PRISCILLA DEAN

Fall Release

"UNDER TWO FLAGS"

In Production; Tod Browning's greatest crook story since "Outside The Law"



(C. Heighton Monroe, L. A., Photographer)

FRANK MAYO

Being Starred By Universal



ART ACORD

Being Starred By Universal

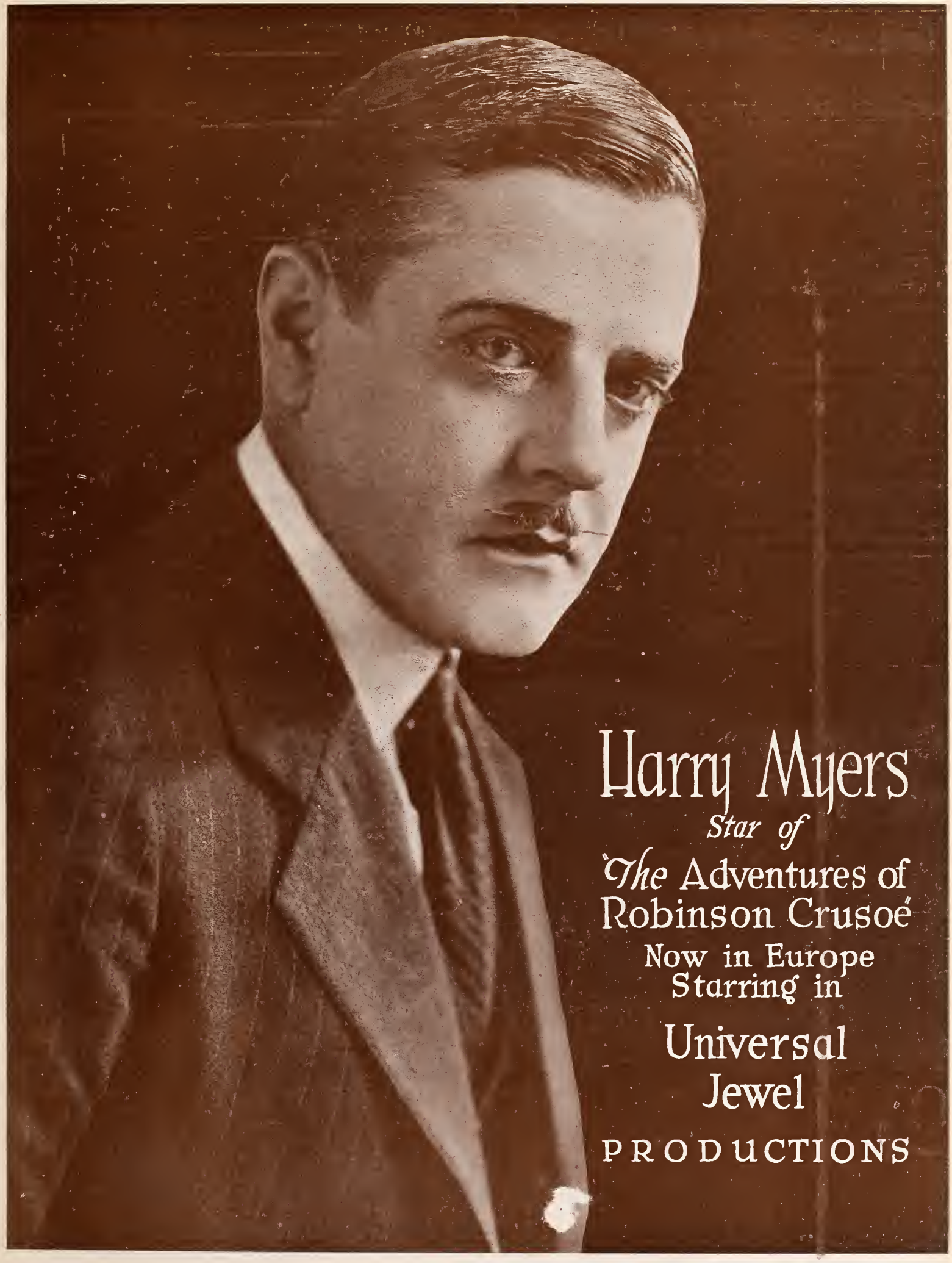


HERBERT RAWLINSON

Starred in

"THE MILLIONAIRE"
"THE SCRAPPER"
"THE MAN UNDER COVER"
"BLACK BAG"
"DON'T SHOOT"

In Preparation
"THE RAINBOW CHASER"
and
Richard Harding Davis'
"WHITE MICE"


Harry Myers
Star of
The Adventures of
Robinson Crusoé
Now in Europe
Starring in
Universal
Jewel
PRODUCTIONS

Universal's Expectations Fulfilled in "The Storm"



"The Storm is a film that will appeal to man, woman and child"

"THE STORM" as a Jewel picture has more than fulfilled every expectation. After a week of the best June business that the Capitol Theatre in New York ever did, it has entered upon a long run at the Central Theatre, which bids fair to be a record for Broadway. Hot weather seems to mean nothing to "The Storm." It is breaking box office records in the face of alternating heat, humidity and downpours of rain.

Universal paid a big sum of money for "The Storm" in the face of croakers on all sides, who declared that it was merely a mechanical melodrama with a remarkable fire illusion scene. But Universal felt that this could not explain the long and successful run which "The Storm" had enjoyed as a play. Although Langdon McCormick devised the stage spectacle, he certainly wrote a human and appealing play to surround it. Under the magic hands of Reginald Barker, the director, and with a superb cast including House Peters, Virginia Valli, Matt Moore, and Josef Swickard, "The Storm" as a photoplay rounded into absolutely perfect proportions.

So entirely satisfactory did it prove at the Capitol Theatre, accompanied by Samuel Rothafel's incomparable music, that Universal feels it has the master picture of the year in "The Storm."

Although "The Storm" classes as melodrama, its tempo is so well controlled that the spectator is held enthralled in the magic grip to the last happy sequence. Its story deals with three strong emotional natures shut up in a storm-bound cabin in the forest. One of the natures, naturally, is a woman and that causes even a greater storm within the cabin than rages without.

Langdon McCormick, after seeing "The Storm" in the projection room, said:

"After doing fire and storm scenes for the stage for fifteen years, I am frank to say that I have just witnessed the finest and most spectacular set of scenes in my life. I am frank to say the Universal production of 'The Storm' was far beyond my hopes."

"Under Two Flags" Priscilla Dean's Best Picture



No story could offer better screen drama than "Under Two Flags"

OF all of the wonderful stories written by that remarkable woman whose pen name was Ouida, none has proven more popular or been more widely read than "Under Two Flags." It was for that reason, as well as the fact that it presented an unrivalled opportunity for the display of the remarkable emotional ability of Priscilla Dean, that Universal chose this as a starring vehicle for one of the most versatile and accomplished women on the screen today. Having decided on a vehicle, Tod Browning was chosen to direct it. Browning had already put over two remarkable pictures with Miss Dean, "Outside the Law" and "The Virgin of Stamboul." The cast chosen included James Kirkwood, himself a motion picture star and director of prominence; Stuart Holmes, John Davidson, and Ethel Grey Terry—a cast to conjure with.

"Under Two Flags" is the story of a French girl whose lot was cast with the Foreign Legion in Algiers. In her particular character as the daughter of the regiment, Cigarette is enabled to save the honor of the man she loves and at the same time thwart a treacherous plot against the French Colonial troops in Africa.

The role of the dashing Cigarette fits Priscilla Dean like a glove and gives her the opportunity for the display of her rich emotional nature, in which she will go straight to the hearts of her millions of admirers.

Five months of painstaking construction and research work were devoted to making "Under Two Flags" as nearly comformable to Ouida's book as possible, and all of the works on Algiers and Northern Africa were searched for character types, architectural features and the costumes of the Arab and Berber tribes. Nothing was left to chance. Much of the picture was developed away from the studio on the desert at Oxnard and other points. Wonderfully picturesque action stuff and colorful scenery have been taken with exquisite skill and lighting which make them doubly effective.

"Human Hearts" Splendid Drama of Mother Love



"Human Hearts" Grand old play that has made a great film

IN bringing masterpieces of the stage to such permanency as the screen offers, Carl Laemmle feels that he is doing the present generation of theatregoers a real service. "Human Hearts," one of the best remembered of the late Hal Reid's great dramas, has been put into superb moving picture form by King Baggot and a company of well-known players, including House Peters, Mary Philbin, Edith Hallor, Gertrude Claire, George Hackathorne, Ramsey Wallace, Russell Simpson and Snitz Edwards. "Human Hearts" as a Universal-Jewel, will take its place among the great dramas of mother love and home.

King Baggot enjoyed a distinct advantage in producing "Human Hearts," through having played in it on the stage. Yet for all the wonderful heart interest, directors have been very reluctant to stake their reputations on a picture in which heart throbs took the place of spectacular melodramatic stunts. But Baggot succeeded so well that Charles Larkin in the Motion Picture News, in pre-reviewing the picture, speaks as follows of it:

"Never has a sweeter, more wholesome, thrilling, entertaining story been told on the shadow stage. . . . Here is real life, its joys. sorrows, despairs, its sunshine and shadows. . . . The plot holds from first to last enough dramatic situations for several five-reelers. Baggot put some surefire heart-throbs in it. . . . Only the hard-boiled, ivory-topped will be able to hold back the tears. . . . The photography is unusually fine and the continuity excellent.

"We would say that 'Human Hearts' approaches 100 per cent. as a picture play. . . . That also goes for its box-office appeal. If this is an example of some of the pictures we may expect this fall—well, exhibitors better install larger safes in their houses to hold the receipts. . . . The cast of 'Human Hearts' is one of uniform excellence. It's a cast that sets a pace for others to follow.

"Good old 'back home' stuff, filled with heart-throbs, thrills, comedy, excellent character portrayals. . . . A picture that meets the demand for cleaner, better films. . . . Look up all the superlatives in Webster's and use them on this one. . . . It will stand up under the strongest plugging."

Famous Old Racing Play Makes Wonderful Photoplay



Scenes were filmed right in the Blue Grass State for "The Kentucky Derby"

ALTHOUGH "The Kentucky Derby" has plenty of stars of its own, it will have a peculiar significance for all lovers of horse racing, as the star two-year old of this year's season, Morvich, plays an important role in the production. "The Kentucky Derby" is founded on Charles T. Dazey's famous melodrama, "The Suburban Handicap." Universal has owned the picture rights to this famous play for a number of years. Several times the author has attempted to buy them back, but Universal was only waiting a season like the present one to add this further clincher to the wonderful series of twelve Jewels which will be life-savers to many exhibitors during this coming year.

In order to get the full benefit of the wonderful Kentucky atmosphere, King Baggot took his company to Louisville and Lexington, and the main portions of this famous racing melodrama were filmed at Churchill Downs during the actual running of this year's Kentucky Derby. All of the stable scenes, the atmosphere of the famous blue-grass state, have been actually filmed from life. The latter part of the picture was taken at Universal City and on the Pacific Coast, Catalina and Long Beach.

In the cast will be found Reginald Denny, who made a tremendous name for himself in "The Leather Pushers" series; Lillian Rich, Kingsley Benedict, Gertrude Astor, Lionel Belmore, Walter McGrail, Emmett King and Wilfred Lucas. One unusual feature of "The Kentucky Derby" is the fact that Kingsley Benedict, who plays a very important role, played the same role in the original production of "The Suburban Handicap" at its world premiere in Chicago. For a number of years after that, he played the role and later utilized it. later as the basis for a vaudeville sketch.

The Nation's



LEE MORAN



BROWNIE
THE WONDER DOG

Consistently Good

Century

Favorites!



QUEENIE
THE TRICK HORSE



BABY PEGGY

Released thru Universal

Comedies



LEE MORAN

Starred In

CENTURY COMEDIES

"APARTMENT WANTED" "FOOLISH LIVES"

"TEN SECONDS"

Century Film Corp.
JULIUS STERN, Pres.

Distributed by Universal



Baby Peggy

The Screen's Youngest Star

Coming in

Century Comedies

"TIPS" "SWEETIE"

"PEGGY'S SCOOP"

"THE LITTLE MESSENGER"

"PEGGY OF THE MOUNTED"

"LITTLE RED RIDING HOOD"

"JACK AND THE BEAN STALK"

Distributed by Universal





HERE'S A RECORD!

Five of the Eight Los Angeles First Run Theatres
during Week of May 28th showed Comedies

Directed By

ALF GOULDING



RECENT RELEASES

SOME CLASS	SWEETIE
LIVE WIRES	THE RUBBERNECK
HELLO MARS	THREE WEEKS OFF
SHORT WEIGHT	GET RICH QUICK PEGGY
THE TOUCHDOWN	PEGGY OF THE MOUNTED
UPPER AND LOWER	LITTLE RED RIDING HOOD

JACK AND TH BEAN STALK

DIRECTING FOR
CENTURY FILM COMPANY
JULIUS STERN, Pres.

Hollywood, California

AL. HERMAN

directing

CENTURY COMEDIES

featuring Johnny Fox

Queenie, the human horse
and the entire Century
all-animal series

Just completed

"CURED" with Queenie

"JUST DOGS" with an
all-animal cast

Now finishing

"AT THE FAIR"
with Johnny Fox

Century Film Corporation

Julius Stern, President



JOHNNY FOX

appearing exclusively

in

CENTURY COMEDIES

Has appeared in:

"Hello Mars"
"Short Weight"
"Speed 'em Up"
"Some Class"
"Ginger Face"
"Fresh Kid"
and "Little Red Riding Hood"

CENTURY FILM
CORPORATION

Julius Stern, President

Thirty-Four Inches of Comedy

THEY call her thirty-four inches of comedy, but she's Century Comedies' littlest—and biggest star. We know her by the name of Baby Peggy and she's three years of age.

Her few years have been spent practically all of the time with Century Comedies. Her first opportunity was a comedy in which Brownie, the wonder dog, was the star. Her cuteness, her difference in acting, her naturalness, took her immediately out of the cast as co-star, and transformed her into a star.

She has appeared in exactly twenty-five Centuries. Those already released have been hailed as the comedy hits of the year.



The "giant" and Baby Peggy in "Jack and the Bean Stalk," Century



Irving Cummings (sitting, centre) and his technical staff of "round heads," now producing "Broad Daylight," a Universal Feature production



JULIUS STERN
President of Century Comedies

Plans for Century's Eighth Anniversary

By Julius Stern

President of Century Comedies

WITH the coming of Century Comedies' eighth anniversary our next season's lineup should be the greatest in our history. My brother Abe and myself intend to make 1922-23 a banner year, and we shall start the ball rolling with pictures such as "Little Red Riding Hood" and "Jack and the Beanstalk," each completed with Baby Peggy in the title role. Others along these lines will be "Hansel and Gretel," "Alice in Blunderland," "The Little Match Girl" and "The Little Mermaid." Baby Peggy will star in each of them. These Centurized Fairy Tales will mean much to Century, and to every theatre that plays them.

Our five stars, Baby Peggy, Brownie the wonder dog, Lee Moran, Johnny Fox and Queenie, the human horse, are among the biggest comedy drawing cards in the field. We have three of the best known comedy directors on our "lot"—Arvid Gillstrom, Alf Goulding and Al Herman.

Al Herman is in charge of our all-animal series. These series are very well liked by houses which cater to mixed, intelligent audiences, such as first run houses, vaudeville and so on. They are really the hardest type of comedy to produce, and require weeks of great patience. Two of his finest novelties are "Cured" and "Just Dogs." "Just Dogs," for instance, took five weeks of night and day work, and is one of the finest and greatest novelties ever produced by Herman.

Alf Goulding has been placed in charge of comedies that will star Baby Peggy, and will personally write and direct the entire series of Centurized Fairy Tales. Two have already been completed, with others to follow. Several Peggy pictures will also be made up in Yosemite Valley by Goulding.

Arvid Gillstrom has to his credit two of the funniest Centuries Lee Moran has made to date. They are "Foolish Lives" and "Some Family," and are considered the best things Moran has appeared in since "The Straphanger." Mr. Gillstrom, in all likelihood, will handle all of Moran's Century Comedies, although we will also let him make a series of Brownie comedies, something on the order of "A Radio Hound."

Queenie, the human horse, and Johnny Fox will also add to our crop with ten comedies apiece. Both of these stars have made a name for themselves in comedies we have already made with them. Fox, particularly, has made countless friends, and we are having several special stories prepared for him by a prominent writer of boys' stories.

My brother and myself want to, and will, uphold the prestige and reputation we've made. We've worked hard for it—and every year will mean more to all of us.

Each year my brother and myself visit the larger cities of Europe to get a new grasp on life and its situations. This year I will take Lee Moran with me, and we will use the beautiful backgrounds of London, Paris and Berlin for a group of comedies now being written for Mr. Moran.

Abe Stern and myself have been exhibitors. We know the exhibitor's trials and tribulations, and that is why we know how to help meet them for the showman.

We've got the stars, the directors, the stories—and the prestige. We'll continue to serve with these four graces, for we want Century to mean, to comedies, what Tiffany means to jewelry!

Lee Moran and His Century Lineup

LEE MORAN needs no introduction. But we do want to let you know what he has done—and what he will do—for Century Comedies.

Plans are now completed by Julius Stern to bring him to London, Paris, Berlin and other large European cities this summer to film several Century Comedies with these cities as backgrounds. His current pictures are now nearing their finishing under the direction of Arvid Gillstrom.

Moran's first picture for Century was "The Straphanger." Then followed "The Touchdown," "The Rubberneck," "Upper and Lower," "Red Hot Rivals," "Ten Seconds" and "Apartment Wanted." Others now in New York ready for release dates are "Foolish Lives" and "Some Family" and "Hickville Romeo." "Ladies First" and "Not Guilty" are now finished and titled and will be sent East very soon.

Seventy-five percent of Moran's pictures have been directed by Arvid Gillstrom, and the entire series will be directed by Gillstrom.

The 1922-23 schedule has an excellent lineup of Lee Moran comedies, and he will continue with Century for some time to come.

Johnny Fox, Century's New Juvenile Star

TWELVE year old Johnny Fox is Century's newest addition to the comedy ranks. His own, original style of humor has made him very popular in the short time he has been with Century.

Johnny received his first opportunity in a Brownie comedy. The picture "Some Class" showed Julius Stern, president of Century, that splendid talent was ready to be developed, so Johnny became a co-star in pictures with Harry Sweet. Plans are now being formulated to make a series of detective and messenger boy stories with Fox, and with the coming season Century intends to play Johnny Fox up big. Johnny is of the freckle faced type, and is promising for his boyish comedy work.



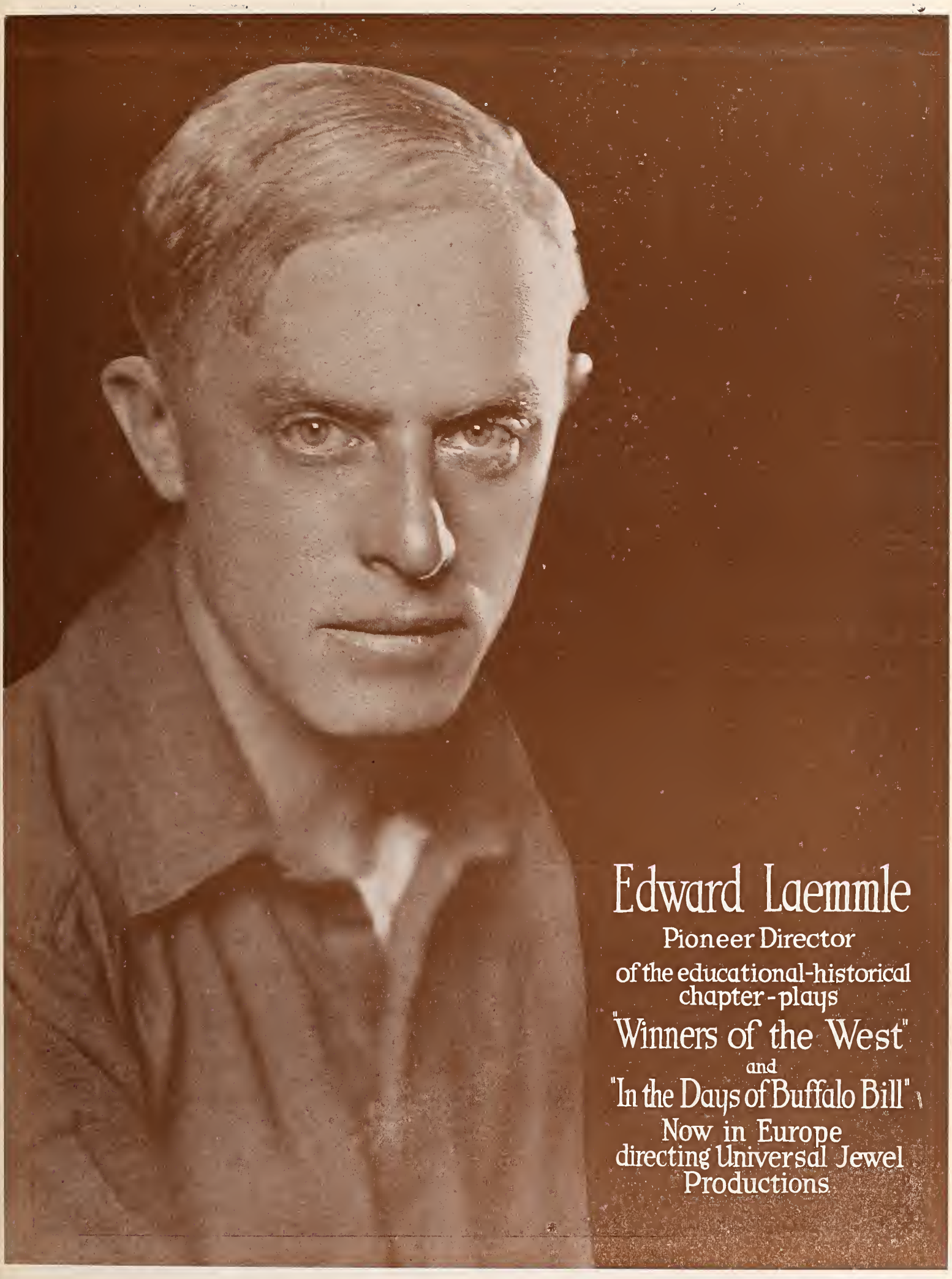
"Maudie" and "Queenie," animal players in the Century comedy, "Cured"



Important players in "The Radio Hound"



Lee Moran in "Foolish Lives"


Edward Laemmle
Pioneer Director
of the educational-historical
chapter-plays
"Winners of the West"
and
"In the Days of Buffalo Bill"
Now in Europe
directing Universal Jewel
Productions


With
Magnificent Monte Carlo
behind him
and —
"FOOLISH WIVES"
Before the world —
Universal
Predicts With Pride That
Erich von Stroheim
Will again prove that he is the —
MASTER DIRECTOR
in the forthcoming
UNIVERSAL-SUPER-JEWEL
To which he has been assigned — by —
Carl Laemmle



LAMBERT HILLYER

Director of twenty-five William S. Hart Productions

FALL RELEASES

For Universal

Lon Chaney in a Jewel Production

"BITTERSWEET"

For Associated First National

"SKIN DEEP"—Thomas H. Ince Special
featuring Florence Vidor, Milton Sills and Frank Campeau

"THE BROTHERHOOD OF HATE"—Thomas H. Ince Special
featuring Frank Keenan, Marguerite De La Motte and Lloyd Hughes



STUART PATON

Director of the Following Universal Successes

"REPUTATION" and "CONFLICT"
Starring Priscilla Dean

"MAN TO MAN" Starring Harry Carey

"THE BLACK BAG" Starring Herbert Rawlinson

"THE MARRIED FLAPPER" Starring Marie Prevost

"HIS UNMARRIED WIFE" Starring Frank Mayo

In Preparation:

"WOLF LAW" Starring Frank Mayo

IRVING CUMMINGS PRODUCTIONS

Universal City, Cal.

The Man From Hell's River

By James Oliver Curwood, starring Irving Cummings. Released in May

Flesh and Blood

Starring Lon Chaney supported by Edith Roberts, Noah Beery, Ralph Lewis, Dewitt Jennings, Wilfred Lucas, Kate Price.

For Release Through Universal

"Exiled"

With Gladys Brockwell, Mahlon Hamilton, Stuart Holmes, Kate Price, Edna Murphy and Wilfred Lucas

"Broad Daylight"

(In Preparation)

With Lois Wilson (Courtesy Famous Players-Lasky Corp.) Jack Mulhall, Ralph Lewis, Wilton Taylor and others

All productions directed and supervised by Irving Cummings



George Randolph Chester

Now At Work On
Universal Specials



VIRGINIA VALLI

Appearing in

"THE STORM"

Universal Special



NAT ROSS

Directing

HOOT GIBSON

Universal City
Cal.



REGINALD DENNY

"THE LEATHER PUSHERS"

Coming Release :

"THE KENTUCKY DERBY"

Universal City
Cal.



KING BAGGOT

Director

M. P. D. A.

"Human Hearts"

"The Kentucky Derby"



VICTOR MILNER

A. S. C.

Cinematographer

Herbert Van Dyke
Assistant

Frank Graves
Chief Electrician



HARRY A. POLLARD

Directing since 1912

Recent Releases:

"The Leather Pushers Series"

"Trimmed"

"Ridin' Through"

"The Rainbow Chaser"

Universal City

Cal.



JACK CONWAY

Director of

"The Servant in the House"

"Lombardi, Ltd." with Bert Lytell

"Riders of the Dawn" and "U-P-Trail" by Zane Grey

"The Money Changers" by Upton St. Clair

"The Spenders" by Harry Leon Wilson

For Universal

"Step On It"

"Don't Shoot"

"The Long Chance"

Universal City : : : Cal.



GLADYS WALTON

Raymond L. Schrock

Photoplay Author

For Universal

"THE LONG CHANCE"
All Star Production

"CONFIDENCE"
Starring Herbert Rawlinson

Now Preparing
Universal Special

"BURN 'EM UP BARNES"
Independent

"I AM THE LAW"
Independent

"A WOMAN'S WOMAN"
Independent



GEORGE C. HULL

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"KENTUCKY DERBY" All Star
"THE TRAP" Starring Lon Chaney
"CONFLICT" Starring Priscilla Dean
and others

Staff Writer
Universal City Cal.

A. P. ("Bill) YOUNGER

Coming

"THE FLIRT"

UNIVERSAL CITY, CAL.

CHARLES KENYON

Now Writing

UNIVERSAL
SPECIALS

UNIVERSAL CITY, CAL.

ARTHUR F. STATTER

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"Just Out of College" "An Unwilling Hero"
"The Man from Lost River" "The Night Rose"
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Wonderful Cast Appears in "The Flame of Life"



The author of 'The Flame of Life" describes the film version as perfect.

ANOTHER famous authoress takes her place in the ranks of Jewel contributors in the person of Mrs. Frances Hodgson Burnett. "The Flame of Life," is the name chosen under which to release Mrs. Burnett's novel of the Lancashire coal mining region, written as "That Lass O' Lowries." The famous author of "Little Lord Fauntleroy" has portrayed in "The Flame of Life" a true picture of a locality where life is serious and existence even must be fought for to be obtained. Naturally, the story in a setting as gripping and relentless as this, must be equally strong and compelling. In developing this story for the screen, Hobart Henley has taken the salient points and, if anything, intensified the situations contributed by Mrs. Burnett into as vital and gripping a drama as any which will be released this year.

Priscilla Dean is cast in the role of an ordinary pit girl cursed with a father who is the bully of the mine and of the district. At home, she is his abject slave, merely because he is the stronger. She, however, has inherited her father's dominant traits, and at the pit she is as much master of the other women workers as he is of his own home. Stern in character as they are, they are equally pitiless with one of their own sex who has gone astray. Joan alone shows compassion to such a girl, and the resultant disturbance brings her to the notice of the foreman, where complication of deadly intensity takes place, through Lowrie's attempts to murder the foreman, and Joan's efforts to protect him. The cast includes Robert Ellis, Beatrice Burnham, Kathryn McGuire and Wallace Beery.

When shown the picture at a private pre-view for that purpose in the Universal projection room, Mrs. Julia R. Tutwiler, who handles Mrs. Burnett's film interests, was very enthusiastic and declared the production intensely interesting and Miss Dean's performance capital in every particular. She praised particularly the splendid direction and was greatly pleased that the atmosphere had been portrayed with such exactitude.

"The Flirt" Is Greatest Drama Henley Ever Made



"The Flirt, a famous novel, made a film that is a winner.

A GREAT deal of talent has been collected to interpret for moving pictures Booth Tarkington's famous novel, "The Flirt." The all-star cast includes Eileen Percy, who has been starred for several years by William Fox and prior to that played in a number of Universal pictures; Helen Jerome Eddy, equally prominent as a star and leading woman, whose highly dramatic ability has taken her far along the road to success; Lydia Knott, one of the famous mothers of the screen; Buddy Messenger, Edward Hearn, Harold Goodwin, Nel Craig, George Nichols, Tom Kennedy, Bert Roach, Dorothea Wolbert, William Welsh and John Cossar. In this cast there are five players who have been starred in various productions. "The Flirt" is directed by Hobart Henley.

Booth Tarkington's novel is so well-known that it is almost superfluous to give any detailed synopsis, and the thousands who have read this popular novel will be overjoyed to have such a painstaking and thoroughly sympathetic interpretation as Hobart Henley has made. Tarkington took a page out of the life of an average middle west family and out of it constructed an epic of human nature and soul development which will live long in the memory of the reading public.

Hobart Henley's moving picture epic, far more graphic than the written word, is a picture that no one who sees it will ever forget. There is no great mechanical or physical thrill, no "stunt," no playing to the gallery. "The Flirt" is not a melodrama. But it contains some of the most basic, most human drama ever written. It is the every day drama that every boy and girl can understand, drama that many of them have acted themselves. The popularity of Tarkington's novel showed how universal this drama could be. Henley shows it even more vividly on the screen.

Forthcoming Unversal Jewels and the Winning Nine

THE list of forthcoming productions from Universal includes many pictures to both exhibitor and the public. Some are already completed at Universal City and others have reached the New York Office.

Among those not completed is "Merry Go Round," Von Stroheim's next production to follow "Foolish Wives" which is included in the Fall Universal Jewels.



Lon Chaney

Von Stroheim is already working hard on "Merry Go Round." Arms, uniforms, insignia, and accoutrement have been pouring into Universal City from Vienna in the endeavor to make "Merry Go Round" as complete a reproduction of the Viennese capital as "Foolish Wives" was of Monte Carlo. The cast will include a number of players who were in "Foolish Wives," as well as Mary Philbin, who has the type of beauty and personality to fit her eminently for one of the very important roles in this picture.

Lon Chaney is hard at work on "Bitter Sweet," under the direction of Lambert Hillyer. "Bitter Sweet" is a story of San Francisco's underworld and the gigantic undertaking of reproducing San Francisco's earthquake and fire is being attempted by the confident Mr. Hillyer. Chaney is surrounding himself with a cast which is headed by Virginia Valli and Jack Mower.



Gladys Walton

Virginia Valli will also play an important role in another Jewel, the title of which may be changed. This Jewel is Jack London's story of the prize ring, "The Abysmal Brute," and will feature Miss Valli and Reginald Denny who, above all men, is qualified to play the hero in this picture.

Priscilla Dean will start in a few days on the production of "Trimmed in Scarlet," a play first produced in New York with Maxine Elliott.



Harry Myers

Edward Laemmle is making the twelfth Jewel picture in Europe, using for his subject George Barr McCutcheon's "Castle Craneycrow." It will be released under the title, "The Prisoner," with Harry Myers in the stellar role and the majority of the cast recruited in Europe.

The Universal Attractions will this year be released in blocks of nine. Four stars will alternate with two all-star companies in a release each week. The stars who will be in the group are all well known and their drawing power amply proven: "Hoot" Gibson, Gladys Walton, Herbert Rawlinson and Frank Mayo. In the all-star combinations the best stars available will be assembled.

The first block of Universal Attractions will be called "The Winning Nine" and will consist of the following pictures:

Herbert Rawlinson in "Don't Shoot," a film version of George Bronson Howard's original story, "Hand's Up," directed by Jack Conway. In the cast are Edna Murphy, Wade Boteler and George Fisher, Duke R. Lee and Fred Kelsey.



Eric Von Stroheim

"Paid Back," with an all-star cast which includes Gladys Brockwell, Mahlon Hamilton, Stuart Holmes and Kate Price. Directed by Irving Cummings.

Gladys Walton in "Top O' the Morning," Anne Caldwell's famous Broadway play of the same name, directed by Edward Laemmle, with a cast which includes Harry Myers, William Welsh, Harry Carter, Ethel Shannon and Richard Cummings.

Hoot Gibson in "The Galloping Kid," by Wm. H. Hamby, directed by Nat Ross, with a cast which includes Edna Murphy, Lionel Belmore and Percy Challenger.

Frank Mayo in "Caught Bluffing," by Jack Bechdolt, directed by Lambert Hillyer with a cast which includes Wallace McDonald, Edna Murphy, Jack Curtis and Ruth Royce.



Frank Mayo

Herbert Rawlinson in "Confidence," by Bernard Hyman, directed by Harry A. Pollard, with a cast which includes Harriet Hammond, the bathing beauty; William Robert Daly, Hal Cooley, John Steppling, Otto Hoffman.

An all-star production of "The Long Chance," by Peter H. Kyne. Directed by Jack Conway. The cast includes Henry B. Walthall, Marjorie Daw and Ralph Graves.

Gladys Walton in "The Girl Who Ran Wild," adapted from Bret Harte's "M'Liss," directed by Rupert Julian, with a cast which includes Vernon Steel, Joseph Dowling and William Burress.

Hoot Gibson in "A Long Hand," by Ralph Cummins. Cast and director have not been chosen yet.

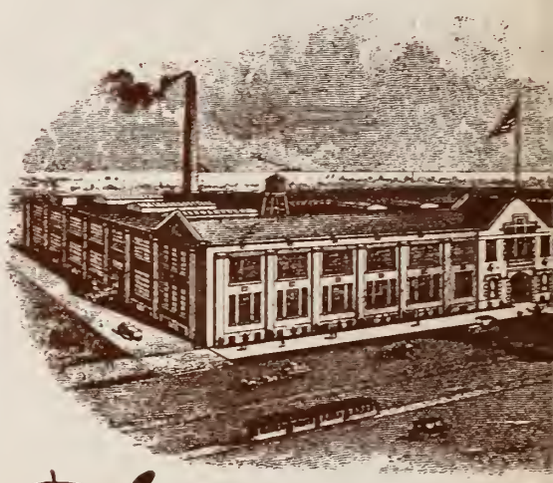
The productions mentioned are only a few of a pretentious list of subjects that Universal intends making for the coming season. Other releases adapted from the pens of popular authors, whose names insure the unusual, enacted by capable casts, will round out a schedule which promises to surpass anything that this company has ever accomplished.



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Universal's Cooperation and Exploitation Creed

IF Carl Laemmle, president of the Universal Film Mfg. Co., ever needed to sum up his personal policy it could readily be covered in three words, "Nothing is impossible." How many times he has justified himself and the Universal in this since the early days—even before the formation of the present organization, thousands upon thousands of his friends the exhibitors will testify profusely and gladly.

That this was neither boasting nor bluffing is disclosed by the simplicity of Mr. Laemmle's methods. First he discarded the locution "Keep step with progress"—which means literally "eyes right" on the other fellow—never ahead nor behind—a method that kills inspiration, initiative and resource.

It is not surprising therefore, that when the inevitable "moving the goods" from the Exchange shelves became an acute problem, Carl Laemmle was ready with the remedy.

"Why not help the exhibitor make a big success of every Universal release he books?" said Mr. Laemmle. Then and there was born the twin-six, 100-horsepower advertising and publicity forces that long antedated the adoption of the terms "Exploitation" and "Exploitation Department." That was early in the game when the problems created by competition were new. They have been growing more and more acute ever since.

Chronologically, Universal was the first producer to use a nation-wide, large-space newspaper campaign—in 1915; subjects, Universal pictures and Universal City. The year following Universal first advertised direct to motion picture patrons through a nation-wide campaign in the Saturday Evening Post, popularizing brands and individual releases, and directing their attention to the local theatres.

The comment in film circles, caused by these, then, innovations, was as nothing compared to the 1916 announcement of the placing of a publicity man in each main exchange, thus antedating the general movement by some six years.

While Carl Laemmle was, as frequently he is, ahead of his time, the experiment was thoroughly tried out. Since that time all the larger exchanges have been developing along the present exploitation lines—that is, making "help the exhibitor" the keynote, and locally intensifying and expanding in each territory the work of the Home Office publicity and advertising departments.

Gradually, as the work and the opportunities developed, a permanent publicity director of high character and wide experience was placed in each main exchange. So thorough has been the training of these men that during the past season they have been entrusted with the direction of such special representatives as were engaged for "Foolish Wives"—during its triumphant tour of the United States and Canada.

With its varied program of releases of everything an exhibitor could ask for—from a one-reel comedy, a news weekly, two-reel comedies, novelties, westerns, five-reel one-a-week releases, Jewel features and Super-Jewels. These field men, regardless of their individual experience, found opportunities such as no previous berth had ever given them. Thanks to the high standard set in their selection, the results were not only gratifying but surprising. The Home Office Publicity, Advertising, Poster and Supply Departments were flooded with helpful suggestions. Exhibitors began to take notice and catch the enthusiasm of Universal "exploiteers."

This co-operative movement, under the skillful management of P. D. Cochrane, Director of Exploitation, grew to such proportions that Mr. Cochrane, who is also Secretary of Universal, felt the need of shifting the burden, and to that end selected as Exploitation Manager, Raymond Cavanagh, who is now directing from the Home Office the work of the field men.

Since Mr. Cavanagh's appointment and the centralization of effort completing the development of the exploitation plans upon which the Universal has been working for the past six years, thus rounding out its pioneering endeavors, the field force has received a new impetus. The first effect was the gradual systematization of the routine publicity work in each exchange, to the end that more time could be given to individual exhibitors.

Exhibitors have always credited Universal Press Books with setting the highest standard, but with the correlating of the efforts of the entire field force, a wealth of exploitation ideas, suggestions and tried and proven exploitation methods are now setting a new and even higher standard.

Six years ago Carl Laemmle threw a bomb into film circles with his pronouncement, "We will help every exhibitor of Universal pictures to make big money with them"—and today a selected corps of keen, trained, tactful, resourceful men, equally at home about the theatre or the newspaper, are making good Carl Laemmle's historic words, and again justifying his faith that "nothing is impossible."

Here are the instructions of Raymond Cavanagh, Universal's Exploitation Manager:

"Your business is not to tell the exhibitor his, but to exert your own skill, experience, resources and initiative for his benefit.

"You report to and keep in close touch with the Home Office for the good of the department. Your chief is your exchange manager, but your real boss is the exhibitor.

"Always remember that an exhibitor is the safe guide to local conditions. You have a certain knowledge of scores of other local conditions. Bring this experience to bear upon the problem of any locality and you will find that 'there is always a way out.' The place where you are exploiting a picture is your 'home town' for the time being.

"In the summer season your work should take on a bigger and broader character than at any other time. When a house manager is confronted with the problem of 'to close or not to close' you have not merely an exploitation problem on your hands—if you are going to be of real assistance—you have a business problem, but you always have this advantage, that you've done it before, and you can do it again.

"Don't let that word 'exploitation' blind you to any portion of your duties. It is the current word now, and when properly understood it is all right. Don't forget that exploitation is something—yes, a whole lot—more than stunts and ballyhoo. You are a motion picture evangelist; you are preaching an appreciated gospel; you are known and judged by your works. Among the reports on my desk now are examples of the dozens of things that can be done. For instance, one of the boys not only worked out a plan for keeping a house open, but jumped receipts 35 per cent the first night of the operation of the new plan. Another patched up a difference of long standing between a manager and his local editor; another found a whole newspaper staff down with the flu. He pulled off his coat, and with some volunteer helpers got the paper out. Another in a town where absolutely no signs or street stunts of any kind were allowed had the whole police force pulling for him because he discovered a loophole in the city ordinance. It's all in the day's work, you're always helping the other fellow, that's what makes your work interesting."

A Broad Policy and a Helpful Creed

THE broad and generous policy of the Universal's Exploitation Department is right in line with that of the organization as a whole. There is no petty quibbling over what shall or shall not be done. "Go the limit" is the watchword, and this is acted upon and lived up to in every exchange. Something of the activities of the field men may be better understood by the following extracts from the code prepared for their use by Raymond Cavanagh, Exploitation manager, Home Office, New York City:

"Your business is not to tell the exhibitor his, but to exert your own skill, experience, resources and initiative for his benefit.

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Universal Pictures Circle the Globe

UNIVERSAL is one of the world powers in the film industry. Wherever a picture is shown in practically any part of the universe there will be found an executive through whom service will be extended. Whether it is in the United States, Czecho Slovakia, Canada, Ecuador, Egypt, Java or New Zealand, Universal is represented.

The great Universal organization has been carefully and painstakingly built up with the idea of rendering the best possible service. Each representative was chosen because of his knowledge of the picture industry, and because of his ability to effectually put that knowledge to the best advantage.

Following are the addresses of the offices that make the Universal a world power.

Note.—Where the name of the exchange is not given the branch is maintained in the name of the Universal Film Mfg. Co. The other branches are designated as indicated by the various individual designations given.

Lambert Hillyer Director of "He-men"



LAMBERT HILLYER is known as a director of great actors. He first gained fame as the man who directed twenty-five William S. Hart pictures, and at the same time wrote fifteen of the continuities himself. He is a double-barreled genius, in fact, for he has not only directed, but written, most of his screen productions.

Following Hart's temporary retirement from the screen Hillyer was chosen by Thomas H. Ince to direct two of his biggest special productions which will be released early this fall "Skin Deep," and "The Brotherhood of Hate."

It is significant of Hillyer's ability that he wrote the scripts for both of these special productions. And now he has been selected to direct Lon Chaney in "Bitter Sweet" a Universal Jewel production. Hillyer and Chaney have been enthusiastic boosters of each other since the latter left Universal to support Bill Hart.

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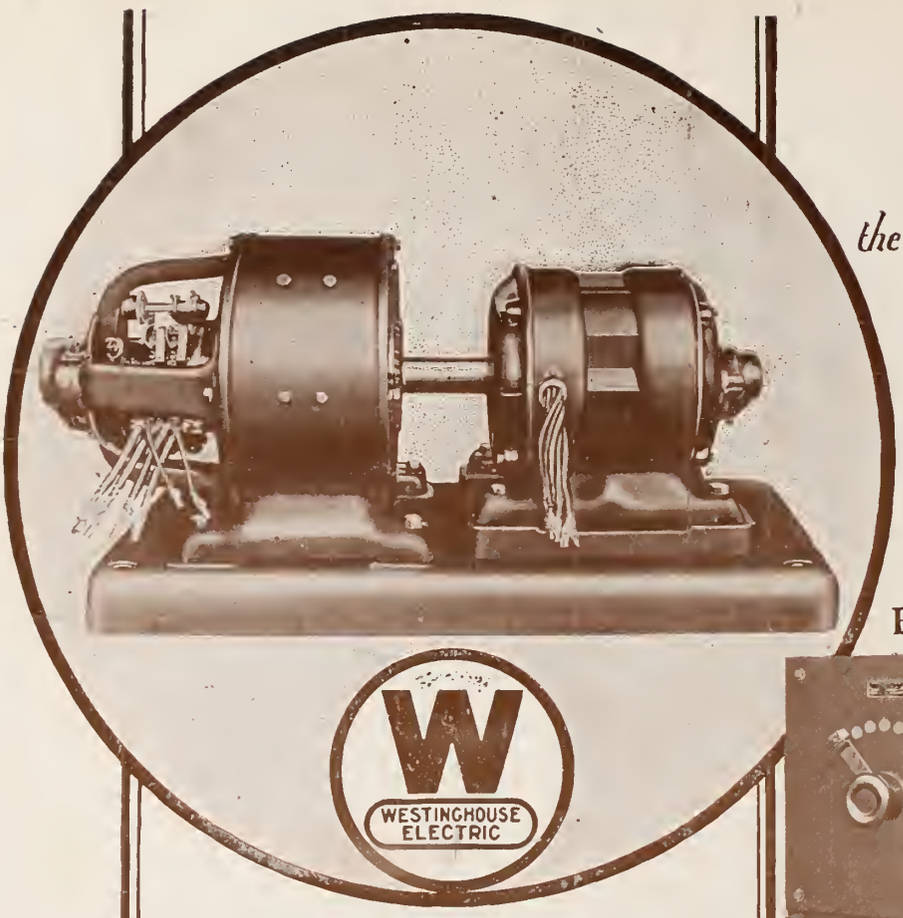
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Explanation of Process Employed in Making Natural Colored Film*

Gelatine Acquires Curious and Valuable Property of Absorbing Dyes

*By Wm. V. D. Kelley**

TO many persons not actively engaged in some branch of the motion picture business who are usually only casual visitors to the cinema theatres, a colored film may mean one using one or more of the following methods:

(a) Tinting.
(b) Toning.
(c) Hand coloring.
(d) Stencils.
(e) Impressions from matrices.

All of which make use of the ordinary black to white film and are colored by means within the scope or taste of the individuals doing the work.

Generally the results are in the nature of mass effects, although the stencil and printing systems do select and color portions of the scenes—usually the still portions—quite accurately. In the Pathe stencil process the costumes and very fine details are often remarkably well done.

Consider that the total area of the scene on the films is less than 0.75 inch by 1 inch; that the magnification is more than 200 diameters; that there are sixteen complete pictures showing each second and 16,000 pictures in a single reel; that the slightest variation in tint, or shade; or wandering, of the color is visible to the audience and one will begin to realize some of the difficulties encountered in coloring lengths of films.

Natural Color Pictures

The process that is the subject of this paper differs from all of the above in that the work is mechanical, chemical and optical. The choice of the colors and the final results depending on the accuracy of the plans.

In the words of Professor Louis Derr of Massachusetts Institute of Technology:

"1. The process is well founded and carefully built upon a sound scientific basis, and is scientifically up to date.

"2. Some colors are excellently produced, but not all in a given area. By the use of special filters in the taking camera, particularly subjects of limited color range can be almost perfectly reproduced. The process should be of particular value in scientific films, advertising films and films involving portraits. The 'feature film' which does not demand violet and bizarre lighting effects also seems to me to offer a particularly inviting field.

"3. The product can be used in the ordinary motion picture projector without change or modification of any kind in the mechanism and requires no special skill on the part of the projectionist.

"4. The process is mechanically simple, and presents no difficulty in the way of quantity production."

In other words, we do fairly accurately what every user of a camera has desried, namely, to take the pictures in the negative so as to reproduce on the positive the scenic view or object as one sees it on the ground glass or view finder—that is in the colors of nature.

Scientists do not agree as to the actual means by which colors are produced or as to why we see them as we do. We do know that as a practical proposition white light may be divided into three parts—red, green and blue—and that with these three colors plus white or black, one can reproduce all shades or mixtures of colors.

We also know—practically—that with a complementary pair of colors—for example a red-orange and the complementary color of green-blue—mixtures of these two colors will give all of the colors found preponderating in nature—the weakness appearing in yellows which show as orange yellow and purples which show as browns. But here, even, the inaccuracy is not noticeable if the colors taken in association are suitable.

The above statement merely means that any one pair of colors will not reproduce every color in any one picture area. However, in making motion pictures one is not confined to any one pair of colors throughout the reel, and by using filters to suit the scene or objects being photographed, he can in a reel or film show every color and shade that the eyes will perceive.

To reproduce every shade and color in any one picture area would mean dividing the spectrum into three parts. In motion picture photography, due to the facts outlined in the above paragraph and also due to practical considerations, we have found that by dividing the spectrum into two parts we are able to produce satisfactorily all that is required for our work.

Taking the Pictures

In such a two-color process the pictures are taken in pairs on a single width film, one over the other, or on double width film, the images being side by side, one picture being taken through a red-orange filter and the companion picture through a blue-green one.

The negatives are developed in total darkness or by means of a safe light, which is green and not red. Otherwise, they are handled exactly as ordinary films, being passed first through a developing bath then through a fixing bath and finally given a wash.

After being dried the negative is used for printing on to the positive. The positive may have a single coating of the sen-

(Continued on page 430)

ALTHOUGH natural colored motion pictures have become more or less familiar to every one, nevertheless little is known of the process used in producing these pictures. Wm. V. D. Kelley, president of the Prizma Company, Inc., New York City, presented a most elucidating paper on this subject before the New York and Philadelphia sections of the Illuminating Engineering Society. This paper, which is herewith reprinted, outlines the general process. However, as very rapid progress has recently been made in this art, a few of the most modern details of the process differ slightly from those outlined by Mr. Kelley. Mr. Kelley himself is largely responsible for the recent advancement in this field.

While no one claims that natural colored motion pictures have reached a state of perfection, yet pictures have been recently produced that clearly show the great future of the natural colored film.

* A paper presented before the New York and Philadelphia Sections of the Illuminating Engineering Society, February 10 and 18, 1921.

Largest Theatrical Enterprise in World Embodies Two Houses in One

WHAT is claimed to be the largest theatrical enterprise in the world, the State-Capitol Twin Theatres, at Union Hill, N. J., is now well under construction and from all accounts will be ready to open to the public by early fall.

These two theatres will occupy a ground area equalling a whole city block, being two hundred and fifty by two hundred and fifty feet square with frontage on Bergenline Ave., the main thoroughfare of Union Hill.

The State Theatre, which will seat two thousand, will be devoted exclusively to the presentation of high class motion pictures and the Capitol, which will seat twenty-five hundred will present only the world's finest vaudeville.

Instead of having separate lobbies for the State and Capitol, there will be one grand lobby for entrance to either of the Twins having a width of over fifty feet, which will be the largest theatre lobby in the world.

In addition to the theatres there will be eight beautiful store rooms facing on the main street and forty-five spacious offices on the second and third floors, all with outside windows and so arranged that they can be rented singly or en suite.

In the basement there will be bowling alleys, billard and pool parlors and a barber shop.

Ground was broken for this gigantic structure on January 15th, and even though the contractors encountered some ten thousand square yards of blue rock which had to be blasted in excavating, causing considerable delay, the building will be completed and opened by October 1st, which establishes a new record for rapid contruction.

On May 19th, Gov. Edward I. Edwards, of New Jersey officiated at the cornerstone laying of the "Twins," which ceremony took on the form of a huge celebration for the entire eastern section of the State. Many of the mayors and prominent city officials of every town of consequence in Hudson Country attended this celebration. This marked the second occasion that a Governor of New Jersey ever laid a cornerstone for a theatre, the first being the laying of the cornerstone of the State Theatre, Jersey City by the Governor last Fall.

The State-Capitol Twin Theatres, of which Frank G. Hall is president, were entirely financed through a membership plan, making the theatres practically community owned.

These theatres when completed will be another link in the Hall chain of million dollar theatres.

Percie A. Vivarttas, architect of the State Theatre, Jersey City, is also the architect for



Cornerstone laying, State-Capitol Twin theatres, Union Hill, N. J., May 19, 1922. Reading left to right, Senator Chas. M. Eagan, Gov. Edw. I. Edwards of N. J., Jos. E. Bernstein, treasurer Capitol Theatre Amusement Company; Jacob Schuster, Jr., secretary; Frank G. Hall, president; Boulevard Commissioner Jos. B. Payton, J. Harry Foley, secretary to Gov. Edwards and Exalted Ruler of Jersey City Elks

the "Twins." This fact is mentioned because architects and theatre-owners from every section of the United States have made it their business to see the many innovations in theatre contruction inaugurated in the State. Architect Vivarttas has also completed plans for the Capitol Theatre another million dollar edifice to be built by Frank G. Hall, on Monticello Ave., Jersey City, ground for which will be broken within the next few weeks and which is to be ready for opening in the early spring.

With the Ritz Theatre and the U. S. Theatre also under Mr. Hall's direction in addition to the houses above-mentioned and other million dollar theatres to be built, the Hall circuit is looming up as one of the most powerful chains in the country.

Waterloo, Iowa, Sets New Mark in Theatre Service

The Rialto Theatre has made a new and unique addition to their musical program, i. e., the $1,400,000 Lyradion Concert Grande Phonograph, the first to be installed in the state of Iowa and the third in the U. S. A. In addition to listing the film which was shown during the evening, the new July Victor Phonograph records were also listed on the program and played on the Concert Grande. The following week Brunswick records will be played and following this, time will be divided between Columbia, Edison and Okeh current releases. The plan works out something like this: Each week as the current releases are played, anyone desiring any particular record played need only check name and number of the record on the program and hand the program to the usher on the way out. The management of the Rialto will forward these reservations to the local record company representative where the reservations will be given preference. Briefly, it means that the theatre patrons are going to have an opportunity of hearing at every performance, the musical creations of the world's greatest —operative, concert and popular—the world's best bands and the best orchestra selections.

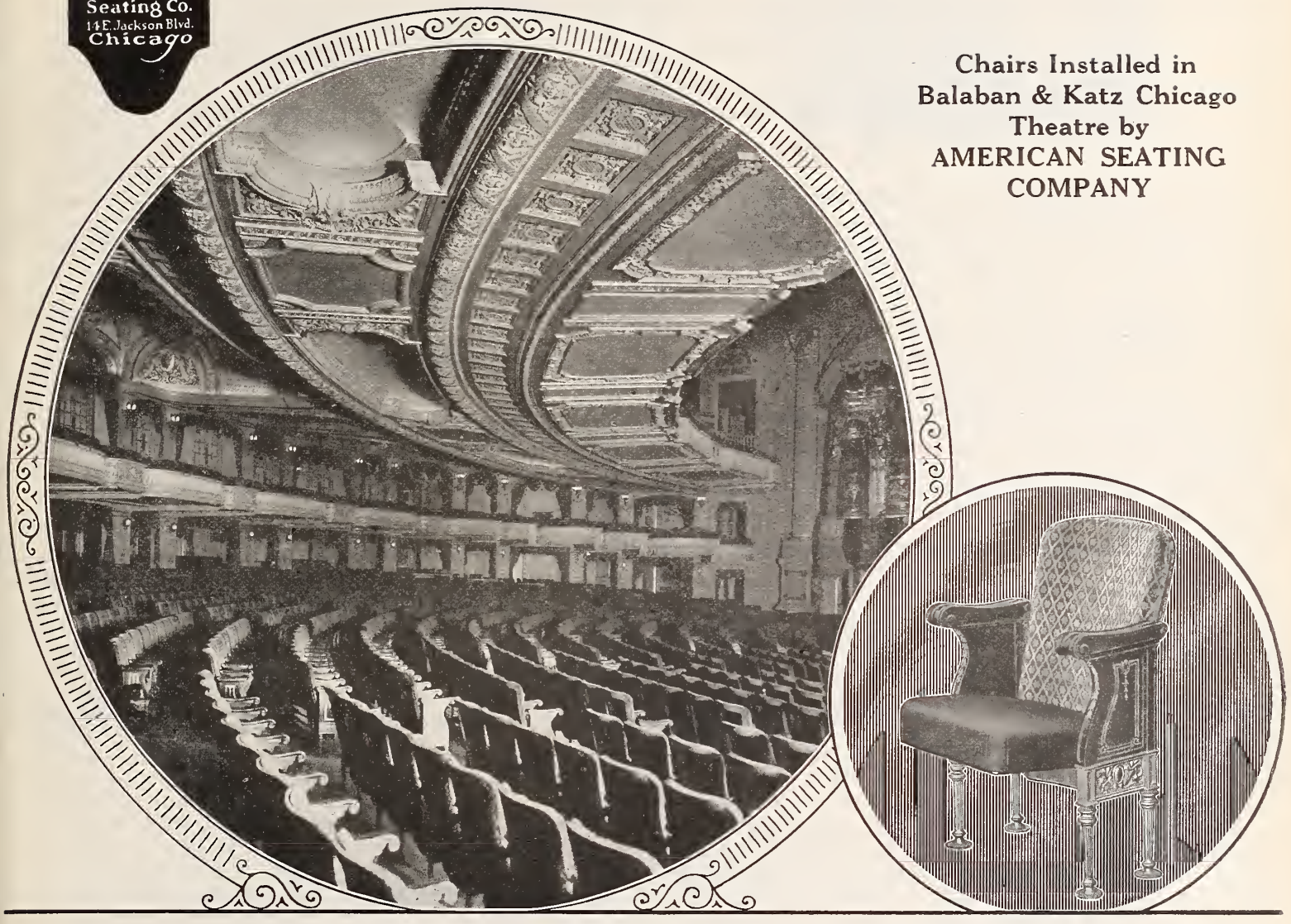
Washington Dealers Report Good Business

Local equipment dealers all report good business, many new non theatrical customers, churches, colleges, schools, etc. being recent purchasers. It is announced that the United States Navy recently purchased 14 Motiograph projectors from Mr. Claflin while the University of Maryland, the oldest university in the South, and the greatest State university in the middle Atlantic area, has purchased one Motiograph from the Claflin agency for use at the main plant at College Park, Md., a suburb of Washington. Nineteen small type semi-portable projectors and 5 stereographs were recent sales of the Claflin equipment house to other customers in this territory.—Knappen



In process of construction, State-Capitol Twin theatres, Union Hill, N. J., is claimed to be the largest theatrical enterprise in the world and is being financed through a membership plan

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National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Rotary Shutter

Figure 26 shows a typical rotary shutter which is placed in front of the objective lens and adjusted so as to cut off the light from the screen during the period that the film is in motion. The blade is made of such a width that the film starts to move before the light beam is entirely cut off and the blade also starts to uncover the beam before the film is stopped. The period during which the stationary film is being covered and uncovered is thus reduced to a minimum; the small amount of light reaching the screen during the short period of exposed film movement is not noticed.

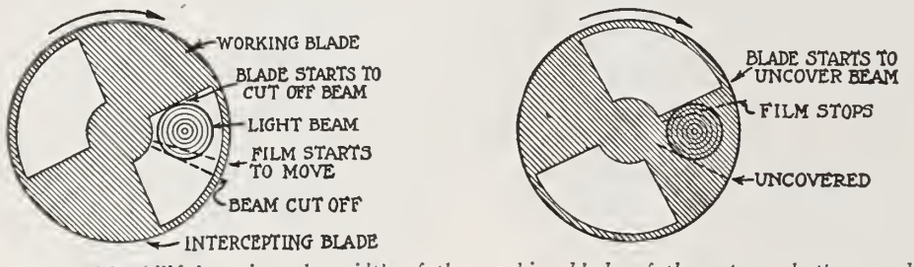


Fig. 26—With skillful setting, the width of the working blade of the rotary shutter can be reduced so that the film starts to move before the beam is entirely covered, and the blade starts to uncover before the film movement has stopped

Interruption of the light sixteen times per second would result in pronounced flicker, therefore one or two blades are provided in addition to the working or "travel" blade that cuts off the light during the film movement. These intercepting or "flicker" blades can by skillful design be made narrower than the working blade and thus the loss of light may be reduced. The number of blades required depends on the brightness of the screen. At ordinary intensities of screen illumination a two-blade shutter interrupting the light thirty-two times per second at normal projection speed eliminates flicker; but with a very bright screen a three-blade shutter interrupting the light forty-eight times per second is required. The two-blade shutter can in most cases be employed with Mazda lamps.

It is of interest to note that due to the heat storing capacity of the heavy filament wire used for mazda motion picture lamps, the illumination produced by the lamps does not show a cyclic variation on alternating current; the illumination is steady even on 25-cycle circuits and the choice of shutters is therefore not affected by any possible stroboscopic effects.

Since the angular width of the working blade is determined by the ratio of time of film movement to the stationary period, the shutter transmission varies with the intermittent ratio as well as with the size of the objective lens, or the width of the light beam. For best efficiency the shutter should be placed where the beam diameter is smallest. With the condenser spacings used in mazda lamp systems the light beam emerging from the objective lens is smallest in diameter at the lens, so that the narrowest blades can be used when the shutter is placed as close as practicable to the lens holder.

The rotary shutters ordinarily employed have a transmission of about 50 to 55 per cent for the two-blade type and from 40 to 45 per cent for the three-blade type. Successful designs of the former are in use having a transmission of 60 per cent for a No. 2 lens. Skillful narrowing of the blades and their perforation with small holes are methods employed to obtain the higher transmission values. If carried too far with the working blade a "travel" ghost is noticeable on the film titles. Whatever additional light is obtained by such modification of the intercepting blade without having flicker appear on the screen is probably a clear gain, but any light received on the screen through the moving film is a detriment rather than an advantage. A third and interesting means of reducing shutter losses is the use of two disks rotating in opposite directions; the periods of covering and uncovering the beam are thus reduced approximately one-third*, but such shutters require very careful setting and special attention to the mechanism for their operation.

It should be noted that wherever data are given in this bulletin showing the transmission of light through various optical systems they apply for the beam unobstructed by a shutter.

(Continued on page 431)

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AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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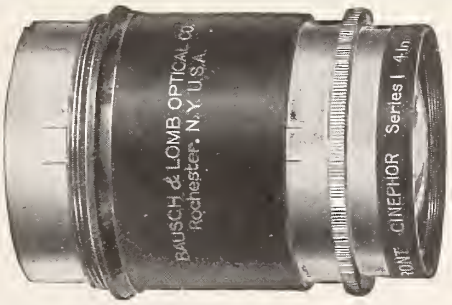
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Making Natural Colored Film

(Continued from page 425)

sitive silver emulsion on one side or two coatings, one on each side. The negative generally used in our work is of the single strip variety with the adjacent images in pairs, one over the other, so that throughout the length of the negative the red picture alternates with the green value picture. The pictures at this stage are in black to gray silver and without color, the color being represented in the values of the amount of silver deposited. The printing machine first prints all of the red value pictures in close succession on the positive, this being done by a device that feeds the negative pictures two areas and the positive one area. The second set of pictures, representing the green-blue ones, are next printd exactly over the red pictures. This work is kept accurate to a very high degree so that the pictures in projection show no offset within the limits of the defining power of the projection lenses. This is a point of very great practical importance, for inaccurate registration of the pictures, which should have a persistent fringe of color, would not only mar the picture but would probably cause eye discomfort to the spectators.

Developing the Films

The positive film is then developed, fixed and washed, after which it is passed through a bath which bleaches or oxidizes the silver so that the film apparently contains no image. The film is then dried. This clearing process is a very necessary step in the conversion of the black opaque silver image into a transparent dye image, the technical term of which is dye-toning. During the treatment in the oxidizing bath the gelatine acquires a curious and valuable property of absorbing certain kinds of dye in proportion to the amount of silver in the image and of holding the dye so that it is not washed out by the subsequent immerging of the film in water for clearing the film of any stains. The particular process used produces unusually clear whites, a valuable function in this kind of work.

Coloring the Films

This is performed in a special machine after the film has been dried. The film passes over baths containing dye, and the entire surface of the gelatine is permitted to touch the dye bath, but due to the previous treatment the dye is absorbed only where the silver previously occupied the gelatine. In this same machine the film is dried and as it emerges is ready for titling and joining into full reels. It does not stop anywhere in its course through the machine and may be examined by daylight at any point in its journey.

Results

Color is physiological and depends on the human element, or the state of one's eyes, or it may be altered by his physical condition. All of us are color blind to some extent, the degree depending on our training. For the same reason, the lower races of man, not appreciating tints and delicate mixtures, select the most gaudy colors for adornment. The same statements hold good in the public showing of our films. The newspaper critics get into print and we learn to know what they like. Others do not get such publicity, but we learn what they think by one means or another. It is surprising. I could give dozens of examples, but just two of wide variety will do. The writer of technical articles and a student of color photography on one of our trade papers says: "We favor bright, vivid colors." While another writer on the New York "Times" says: "And only last week the Prizma Company revealed its best work of the year, a screen version of 'Heida' in colors, which had a chromatic quality far superior to the same company's earlier attempt with Whittier's 'In School Days,'" referring to a three-reel designed to carry soft pastel shades, with no vivid coloring whatever, while the picture, "In School Days," was vivid with color.

Therefore, if the particular picture that you are witnessing jars you in any way, remember your neighbor sees it with another pair of eyes and most likely, differently.

Standardization Needed

If the pictures of the future are to be in color, I hope you will endeavor to standardize the curtain and the source of light—both of which should be kept as nearly as you can to a creamy white, the main variants in this country being the carbons used in the projector which gives tones from yellow to blue and the curtains which show about the same range. These changes act as a tint over the entire film and may make the picture appear either warm or cold.

R. D. Craver and Bryor Brothers Building New Theatre

and will make another welcome addition to this company's string of houses in the Carolinas and Virginia.—Stellings.

Working under the name of the Broadway Theatre Company, R. D. Craver and Bryor Brothers, of Charlotte, N. C., have begun work on their new theatre in Richmond, Va. The new threatre will be modern in very respect,



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N. A. M. L. FORUM

(Continued from page 428)

Dear Editor:

I am writing you just a short letter desiring to state that as a new member of the League, I can hardly understand why I didn't join sooner as I wouldn't feel right to be a non-member now.

I am glad to say that we will soon have as good, if not better, equipment as can be found in this vicinity.

Today we received notice that our generator set was at the freight office. So in very short order we will be projecting pictures from our new booth with practically all new equipment, except the machines which are in excellent condition.

In the May 20th issue of the NEWS we have a letter from Brother D. F. Glancy, Colonial theatre, Jasper, Ala., in which he states that the tin foil used on films for Behlen Signal Warning has a tendency to shorten the life of the sprocket hole on the portion of the film on which it is placed. I beg to differ with him as we have used the Behlen Signal Warning for quite some time and find it is the best device for perfect warning we could obtain. We have also received films that already have had tin foil on and have not been able to detect any defect in the sprocket holes caused from the tin foil. Planning for only one warning for each reel, I believe it is the next best thing to do, to write out your cues on paper but one of many of the advantages of using Behlen Signal Warning is that, besides using it for a "four foot" signal, you can easily, by replacing a strip of tin foil, say ten feet from the end, use it as a warning to light the other light and have a nice white round spot on the aperture for your change over.

In a lot of cases the trouble with using the cues sent by the exchanges is that they have gone through the hands of different projectionists, the end of the reels become short and you will find they are incorrect.

Thanking you for the opportunity of joining the N. A. M. L., I will close.

Very truly yours,
THOMAS H. CRAVEN,
Assistant Projectionist Chaplain's Office, Quantico, Va.

Dear Sirs:

Been intending doing this for about three years, that is, joining your league. Am enclosing 25 cents for button; also send labels, etc. More later.

Very truly yours,
V. J. GROETZINGER,
Rialto Theatre, Ft. Dodge, Iowa.

This is a good time to think it over—

In time of peace prepare for war—in summer plan for winter business—look over your theatre for ways it can be brought up-to-date in presentations. Have you considered how much beautiful lighting effects are used in modern photoplay houses? Practically every house built today makes light an important feature—they invest in apparatus to give them the widest variety of marvelous light blendings.

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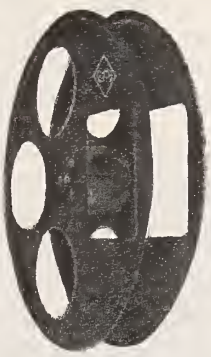
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Convention Held by Theatre Equipment Dealers to Found National Organization

The motion picture supply dealers and distributors as a unit are now joining the ranks of the progressive, as they are holding a convention at the Claypool Hotel, Indianapolis, Ind., July 13, 14 and 15. This marks the first national step taken by this division of the motion picture industry to organize and put the theatre equipment and supply business on a thoroughly substantial basis. The movement is to be highly commended.

The proposed Motion Picture Men's Association was first conceived by a few dealers in Cleveland, Ohio, as a local organization. However, the idea of confining this organization to local members was soon abandoned as it was found that dealers and distributors from all over the United States were anxious to join. The original meeting was therefore postponed a month and is now materializing at Indianapolis, Ind.

The organization has for its foundation the basic fundamentals essential for the successful and healthy growth of every great industry. This movement is another important element in the general organization of the motion picture industry.

A letter sent out to all those interested in theatre equipment by the special committee of the Motion Picture Equipment Men's Association of America reads in part as follows:

"We have been designated as a special committee to invite and impress upon you the importance of having you attend a national meeting of motion picture dealers, to be held at Indianapolis, Ind., July 13, 14 and 15.

"It doesn't make any difference what machine or equipment you handle, no one has an ax to grind. Let's simply get acquainted with each other and try to put our end of the industry on a better basis and start out this fall to make it a banner year. If you cannot attend please write and express your approval or disapproval.

"When the meeting is in order, the following are a few of the matters that will be discussed and are problems we are all up against from time to time. If there are any more you think of, jot it down or prepare a paper to read at the meeting.

1. Credits.
2. Establish, if possible, a scale of allowance on used equipment.
3. The question of selling on cash or time basis and whether the consumer should pay the carrying charge on long term paper financing the same as automobile accounts are handled
4. After this organization is effected, without a doubt arrangements can be made with a discounting company for handling long term paper which would stimulate our business in general.
5. The film exchanges have had their organizations and district boards of trade and they have worked very effectively.
6. Endeavor to bring pressure in an effort to obtain support of Will D. Hays, who has recently been appointed to better the conditions of the motion picture industry in general. We believe that we supply and equipment men are as much entitled to this support as other branches of the industry.
7. It may be advisable to include in our membership dealers and distributors of all motion picture apparatus and supplies, including those who are specializing in the non-theatrical field.
8. To prevail upon the manufacturers to discontinue the practice of selling direct.
9. To endeavor to obtain closer co-operation from manufacturers of all equipment and accessories.
10. Of quoting educational discounts and the elimination of other practices that have worked a hardship on us in the past.
11. The matter of supporting manufacturers who will give us their undivided support.
12. The organizing and electing of officers of each city or locality so that neighboring competitors can get together and discuss matters in their local territories. All local organizations to be affiliated with the national organization, which will send their own delegates to the national meetings.

",One thousand and one other advantages you can think of and have the privilege of expressing yourself at this meeting.

"Come on boys, don't hold out to see what the rest do but let's get together and put it over. A few of us boys are digging down in our pockets to get this started with a hope it will help us all. The automobile, electrical and many other lines were considered piker lines of business before their organizations were effected. No use kidding ourselves forever, let's look it straight in the face and correct our mistakes.

"A great number of firms associated with the motion picture equipment business have already expressed a willingness to attend this meeting, and we are assured that we will have one or more representatives from the following cities: Chicago, Milwaukee, Minneapolis, Indianapolis, St. Loius, Boston, New Haven, Conn.; San Francisco, Cal.; Kansas City, Mo.; Dallas, Texas; Seattle, Wash.; Portland, Ore.; Buffalo, N. Y.; New York City, Los Angeles, Cal.; Detroit, Mich.; Pittsburgh, Pa.; Philadelphia. Pa.; Atlanta, Ga.; Toledo, Ohio; Cincinnati, Ohio; Cleveland, Ohio, and Columbus, Ohio.

"Yours very truly,

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"Leo E. Dwyer, Chairman."

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A. C. KARSKI, manager of the "Royal Theatre," one of the largest resident section motion picture houses in San Francisco, recently spent $10,000 in fixing up that theatre. In the loge section 125 seats with extra fine velour plush were added and the entire interior of the house was repainted. "I am glad I did this," said Manager Karski, "because I feel as if it pays to keep your house always looking neat and clean. I can see that the people appreciate this cleanliness and that if I would not spend what I did to keep the 'Royal' in order, I feel as if trade would have been lost.

"A clean looking motion picture house always brings people to its doors," added Mr. Karski, "and keeps one from reducing the price of admission. In speaking of admission prices, I wish to emphasize the fact I do not believe it pays to lower them because when one does the public thinks something too cheap of no value is being offered. Consequently I am thoroughly convinced if one offers a good program, especially in a neighborhood house, good prices can be obtained where a commendable program is offered. I have learned this from experience."—Gross.

Circulates Iced Washed Air Throughout House

The Orpheum Theatre at Okmulgee, Okla. has installed a new cooling system that cools. A giant blower and twenty oscillating fans will circulate iced washed air throughout the house. The system will use about 500 pounds of ice daily and the big blower will force the cool air through the mushroom ducts in the floor. A six foot exhaust fan will be placed on either side of it to assist in the air distribution.—Noble.

The Elmwood, Buffalo, will not close during the installation of the new Wurlitzer unit orchestra organ, as at first announced. Shows will continue during the installation. The orchestra will be dispensed with when the big organ is ready.—Taylor

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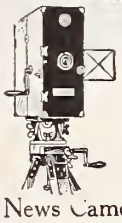
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Reviews of the Latest Features

Conducted by LAURENCE REID

"If You Believe It, It's So"

Paramount—Five Reels

(Reviewed by Laurence Reid)

THIS picture follows the style of "The Miracle Man" enough to be called a companion story, even though it lacks the qualities which made the Tucker play a memorable achievement. The fine humanity, the spiritual flavor, the powerful love theme, the fitting symbols which were embodied in Frank Packard's tale are just merely approached here.

It is a picture of a crook's regeneration—with the crook reforming too early to make his motive entirely convincing. True he has conflict of soul and he sees the light when he meets a patriarch whose simplicity and faith give the story a humanness. He has picked the old gentleman's pocket in the Grand Central terminal. It is a tremendous shock to the traveler from the country, not only because it disillusions his trust in human nature, but because the theft means his life savings. The pickpocket gives him back his purse and straightway his reformation is in sight. Naturally much of the anticipated suspense is destroyed.

You take interest, thereafter, in watching his reactions to country life and the appeal of romance. There is no conflict in winning the girl—the daughter of a gentlemanly drunkard, and very little physical action is expended beyond a healthy melee when the crook beats up the bartender for insulting the girl's father. The chief interest from this point centers upon the hero's fight to save the villagers from being cheated by a mercenary charlatan—a figure played with broad touches of humor by Theodore Roberts, who has grown, seemingly, a full crop of flowing whiskers, and who masquerades as an itinerant preacher. These crooks have known each other a long time, and the older one cannot understand the processes of reformation working in the young man's mind.

The picture entertains through its intimate touches—showing the raising of the funds by the pseudo pastor, and the attempts of a rural sheriff to graft money away from the erstwhile pickpocket. The city comes in for its customary panning in some philosophic subtitles. And a plot developed to show the hero about to be arrested for embezzlement is exceedingly frail. There is no suspense. Yet despite its shortcomings the picture is surefire audience material. The theme of regeneration attends to that. And Thomas Meighan as the genial crook who sees the light, and Theodore Roberts carrying the feature on his shoulders through his unique character portrayal see to it that it is excellently interpreted. Joseph Dowling, the patriarch of "The Miracle Man," is in a similar role here—a vest-pocket edition of a faith healer. Ed Brady and Charles Ogle provide good atmosphere in their respective roles. The heart interest, the humor and the homely touches will put it over.

The Cast

Chick Harris, a crook.....Thomas Meighan
Alvah Morley, a country girl.....Pauline Starke
Ezra Wood, a patriarch.....Joseph Dowling
Sky Blue, a confidence man.....Theodore Roberts
Col. Williams.....Charles Ogle
Tessie Wyngate.....Laura Ansen
Frank Tine, a realty agent.....Charles French
Bartender.....Thomas Kennedy
Constable.....Ed Brady

By Perley Poor Sheehan. Scenario by Waldemar Young. Directed by Tom Forman. Photographed by Harry Perry. Produced by Famous Players

The Story—City crook robs aged countryman, but restores money after hearing hard luck story. Decides to reform in distant town and finally becomes a real estate agent. Meets girl and falls in love with her and frustrates a counterfeiter who has raised a large sum of money. The girl is convinced of young man's sincerity and reciprocates his love.

Classification—Crook story with a dash of human interest and much spiritual flavor after style of "Miracle Man." Deals with crook's reformation.

Production Highlights—Able direction. Heart interest of story. Fine work of cast, particularly that of Dowling, Meighan and Roberts.

Exploitation Angles—Since this is similar to "The Miracle Man" in theme you might dwell upon its highlights of pathos and heart interest. Tell them that the star and his company have been wisely selected. Use the title for a teaser campaign, advising your patrons that if they believe hard enough things are sure to turn out just as they conceived them. Tie up with schools and uplift societies and the clergy.

Drawing Power—This being a crook story of redemption, it is sure to be favorably received. Mentioning the cast will draw a crowd. Will go best in large houses, although heart interest of theme carries universal appeal.

"Her Majesty"

Playgoers Pictures, Inc.—Five Reels

(Reviewed by Charles Larkin)

THIS is a harmless bit of filmplay which serves to bring back to the screen Mollie King, one of our old shadow stage favorites. Mollie appears in the dual role of twin girls and does some very satisfactory work. She is very easy to look at, wears some stunning gowns and exhibits real emotional ability in a number of dramatic scenes. The story revolves around the romance of two girls, both in love with the same man. This figure played by Creighton Hale, who is not called upon for much but to register "sweetness." Rose Tapley is adequate as the snobbish aunt and Jerome Lawler is a good type as "Slick" Harry. The remainder of the cast is satisfactory.

The story opens in the country on the Widow Canfield's farm, where Ted Harper, our hero, meets Susan. There's some hokum and padding in the scenes between these two which should be edited to speed up the action. The hokum deals with a lot of fairy prince and princess stuff. The snob sister, Rosalie, visits the farm. Our hero sees her in some gladsome raiment, thinks she is Susan and right there falls in love. The Widow Canfield dies and Susan is forced to go to the city. Arriving there she is lured to a boarding house where there are some attempted attacks by the boarding house mistress' son. These scenes should be tamed down a bit. Susan finally finds herself in the home of her sister, where she is "dressed up" and again meets Ted, who immediately proposes to her and plans are made for an elopement. Slick Harry also arranges a Hallowe'en party with Rosalie. Susan mistakes Harry's car for that which Ted promised to send. She goes to Harry's party, but escapes and gets back to the house party. Rosalie soon returns also, after having gone through some stormy scenes in which Harry's true character is brought to light. A Hallowe'en party serves to introduce the two sisters, the introduction being a distinct surprise to all concerned as the twin idea has not been suspected by anyone.

The picture has a number of scenes that are far-stretched and wildly imaginative. Mollie's work in the dual role is the principal thing to play up in this one. All in all it's just an average program picture. The star wears a number of stunning gowns during the action of the piece which may please the feminine contingent. The underworld types have been well selected. Don't use too many superlatives on "Her Majesty."

The Cast

Rosalie.....Mollie King
Susan, her sister.....Mollie King
Ted Harper.....Creighton Hale
Aunt Worthington.....Rose Tapley
Wilfred Parkington.....Neville Percy
"Slick" Harry.....Jerome Lawler

By H. Thompson Rich. Directed by George Irving. Photographed by W. Arthur. Distributed by Associated Exhibitors through Pathe exchanges.

The Story—Deals with the romance of orphaned twin girls, who, separated in childhood, grow up in decidedly different environments. One, having lived in the country, becomes a wholesome, nature-loving woman. The other becomes a snob. The girls, however, are so alike in appearance, that even their respective suitors are not always able to tell them apart and many "situations" develop from this fact. However, in the end the girl from the country, having gone to the city, wins the hero who had been sought by the snobbish sister and all ends well.

Classification—A society comedy drama which serves to bring back Mollie King, a former favorite of the films.

Production Highlights—Miss King's work in the dual role. The settings, both interior and exterior. Good photography. The Hallowe'en party. The attempted attack on Susan by the boarding house mistress's son. The photographic shots showing the sisters on the screen at the same time. The gowns worn by Miss King in the role of the society girl. The underworld types.

Exploitation Angles—The star. Her gowns. The Hallowe'en angle. Might arrange a party for twins, inviting them to a special showing free. Tie up with your newspaper on this.

Drawing Power—Suitable for second class downtown house, neighborhood theatres and the smaller towns.

"My Dad"

Film Booking Offices—Six Reels

(Reviewed by Lillian Gale)

THERE is no particular difference between "My Dad" and other of the deluge of Canadian Northwest films which have been flooding the market, except that it is not as strong as many of its competitors. It incorporates the ever present character known as the factor of the fur trading post, the fur trappers and others habitually found in this class of production. There is a vein of sentiment that deviates a trifle in that the young hero is a loyal devotee of his father and mother and seeks to clear the family name, which is clouded unjustly and untruthfully. Most of the production being exteriors, the scenic value is good, and the photography pleasant to witness, though the snow covered trails.

Rin-Tin-Tin, an intelligent canine seen recently in other similar productions, is the best actor in the cast. However, the cut and dried melodrama does not demand any extraordinary amount of histrionic ability from the human element. There is a splendid fight scene.

"My Dad" is not a picture deserving of severe adverse criticism, nor one to provoke enthusiastic recommendation. It is commonplace, telling a simple story of the Northwest





In the layout are scenes from "If You Believe It, It's So." A Paramount picture.

and would please best during summer's heat, on account of the snowstorm scenes and views of a frozen land. It has been very poorly directed, therefore is lacking in punch, but ought to satisfy patrons of neighborhood houses where the best is not in demand.

The Cast

Tom O'Day.....Johnnie Walker
Barry O'Day.....Wilbur Higby
Mrs. O'Day.....Mary Redmond
Dawn.....Ruth Clifford
La Due.....Les Bates
Rin-tin-tin.....By Himself

Story by Walter Richard Hall. Scenario by Cliff Smith. Photographed by John H. Thompson.

The Story—Tom O'Day, a dutiful son, resides with his parents in the Canadian Northwest. His father lives under the domination of the Post Factor, the reason a mystery to Tom. The Factor's step-daughter responds to Tom's clean affection, but is warned by her lustful step-father to discourage Tom's advances. Failing, the Factor exposes Tom's father as murderer of a man killed in a resort brawl many years before. Tom sets out to clear his father, who believes himself guilty, and is intercepted by thugs in the employ of the Factor, who really did the killing. Tom survives an unfair fight and returns with evidence to clear his father, convict the guilty man, and thereafter win the girl.

Classification — Melodrama of Canadian Northwest locale. Time, mid-winter.

Production Highlights — Great fight scene when faithful dog attacks man who has almost finished his brave master. Cut back to a poker game years before, when man is murdered, and a slumbering unfortunate made to wake up finding evidence of the killing in his own hands.

Exploitation Angles—Use of dog, representing Rin-Tin-Tin, the canine actor, and combine with advertising of comforts for dwellers in the frozen countries.

Drawing Power—While Johnnie Walker is not known as star of dramatic features, his name is best known to picture public of any in the cast. Will draw best where this kind of melodrama is popular.

"Always the Woman"

Compson-Goldwyn—Five Reels

(Reviewed by Laurence Reid)

HERE is a picture which is difficult to catalogue. Trading on the popularity of the desert story with its Oriental passion and intrigue, it pretends to tell something of sheik love with all the customary trimmings, but it soon becomes hopelessly absurd—so much so that one cannot take it seriously. Its main theme revolves around the reincarnation formula with an Egyptian, traveling steerage, suggesting to a vaudeville dancer that she was once a queen of the Nile, a thousand years ago. He also suggests that the little group of personages which are steaming toward the Orient are only modern duplicates of a set of characters who expressed life in the ancient day. Thus it is made plain to her which man to accept and which one to avoid.

These cut-backs are brought forth on the ship. The story is so topsy-turvy that one cannot make head or tail of it. What is discernible is the fact that an Egyptian prince is bent upon winning her by fair means or foul. And once they reach port a caravan is started for the interior so that the reincarnated girl may find her treasure. There is plenty of intrigue—all of which is so fantastic that it seems like wild fiction. The wealthy globe-trotter is eliminated and a regenerated dope fiend comes to the rescue of the girl in the nick of time. When the tomb is reached the bad men perish along with the dopester's flirtatious wife. And what do you think is the heroine's reward? Ancient treasure? No. Just atonement.

There is an attempt to suggest a note of mystery throughout but the picture seldom succeeds in reaching the mark. There are scenes which are picturesque and the offering at all times provides first rate atmosphere. One of the drawbacks of the story is the inability to follow it and if the spectator is a bit late he will wonder what it is all about. The idea should have been treated less seriously. If a dash of burlesque had been added to show up the sheik stuff which is flooding the screen, the feature would have hit the bull's eye. Betty Compson has given herself too much latitude, a natural thing since it is her production. She only gives fleeting glimpses of her "Miracle Man" talent. Macey Harlam is the truest type in this story by Perley Poore Sheehan.

The Cast

Celia Thaxter.....Betty Compson
Boone.....Emory Johnson
Mrs. Boone.....Doris Pawn
Reginald Stanhope.....Gerald Pring
Mahmud.....Richard Rosson
Vaudeville Manager.....Arthur Delmore
Kelim Pasha.....Percy Harlam

By Perley Poore Sheehan. Directed by Arthur Rosson. Produced by Betty Compson Productions. Released by Goldwyn.

The Story—Vaudeville dancer traveling to Orient gives specialty on ship which attracts attention of Egyptian passenger who steals up from steerage. He informs her that she is reincarnated personality of ancient queen of the Nile. An Egyptian prince and a wealthy globe-trotter also seek her favor. When they reach land a caravan is started for the desert so that the girl may find her treasures of an ancient day. She finds atonement. An American fellow passenger is regenerated and triumphs over the Egyptians in winning her love.

Classification—Treats of Oriental love and mystery with the theme slightly suggesting reincarnation. Very fantastic and improbable.

Production Highlights — The picturesque mounting. The atmosphere. The scenes when the hero triumphs over the Egyptians. The able character work of Macey Harlam.

Exploitation Angles—As this appears to be a day when the sheik type of story is popular you might trade upon the popularity by featuring the picture as filled with Oriental passion, mystery and intrigue. Play up Betty Compson, telling that she gives a good performance. The picture suggests a colorful prologue with Oriental dancing featured. Use such music as Rimsky-Korsakoff's "Song of India." Your lobby can be appropriately decorated.

"Daring Danger"

American Releasing Corporatiaon—5,000 Feet

(Reviewed by Eugene Carlton)

JUST about everything that a good Western needs, nothing new in the way of plot, but directed in such a manner as to make it a good drawing card—that is the summarization of the merits of "Daring Danger," in which Pete Morrison does some of his best work.

With a rough riding hero, a pretty girl and villain in the cast, what does the average patron of Westerns care for plot? This fact probably has been realized long ago by the majority of directors and the above mentioned production is a unique example of good workmanship on an old basis for a plot.

When cattle rustlers menace a community and a two-fisted hero, who is deeply in love with a girl, is called upon to put a termination to the actions of the rustlers, the natural interest in forthcoming results is predominating. But when the leader of the band of rustlers almost wins the hero's girl during the former's absence, then the barometer of interest rises a few degrees.

A series of narrow escapes, followed by a complete victory over the villainous band of outlaws by the hero, brings about the inevitable marriage of hero and heroine, but there are many minor features which lend a stamp of approval to the picture. The devoted companionship between the hero and an unusually intelligent horse, some realistic fistic encounters, and lovemaking that would arouse the wrath of Romeo all combine to make a production that usually goes over big with the Western fans.

The Cast

Cal Horton.....Pete Morrison
Ethel Stanton.....Esther Ralston
Bill Stanton.....Bill Pyno
Steve Harris.....Lou Meehan
Bull Weaver.....Bob Flemming

The Story—Hero, a rough riding knight of the plains who is about to marry heroine, is called upon by government to put to flight a band of cattle rustlers. During his absence, leader of band, who poses as a church member, tries to win the heroine as his bride, but fails, and hero, after series of narrow escapes, captures leader and the band. Hero receives a reward from the government and wins the girl.

Classification—A western drama, containing melodrama and a love story, as well as human interest.

Production Highlights—Scene where hero escapes from river as he is about to go over falls; fistic encounter with rustlers and several other narrow escapes.

Exploitation Angles—Play up physical thrills in the production. Catch lines, "In her heart she loved him—to the world she despised him" and "He believed in the Almighty and cast aside his girl and left home to do right," should go well in copy of advertising.

Drawing Power—Wherever patrons prefer western pictures this one should go over good.

"In the Name of the Law"

Emory Johnson Production-F. B. O.—Six Reels

(Reviewed by Laurence Reid)

THEY have tacked a magnetic, seat-selling title to this picture and with the proper exploitation certain to be given it by those exhibitors who believe in advertising, there is no reason why R-C or F. B. O. should feel worried over the returns. It is a story of home life with a policeman as the hero in place of the usual man of business. And this cop is one idolized by the neighbors on his beat. That policemen possess sentiment and feeling and are not the stern minions of the law usually represented on the screen is brought forth here with emphasis placed upon the heart throb. That the picture is unduly stressed with sentiment and pathos at times does not discredit it.

The only fault which we found with it is the rather arbitrary leaning of the director in shaping a melodramatic finish—a result which reveals the characters as not over blessed with imagination. The story starts off with the policeman and his happy family—a poor, but proud Irish household. There are no recreant children and the parents are not over indulgent. Naturally you will ask—where does the sentiment enter? Well it arrives in the intimate details of the home and in the later sequences showing a court-room scene. Coincidence somewhat destroys the realities here because one of the cop's sons is defending the other on trial for robbery and murder. The young lawyer went to college against his father's advice and found himself accused of theft. But the education served its purpose in freeing the other youth. The lawyer's address to the jury in summing up is too eloquent. He deals in sentimental generalities and before you know he has exploded a bombshell in the way of direct evidence which cleared his brother. The policeman had wounded the boy, who through a trick of fate, was in the immediate vicinity of the bank when the murder and robbery occurred.

The court-room scene is an interesting one and carries suspense. There is a modern touch involved. It shows a mixed jury and the officials from the judge down to the attendant look like the real article. Emory Johnson has certainly been in a court-room, which is more than can be said for many of his contemporaries. There is a dash of convenient melodrama when the real culprit kills himself in court. This is finding a legal solution with a vengeance. The criminal had loaned some money to the adopted sister of the boys and attempted to exact payment through giving expression to lustful desire. It is her evidence which clarifies the atmosphere. The action travels over a score of years showing as it does the children grown into maturity. The policeman has been rewarded and the interior of his home suggests that the city which employs him has treated him properly.

We wish, however, there had been more intimate detail of police life in the station house and on the beat. The story possesses so much possibilities that the author could have introduced a real criminal with his reformation effected by the benevolent cop. However it touches the heart strings and gives the policeman a chance to be characterized as something else than a dread minion of the law. Ralph Lewis makes a life-like individual of him—a simple, honest bluecoat. The best performance is contributed by Johnnie Walker as the youth on trial. You who recall Ben Alexander, the child wonder of some early Griffiths, will be surprised to discover him growing up. He plays one of the children in the fore part of the picture. "In the Name of the Law" is well staged.

The Cast

Patrick O'Hara.....Ralph Lewis
Mrs. O'Hara.....Claire McDowell
Mary (at the age of six years).....Josephine Adair
Mary (at the age of eighteen years).....Ella Hall
Harry O'Hara (at the age of nine years).....Benny Alexander
Harry O'Hara (at the age of twenty-two years).....Emory Johnson



Ray Beall, manager of the Imperial theatre, Charlotte, N. C., designed this lobby display on "The Bachelor Daddy"

Johnny O'Hara (at the age of eight years).....Johnny Thompson
Johnny O'Hara (at the age of twenty years).....Johnnie Walker
Mr. Lucus.....Dick Morris

By Emilie Johnson. Directed by Emory Johnson. Produced by Emory Johnson. Released by F. B. O.

The Story—Treats of family life of policeman who raises his children to respect the law and honor the home. Older boy goes to college and is involved in theft of which he is innocent, while younger boy works in bank. A robbery occurs followed by a murder, and youth is seriously wounded by his policeman father. He is tried upon circumstantial evidence, but his brother, a lawyer, frees him.

Classification—Heart interest story of family life, the head of the household being a policeman. Develops sentiment and a dash of melodrama involving a court-room scene.

Production Highlights—The able acting of Ralph Lewis and Johnnie Walker. The intimate touches of the policeman's home during early youth of children. The scene when the father shoots his own son. The dramatic court-room scene.

Exploitation Angles—Considerable advertising ideas are being used for this feature. The paper is attractive. Get it. Erect a platform in proximity to theatre with a twenty-four sheet prominently displayed on billboard back of it. Have a quartette dressed in policeman uniforms sing numbers at appointed hours. Tie-up with police department. Run feature stories of traffic cops who are on beat on your main street. Use them to exploit the feature. And run pictures of them for your local papers. A prologue may introduce the same quartette.

Drawing Power—Title big enough to attract anywhere. Should go well in all cities where police power is dominant. Good for week run or longer.

"The Ladder Jinx"

Vitagraph—Six Reels

(Reviewed by Charles Larkin)

THIS second Jess Robbins production is essentially one of action. That is its biggest asset. The story is a wild one, somewhat drawn out and at time ludicrous, but, withal that, it's entertaining, and inasmuch as it has been made for fun purposes only, one can overlook the impossible parts.

The story deals with the terrible time visited upon a new bank cashier who walks under a ladder and is jinxed. The action is supposed to happen in one afternoon, evening and early morning of the next day, and things sure do happen in that time for the poor cashier. One might say that he has the time of his life. Right out of the bucket he spills a drawer filled with money, then an auto comes along as he is on the way to a party and splashes mud all over his soup and fish front. He goes back to walk under the ladder and "unjinx" himself and is accused of robbing a house because he happens to be at the bottom of the ladder just as the owner comes out and the thief is making his way through the bushes. He keeps his bride-to-be waiting so long that when he does arrive she breaks the engagement, and the pater familias, learning that his intended son-in-law has just broken into a house, kicks him out of the home. Some yeggs try to rob a bank. The hero, happening by at the time, is accused of the "job." And so it goes. The jinx ever pursues our hero.

It all ends happily and there is a novel finale. We are given a shot of the hero and heroine and what is supposed to be a minister. It looks like the marriage ceremony is being performed. Then we are given a full view of the screen and we see the couple giving their order over a quick lunch counter. There are some good characterizations contributed by Edward Horton as Arthur Barnes, cashier; by Tully Marshall as Peter Stalton, by Otis Harlan as the uncle. Margaret Landis is an attractive leading lady. The remainder of the cast is adequate. The direction is satisfactory. The photography is one of the features of the production. This one lends itself to many exploitation ideas. A good orchestra will be able to add much to its entertaining qualities. At any rate, it will keep your audience interested. What more can you expect?

The Cast

Arthur Barnes.....Edward Horton
Helen Wilbur.....Margaret Landis
James Wilbur.....Wilbur Higby
Peter Stalton.....Tully Marshall
Thomas Gridley.....Otis Harlan
Richard Twing.....Colin Kenny
Judge Brown.....Tom McGuire
Officer Murphy.....Will R. Walling
Detective Smith.....Tom Murray

By Edgar Franklin. Directed by Jess Robbins. Scenario by David Kirkland. Photographed by Irving Ries.

The Story—Arthur Barnes has just been appointed successor to the retiring cashier of a bank. He is about to attend a party at which his engagement to the president's daughter is to be announced, when he tells his bride-to-be that that very morning he had walked under a ladder. The bride is superstitious. She demands that he go right back and walk under the ladder again to break the jinx which will surely enter his life. He goes back, walks under the ladder, but the jinx instead of going away, starts an offensive and the poor bank cashier goes through a terrible afternoon and evening, being mixed up in a house robbery, a bank delivery, is thrown out of his sweetheart's home and his engagement broken. Of course it all ends happily.

Classification—A society comedy running six reels when it could be produced better in five. The story is a "wild" one, but the action makes up for the impossible theme.

Production Highlights—The good cast. The meeting of the board of directors of the bank when the retiring cashier tries to put over his nephew for the job. The amusing adventures of the hero who is "jinxed." The trial scene at the end which is rather amusing even if it is impossible. The scenes attendant on the bank robbery in which the president is arrested for the "job." The work of Tully Marshall and Edward Horton. The novel ending.

Exploitation Angles—The superstitions and omens around which the plot revolves offer some good ideas for exploitation. Might offer prizes for the most novel jinx in town. Tie up with the present wave of spirit talk. Get the banks interested. Much of the action takes place in one. Boost this as a fun film with a lot of action. Dress up your lobby with black cats cut from cardboard, witches riding on brooms, etc.

Drawing Power—Should do very well for second class downtown houses and neighborhood theatres. Will fit in fine where you have some strong short subjects.

Reviews of Latest Short Subject Releases

"Friday, the Thirteenth"

(Hal Roach Comedy-Pathe—One Reel)

YOU don't have to look at this title twice to discover that it is based upon the old hard luck superstition. All the familiar tricks are noticeable here from walking under a ladder to spilling salt. Not forgetting the black cat who crosses in front of the superstitious Paul Parrott. He avoids the ladder and the policeman's nose, but gets into a pretty mess when he attempts to lift a horseshoe from under the cop's foot. The sale spilling episode follows—to say nothing of the black cat.

The superstition continues when his girl insists that they be married on Friday, the 13th. The rival swain, appreciating his weakness plants some dynamite in a dummy black cat and brings it to church. The inevitable happens, although the explosion does not prevent the ceremony. There is some amusing incident which closes the picture. It shows Parrott on the dock doing his best to toss over a bag filled with black cats. The gags in this effort are unoriginal, but even through repetition, a few are worth repeating. Put it down as an average comedy.—*LAURENCE REID.*

"The Dumb Bell"

(Hal Roach-Pollard Comedy—One Reel)

COMEDIES written around the life of a movie actor or director have been used before and it cannot be expected that Snub Pollard would offer anything new in the shape of novel gags. Yet at the same time he gets a lot of fun out of the situations. We see him at the start as a ham actor who is fired by the temperamental director. The big producers arrive on the set and offer Snub the job if he can manage to fire the man with the megaphone. He succeeds in this effort but in assuming the directorship his troubles begin.

Life in a studio presents moments of interest to the spectator. Marie Mosquini plays the role of leading lady in the story and helps considerably in putting over the humor. "The Dumb Bell" is more amusing than some of Pollard's recent efforts and is likely to please those who remain through the entire program.—*LAURENCE REID.*

"Crime in a Big City"

(Aesop's Fables-Pathe—2/3 Reel)

THE moral of this latest fable which proved that Aesop said a mouthful gives to the world the idea that "those who lay traps for others often get caught by their own bait." The story illustrates how an old farmer goes to the city and his little dog follows him and saves him from scheming crooks and gamblers. Naturally he meets a flapper who cleans out his pockets, but the canine saves his master's property by taking the money from the girl's flapping golashes. The farmer outwits the gamblers in a poker game and escapes to the country. A number of amusing situations are developed from the strip and it is up to the standard achieved in the initial animation. Aesop's illustrated moral will certainly make a lot of the boys watch their step.—*LAURENCE REID.*



House employees dressed to lend atmosphere, when "A Sailor Made Man," was the attraction at the Palace theatre, Ft. Worth

"Treasure Bound"

(Educational—Two Reels)

SLAP-STICK comedy de luxe. Some of the funniest sub-titles ever. It begins with showing the inventor of a supposed non-explosive gas perfecting his accomplishment, and trying it out by attaching a hose to a mattress, which he pumps full of the composition guaranteed to float anything, any weight, any where. Upon the mattress quietly slumbers the comedian, Lige Conley, who does not awake until the mattress has floated out through the window of the room where he fell asleep. He finds himself floating over the city, in and out of tight places and finally into an alley bedroom, where two negroes are preparing to offset a threatening seven years of hard luck.

The funniest part of the film is after these colored men are introduced and all are intent upon finding the hidden treasure, indicated on a happen-along map. Some of the spoken titles are sure-fire laughs. The use of a lion, a supposed habitant of the cave, increases the comedy and injects a few thrills. The lion, a really vicious looking beast, has not lost the earmarks of the jungle to become a docile, trained motion picture lion. He would frighten a true to life brave explorer and his presence adds decidedly to the entertainment value of the short subject.—*LILLIAN GALE.*

The Story of the Magnet

(Urban-Science at Home Series—One Reel)

THERE will be many people who see this one of the Science at Home Series, who were not previously informed that the magnet appears in history about 900 B. C., a discovery of the Greeks. True enough, magnets did not hold forth in horseshoe shape at that time, but the principle was laid down, and its progress shown in the footage making up this short film subject. It will likely entertain men more than it will interest women, and should prove a splendid subject for juvenile audiences, especially in schools or children's organizations. This, not because it is a light subject, on the contrary, it is a study of great depth, yet in that it is informative in nature and would fit well with studies of children forging ahead toward high school. There are a great many things most people do not know about magnets told in this film, and its relation to modern construction.—*LILLIAN GALE.*

"The Yellow Face"

(Educational—Two Reels)

ANOTHER of the Sherlock Holmes series, which, if not quite as logical or well worked out as the predecessors, tells an interesting detective yarn about a man, a native of Kent, England, whose happiness is being interrupted. His wife, previously devoted, seems suddenly to have been drawn into some sort of intrigue which she refuses to explain. In desperation, the bewildered man turns to the great detective for assistance. As soon as Sherlock gets thoroughly on the job, things start happening and with characteristic rapidity he fathoms the mystery, whereupon differences between husband and wife are patched up and the "yellow face," which the client complained of as haunting him from a window opposite his residence, is found to be a child in disguise, son of the woman by her first husband. There are some very thrilling moments of suspense and the interest holds out entertainingly. Eille Norwood, who plays the great detective in all of these, and Hubert Willis, as Dr. Watson, are in line for considerable popularity. Both are decidedly convincing.—*LILLIAN GALE.*

"Cops"

(Buster Keaton—First National)

BUSTER KEATON is traveling high again—scoring a knock-out, as it were, with a funny comedy entitled "Cops." Much ingenuity has been expended upon this effort, the gags arriving thick and fast, and all of them building to a side splitting climax in which the sericus Buster is pursued by hundreds of cops.

You, who have laughed over the Keystone variety, have a treat in store, because there are enough minions of the law to populate a village. The idea centers around Buster finding a purse of money and setting out to conquer the world. His girl refuses to marry him unless he can support her. And the action starts and travels at fast speed, uncorking a delivery of brand new gags, such as Keaton rigging up a pair of ear-phones and clasping them on his horse's head. He rings the phone and tells him to speed on. The noble steed understands.

The chase of Keaton by the cops is one of the high spots in a comedy which is irresistibly funny.—*LAURENCE REID.*

"Improving America's Sheep and Cattle"

(Urban Classic—Two Reels)

This reel is one that in addition to having a decided entertainment value, also informs the spectator regarding a new industry, which has been added to the furrier's trade by the introduction of Persian sheep into American ranches. Every kind of sheep of which scientific research has told, are shown on the screen. It is interesting to note that as much as eighteen pounds of wool is secured from a single sheep and that there are specially trained goats that lead sheep to their slaughter.

About the cattle, there is shown the methods of prevention of vermin and disease among them, the cruel necessity of branding and what life for cattle means to the welfare of human beings. A good composition of informative nature.—*LILLIAN GALE.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkbam	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hugbes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Patbe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exbib	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rigbts	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Mar. 4
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 22
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 15
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meigban	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures -S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
My Wild Irish Rose	Special Cast	Vitagraph	6 reels	June 10
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 27
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 1
Sheik of Araby, The	H. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Afraid to Fight	Frank Mayo	Universal	5 reels	
Always the Woman	Betty Compson	Goldwyn	5 reels	
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	July 8
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 8
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Bred, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	
Married People	Mabel Ballin	Hodkinson	6 reels	
My Dad	Johnny Walker	Film Book. Offices	5 reels	
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	
Trouper, The	Gladys Walton	Universal	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount		
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Heart's Haven	Adams-McKim	Hodkinson		
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Paid Back	Gladys Brockwell	Universal	5 reels	
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
Wreckage	All Star	Film Book. Offices		
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 29
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Husband and Strife		Arrow-S. R.	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	

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Now or Never	Vernon Dent	**Folly-Pacific**	1 **reel**	
Off His Beat	Harry Sweet	**Universal**	2 **reels**	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 **reels**	
On the Jump	Vernon Dent	**Folly-Pacific**	1 **reel**	
One Horse Town	**Harry Sweet**	**Universal**	2 **reels**	Apr. 1
Our Gang	Snub Pollard	Pathe	1 **reel**	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 **reels**	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 **reels**	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot **Rivals**	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		**Fox**	2 **reels**	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em **Brownie**	Brownie	Universal	2 reels	May 27
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
Sleepyhead, The	**Harry Sweet**	**Universal**	2 **reels**	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	2 **reels**	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	**Al St. John**	**Fox**	2 **reels**	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	**Al St. John**	**Fox**	2 **reels**	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
They're Off	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull	Bobby Vernon	**Educational**	2 **reels**	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	**Educational**	2 **reels**	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	**Johnny Hines**	**Educational**	2 **reels**	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 **reels**	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	2 **reels**	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	2 **reels**	Apr. 15
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 **reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Crowning King Blizzard (Scenic)	**Educational**	1 **reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 **reels**	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of **Sawing a Lady in Half (Novelty)**	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	1 **reel**	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des.	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler.	2 **reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 **reels**	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 **reel**	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 **reels**	
Magic Gems (Study)	**Prizma**	1 **reel**	
Matching Wits (Drama), Art Acord	Universal	2 **reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 **reel**	Mar. 25
Quaint Holland (Scenic)	Educational	2 **reels**	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		2 **reels**	Nov. 26
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 **reel**	
Sky Ranger, The (Serial)	**Pathe**	15 **episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Prevee & Felton	1 **reel**	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices.	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices.	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices.	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 **reel**	
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 **reels**	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 **reel**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	**Kineto Review**	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	1 **reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	**Truart**		
White Eagle (Serial)	Pathe	15 **episodes**	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	



Scene from "The Woman Who Came Back," a Playgoers picture, released by Pathe

THE WILLIAMS PRINTING COMPANY, NEW YORK

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Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

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Oliver Morosco

Oliver Morosco, through
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Presents "*The Half Breed.*"
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Edited by Elmer J. McGovern;
Photography by C. G. Clark
And James Hutchinson; all
Directed by C. A. Taylor.
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The laboratory with a conscience.

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by
Watterson R. Rothacker

JULY 29, 1922

Motion Picture News

Reg. U. S. Patent Office



Fall Announcement
of
American
Releasing Corporation
in this issue

VOL. XXVI No. 5 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

The Swiftest Detective Thrillers Ever Produced

"The Tales of the Tenements"

Written by Ross D. Whytock
Directed by William Burt

Detective stories such as the screen never before has seen. Twenty-six of them written by one of America's greatest writers of detective stories. A man who spent years in the secret service and newspaper work.

No greater, thrilling or more tensely interesting stories have ever been screened. Each one is loaded with melodramatic punches. Undoubtedly the greatest two-reel melodramas ever offered the motion picture market.

Each one superbly staged, directed and cast. Big names in each picture and a line of advertising matter that will put them over with a bang.

Territorial rights now selling.

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POSTERS
as good as the picture

HERE'S the kind of posters that would make a blind man stop and look!

Will they draw people in to see "Nice People"? Try them in your town and see!

These are typical of all the accessories on the new season Paramount Pictures.

If It's Worth Running, It's Worth Advertising!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THE SATURDAY EVENING POST September 9 1922

Jesse L. Lasky presents a Fred Niblo *Production*

RODOLPH VALENTINO *in* "Blood and Sand"

Supported by Lila Lee and Nita Naldi



Seven Million People Will Thrill to This Advertisement!

THIS double-spread advertisement in the SATURDAY EVENING POST, September 9, will have approximately seven million readers.

These seven million will thrill to the idea of dashing Valentino as the gallant toreador.

They will thrill to the idea of another greater story by the author of "The Four Horsemen." They will thrill with expectation at the cast, the production.

How many of these seven million will see "Blood and Sand" at *your* theatre?

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing.



It's a Paramount

If it's a Paramount Picture it's the

A photoplay of a dashing hero, idol of millions, and his romantic love affairs. The greatest story ever written by Vicente Blasco Ibanez



Picture

best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

Your August Clean-up




VARIETY says
"THE STORM" LIFTS BUSINESS AS OTHER HOUSES FALL OFF
Capitol Gets $41,000 with U. Special—Returns to Central Next Week, with Original Act Added—Receipts Decline in All Other Broadway Houses
Broadway's business as far as the motion picture theatres are concerned took a frightful flop last week with the exception of the Capitol, which advanced about $5,000 over the business of the previous week with the U. production "The Storm" as the attraction. The gross at that house was $41,000, but it was the only house on the street that showed an improvement over the business done the previous week.
LOOK WHAT "The Storm" DID!
Presented by
CARL LAEMMLE
with
HOUSE PETERS
VIRGINIA VALLI MATT MOORE
UNIVERSAL-JEWEL

READ THIS

From Motion Picture News, July 8, 1922

THERE has been a general call for a "cleanup" in the motion picture industry. Will Hays, Adolph Zukor, the Amerifederation of Women's Clubs have issued edicts which in effect call for cleaner, better, bigger pictures. Carl Laemmle answers this demand with "Human Hearts." Never has a more wholesome, sweeter, thrilling, entertaining story been told on the shadow stage. Here we get back to the "old home folks" those beloved characters which many of us had begun to fear had passed from the realm of screen lore. Here is real life, its joys, sorrows, despairs, its sunshine and shadows; life as it has undoubtedly been lived.

The big thing in this production is its story. It's full of "meat." Although seven full reels in length, one will be surprised at the way the plot holds from first to last scene. There's a host of dramatic situations, in fact enough for several five reelers of average type. King Baggott who directed this one, has put some sure fire heart throbs into it.

We would say that "Human Hearts," approaches 100 per cent. as a picture play. That also goes for its box office appeal. If this is an example of some of the pictures we may expect this fall—well, exhibitors better install larger safes in their houses to hold the receipts overnight.

The cast of "Human Hearts," is one of uniform excellence. So good are they all that one almost forgets that it's just acting after all. First honors go to House Peters, as Tom Logan, who fits the part like a glove. Stepping close on the star's heels for honors are Gertrude Claire who gives to the screen another classic bit of interpretation as the mother; Russell Simpson as "Paw" Logan, whose work as the stern, religious blacksmith of the Ozarks is convincing at all times; George Hackathorne as Jimmie Logan, the half witted brother and Edith Hallor as Barbara Kay who displays histrionic ability of a type that will surprise a lot of folks. Then there is our old friend Snitz Edwards who supplies the comedy relief, Ramsey Wallace in the role of Benton, the convict and little Gene Dawson as Little Barbara. It's a cast that sets a pace for others to follow.

Exploitation Angles—Look up all the superlatives in Webster's well known book and use them on this one. It will stand up under the strongest plugging. Tell your patrons that here is a super-production in the true sense of the word. Play up the fine cast; its mother love theme, its "old home" backgrounds and its abundance of thrills.

Drawing Power—Suitable for the finest houses in the land. Properly exploited it should be a clean-up. Go to it!

HUMAN HEARTS

To be presented by CARL LAEMMLE in October with **HOUSE PETERS**

and a Superb cast From Hal Reid's Stage Play Directed by King Baggot

"A STORY THE WHOLE WORLD LOVES"

UNIVERSAL-JEWEL

Christie Comedies

ntertain the Whole Family



The Best Things of Life often come in small packages;

Very frequently the most enjoyable features on the programs at your best theatres are the *TWO-REEL CHRISTIE COMEDIES.*

They have become a standard because of their wholesome entertainment for Young and Old.

Ask at your favorite theatre when the next

CHRISTIE COMEDY

will be shown.

It's the sign of a well-balanced program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

DUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

XECUTIVE OFFICES—NEW YORK

24,000,000

READERS

Will Be Watching

YOUR

Theatre Entrance

BECAUSE THIS AD

APPEARS IN

THE SATURDAY EVENING POST

JULY 8th ISSUE

AND THIS AD

WILL APPEAR IN

THE LADIES' HOME JOURNAL

SEPTEMBER ISSUE

Christie Comedies

are known to millions. The public, your patrons, always buy things they know. That's why it pays to book Christie Comedies, and display posters and lobby cards prominently.

CHRISTIE COMEDIES ARE PART OF

Educational's Nationally Advertised Short Subjects.





Christie Comedies entertain the *whole* family





CHRISTIE COMEDIES lead the field in appeal to every member of the family — for several good reasons.

There's a real idea behind every one of them — better ideas than in many five-reel serious dramas.

Their humor is that of human interest — their situations are ones almost everyone has been in himself.

Their direction is supervised by a man of common sense and ability. Al Christie has no superior anywhere among motion picture directors.

They are produced with the same care and attention that formerly was given only to feature-length productions.

They present artists of character and ability. Besides Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel, there are Vera Steadman, Earl Rodney, Charlotte Stevens and many others in the supporting casts.

Not only Christie Comedies, but ALL motion pictures bearing the Educational Pictures trade-mark are leaders of their type.

When You See This Sign Go In - - -

It's the sign of a well-balanced program!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

EXECUTIVE OFFICES—NEW YORK

Christie Comedies

WE PROMISED YOU IDEAL AND THESE MEN SAY

A. C. RALEIGH, of
Jensen and Von Herberg's Columbia, Portland, Ore.

When "Cold Feet" came along I realized that I had never played a real comedy before. I have never heard SUCH RIOTOUS GALES OF LAUGHTER—SUCH SPONTANEOUS AND LONG—CONTINUED HILARITY as has been rattling the roof tree of the Columbia the last two weeks. I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the CLEANEST, MOST CLEVER, AND FUNNIEST COMEDY OF THE SEASON.

BRUCE FOWLER, of the Elmwood Theatre Company, Buffalo, N. Y.

Film Follies, just received, served as a reminder to forward congratulations to you and your associates for creating "Cold Feet"—THE FINEST COMEDY CREATION OF AN ENTIRE SEASON. Our exclusive neighborhood clientele, pronounced "Cold Feet" 100% entertainment. IT PROVED A PLEASURE TO PRESENT THIS RARE ACHIEVEMENT IN COMEDIES.

Christie Comedies

WATCH FOR THESE

"Bucking Broadway"





Christie Comedies

Make Great Records

SUMMER ENTERTAINMENT WE FILLED THE BILL

SID GRAUMAN,
Los Angeles.

Said that the Christie Comedy "Cold Feet" was a riot at Grauman's Million Dollar Theatre. It was the best comedy which had played at that theatre in a coon's age. (During the week of this showing the Los Angeles Examiner listed "Cold Feet" as the best comedy attraction in the city.)

A. G. STOLTE, Manager of A. H. Blank's "The Des Moines Theatre,"
Des Moines, Iowa.

said that Christie's "Cold Feet" was the best comedy which had played at that theatre, the newest and finest motion picture house in Des Moines.

Consistently Good

NEW RELEASES

"Mile-A-Minute Mary"





Educational Pictures

"THE SPICE OF THE PROGRAM"

You'll meet thou
in YOUR

OUR EXPLOITATION



JOHNNIE

MOST FAMOUS OF ALL SONS IN A

"MY

R-C PICTURES
REG. U.S. PAT. OFF.

HERE, in plain English, is why you should play "My Dad." It has a star of tremendous audience appeal—especially to women. A star not only with good looks and heroic character but an actor of unquestioned skill as well.

It has a snow story that will hit your public right smack in the heart—a story of wider and deeper heart interest than half a dozen ordinary narratives put together.

It has a fight scene that will literally stand them on their heads. It has a title as exploitable as a circus—that will reach every father and mother and brother and sister in the land.

Distributed throughout the world by F. B. O.

ands of them Theatre!

WILL SEND THEM THERE



WALKER

CYCLONIC EMOTIONAL UPHEAVAL

DAD"

R-C PICTURES
REG U S PAT OFF

BUT more important to you still, it has behind it the most powerful, the most practical, the most novel exploitation and showmanship ever created for a single attraction—We have put back of it a campaign of exploitation that will send it crashing through to big money for YOU and for US.

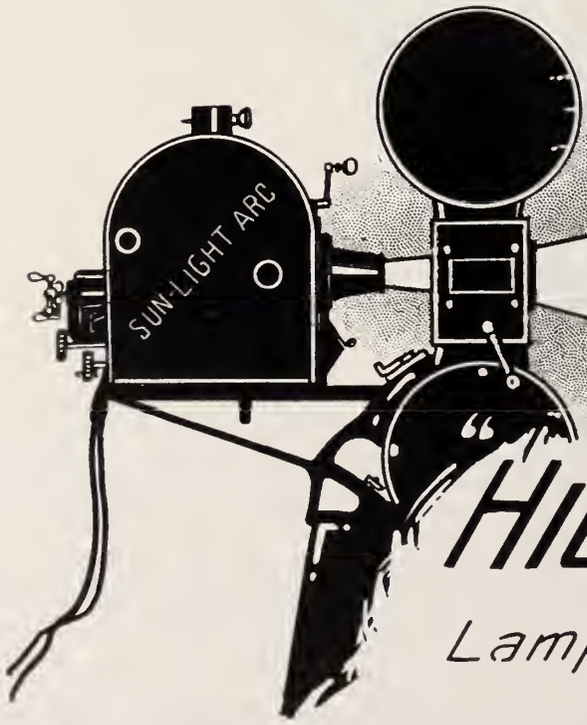
That is the policy of the new-born F. B. O.—EXPLOITATION in capital letters—EXPLOITATION and SHOWMANSHIP that goes right out after the public and drags it into your theatre—"My Dads" come seldom these days. No wise showman will let this one escape. Book it NOW and let us help you get the "gravy."

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PHOTOGRAPH



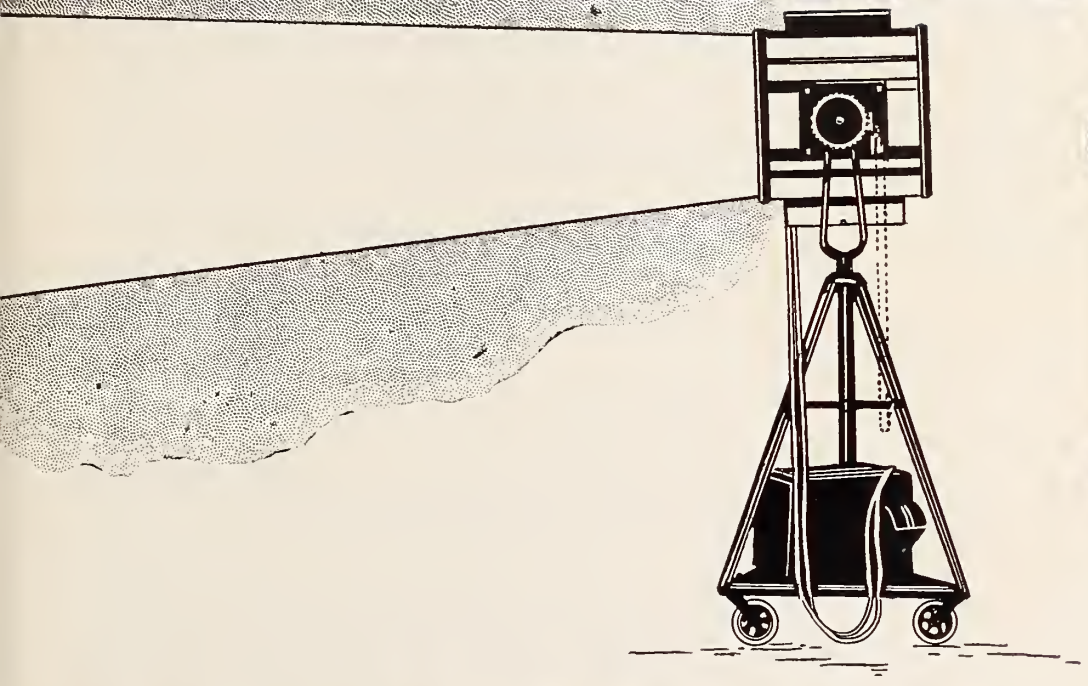
PROJECT



HIGH INTENSITY

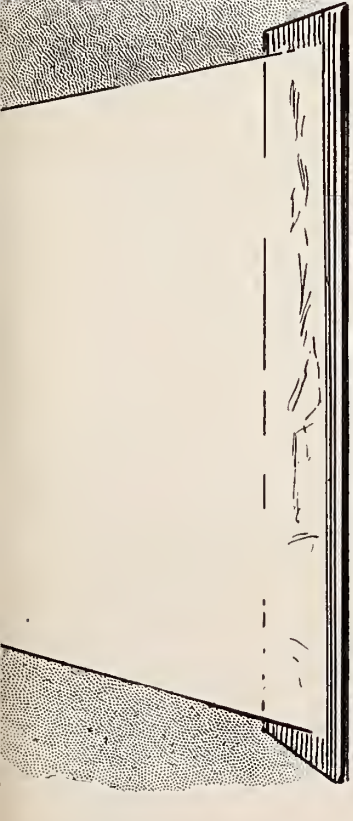
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Some facts regarding our new Flushing plant are—

Location: Only 20 minutes from Times Square by our speedy delivery vans.

Capacity: 3,000,000 feet a week.

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Prices: It is not our policy to cut prices—but our rates will be found to be *the lowest,* based on quality of stock used and perfection of prints.

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What inquiries, if any, have you made regarding the improvement of your projection? You certainly cannot afford to neglect this phase of your business.

Sun-Light Arc High Intensity Projection Lamps have proven their value to many of the leading exhibitors. To-day, high intensity is recognized as an absolute necessity.

Kindly fill out the attached card of inquiry and mail to us. Our Mr. Bassett will prepare a special diagram showing in fullest detail the lighting needed to obtain the best possible results in your theatre. You will find that thousands, who do not attend motion picture theatres today, will be your customers in the future under this wonderful projection, which eliminates all annoyances to the nerves of the eye, because of the fact that it brings out details with a steady light.

This chart of your illuminating necessities will prove of great value to you.

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J. Justice Harmer

President

CUT OUT
FILL IN
MAIL IN
FOR
VALUABLE
INFORMATION
AT YOUR
SERVICE

DESCRIPTION OF THEATRE	
Seating capacity	
Projection throw	ft.
Current used for projection	Amperes / Volts / A. C. or D. C.
Source of current	Motor Generator / City Supply
If you use motor generator what is its make and rating	
Size of screen	or
Kind of screen	
Number of proj. machines	
Type of proj. machines	
Size of auditorium	
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I would like to receive your SPECIAL DIAGRAM AND EXPLANATORY REMARKS showing the lighting that will give me the best results in my theatre. I am supplying you with the data as requested.

Name .....

Theatre .....

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She'll "spot" every nickel in town!



DORIS MAY

IN THE [S]CREAM OF THE SCREEN

"UP AND AT 'EM"

BY LEWIS MILESTONE

DIRECTED BY
WM. A. SEITER

An absolutely brand new comedy character on the screen! THE FLAPPER DETECTIVE! A dashing, daring little speed merchant in a hodge-podge of hilarity—A bit of delicious mystery when she trails the crooks to the wax-works and the fun starts in earnest—

An admirable summer attraction—as breezy as a zephyr—as fast as chain-lightning—and all backed by exploitation and showmanship that completely outclasses anything the industry offers.

Play it strong against the summer competition and chuckle when you count the house!

IT'S AN R-C PICTURE
REG. U.S. PAT. OFF.

DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA, INC.

An Organization That Has Used Its Brains Instead Of Its Mouth

For seven months American Releasing Corporation has refused to issue "publicity" to the motion picture trade press. These journals haven't given us publicity; we haven't asked for any, or wanted any.

In a business that has been literally "talked to death"; a business that has been greatly damaged in public respect and support by insane publicity and ignorant exploitation of the wrong things to exploit—our *American Releasing Corporation* has had the sense to work hard, use its intelligence and keep its mouth closed tight.

In the fourteen pages that follow, American Releasing Corporation announces its first fourteen productions for release for the season of 1922-1923 in fourteen consecutive weeks from September 3rd. We announce the gigantic money-earning GEORGE BEBAN PRODUCTION "THE SIGN OF THE ROSE," the sought-after, strived for picture which we have obtained against all competitive distributions and thirteen powerful productions for the first quarter of the new releasing year.

Long before these productions are released we will announce two more units of thirteen productions each and we inform you now that we will release between 60 and 70 productions between September 1, 1922, and August 31, 1923. These are exclusive of the 26 pictures released by us from February, when we started, to the end of August, 1922.

And we do say this to the exhibitors of the country:

American Releasing will match, picture for picture, week for week, all the way down the year the biggest and the best productions of any producer or distributor in this industry. You'll need us this year and you'll want us because in directors, stars and casts, stories, production standards, technical qualities—

We've got the pictures.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Exchanges in All the Distributing Centres of the Industry

American Releasing branch offices have been opened at more than the usual number of exchange centres to get us within closer shipping and serving distance of our customers.

Our Dominion ally, Canadian Releasing Corporation, for months has operated three exchanges and is now expanding to five offices north of the border.

Our United Kingdom and Continental European organization operates under the direction of Holmes Walton.

Our Australian organization is headed by Joseph A. Lipman in Sydney, New South Wales.

AMERICAN BRANCH OFFICES

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BOSTON	Lester Reardon	37 Winchester Street	PHILADELPHIA	Edgar Moss	253 No. 13th Street
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CHICAGO	Sidney Goldman	806 So. Wabash Ave.	NEWARK	William Benson	501, 729 7th Ave. N.Y.
CINCINNATI	E. A. McAuliffe	530 Broadway	NEW HAVEN	I. Levine	134 Meadow Street
CLEVELAND	Rudolph Flothow	21st and Payne Aves.	NEW YORK	Rudolph Berger	729 7th Avenue
DALLAS	John C. Shannon	1919½ Main Street	SAN FRANCISCO	Wm. A. Crank	191 Golden Gate Ave.
DENVER		1712 Broadway	SEATTLE	Louis Amacher	2012 Third Ave.
DETROIT	John J. Heagney	143 E. Elizabeth St.	INDIANAPOLIS	J. C. De Waal	Chalfant Bldg.
KANSAS CITY	Harry Wellington	19th & Wyandotte Sts	WASHINGTON	J. J. Milstein	706 Mather Bldg.

Opening in September, Offices in

ST. LOUIS	SPOKANE	PORTLAND, ORE.	CHARLOTTE
SALT LAKE	OKLAHOMA CITY	OMAHA	NEW ORLEANS

CANADIAN RELEASING CORPORATION OFFICES:

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ST. JOHN, N. B.:

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DISTRIBUTION FOR AUSTRALASIA:

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American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

WORLD-WIDE PICTURES

Canadian RELEASING CORPORATION LIMITED
J. P. O'LOGHLIN, *Managing Director*

Harry Garson *presents*

GEORGE BEBAN

in

The Sign of the Rose

with

Helene Sullivan

and a superlative cast



This is the great sensation of the season of 1922-1923. It is the greatest dramatic motion picture ever made. It is overwhelmingly filled with pathos and humanness. It is produced from the act that Mr. Beban has played for fourteen years; one of the most powerful and valuable dramatic properties in the history of the theatre.

It is a *proved* picture. With Mr. Beban and a company of eight wonderful players acting a twenty minute episode, the unforgettable flower shop episode known to millions, this picture has played 21 weeks in 18 of our greatest cities and largest theatres to larger receipts by 50% than were drawn by the overwhelming runs of "The Miracle Man" and "Humoresque," the giants of the two past seasons.

Before we take a single booking in America of the picture alone and by itself, we are booking "The Sign of the Rose" in conjunction with Mr. Beban and his company of eight, with a carload of scenery and special effects for a thirty weeks season in as many cities.

Not until Mr. Beban and company in conjunction with "The Sign of the Rose" picture have played the largest cities in any zone can or will the picture be booked alone.

Immediately behind Mr. Beban's personal engagement, at the time when everyone in the territory's largest cities is talking about this amazing and never-to-be-forgotten picture we will make it available for exhibitors.

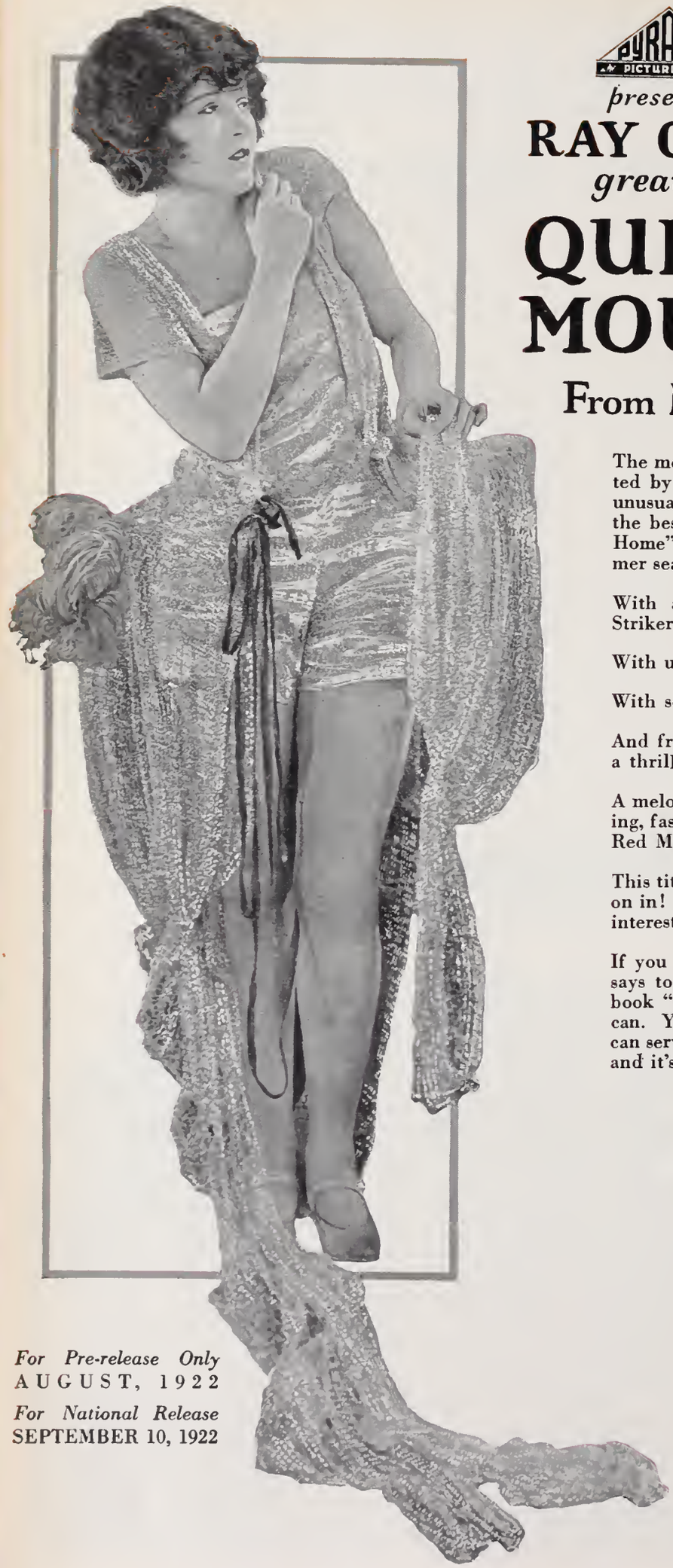
There isn't a picture in all the world to-day one-half as powerful or as valuable to you as "The Sign of the Rose." You had better wire our Theatrical Department to get one of George Beban's thirty weeks of the company and picture combined.

For Pre-release Only
SEPTEMBER 3, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For National Release
OCTOBER 10, 1922





PYRAMID PICTURES INC.

presents

RAY C. SMALLWOOD'S

greatest spectacular production

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Play

The most colorful and sensational picture ever directed by a man responsible for many of the screen's unusual pictures and Nazimova's greatest successes; the best work of the man whose "My Old Kentucky Home" has been the outstanding hit of the past summer season.

With a cast that includes Martha Mansfield, Joe Striker and Henry Harmon.

With unusual art direction by Ben Carré.

With scenes taken in Paris and picturesque Quebec.

And from the play that gave American theatre-goers a thrill that they still remember.

A melodrama, yes! A love story, certainly! A moving, fast, panoramic picture of the notorious Parisian Red Mill with all of its excitements and gaieties.

This title says to your public: "Come on in! Come on in! Here's a story and a production to hold your interest!"

If you have booked in some tombstone picture that says to your public "Stay away!" throw it out and book "Queen of the Moulin Rouge" as fast as you can. You better wire for this one. A hundred prints can serve only one hundred theatres at the same time, and it's a big country.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 10, 1922





The dearest, sweetest story ever written by the author of "Rebecca of Sunnybrook Farm," "Mother Carey's Chickens" and two score of the most beloved stories ever written in any language."

If you asked us to describe this story we would tell you that it is indescribable. If as exhibitors you wish something to identify it quickly to you we would say that it is a combination of Mary Pickford's "Rebecca," "Daddy Longlegs" and "Amarilly" all rolled into one.

We selected the girl who contributed the wonderful scenario from which George Loane Tucker made "The Cinderella Man"; we had our hope fulfilled when we got Sidney Olcott to direct the picture, knowing that he loved children and that he made Our Mary's "Poor Little Peppina."

Told simply and quickly this is the story of two kids who wanted a mother and wandered into Maine where they thawed an embittered spinster's heart and attained their wish.

A perfect cast that comprises Helen Rowland as Lady Gay, James Depew as Timothy, Gladys Leslie, Marie Day, Vivia Ogden, Margaret Seddon, James Terbell, Bertram Marburg.

If audiences don't dearly love "Timothy's Quest" then Americans haven't any hearts at all.

Dirigo Films, Inc.
presents

KATE DOUGLAS WIGGIN'S
Story of the heart

TIMOTHY'S QUEST

Directed by Sidney Olcott

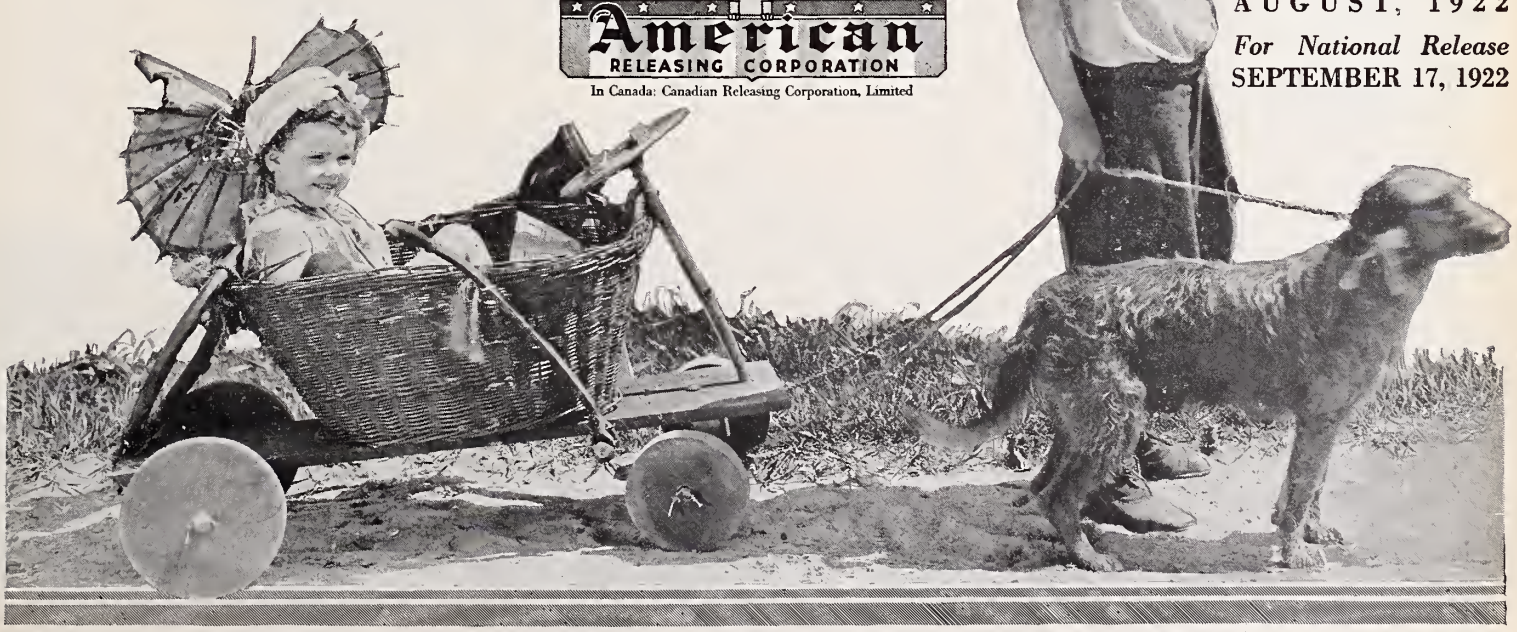
Charles M. Seay - Production Mgr.

Scenario by Katherine Stuart ~ author of the scenario of "The Cinderella Man"



American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922
For National Release
SEPTEMBER 17, 1922





American Releasing Corp.
presents

The most rollicking comedy-drama of 1922

FOOLS OF FORTUNE

Amazingly directed by
Louis William Chaudet

And titled for all the laughs in the world by its author
W. C. TUTTLE



A cast headed by Marguerite de la Motte supported by four delightful old scamps in the persons of Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

The story was originally published in Adventure Magazine under the title "Assisting Ananias" and Tuttle, the author, hasn't missed one laugh.

In China when the amused Orientals enjoy a humorous picture they lean forward on their grass mats and bump their foreheads on the ground. Here in the United States audiences will come mighty near rolling out of their seats. Years ago you remember how they howled over Doug Fairbanks' crazy conceit "The Mystery of the Leaping Fish"? Very well, those are the kind of laughs your audiences will get out of "Fools of Fortune."

Belly laughs that start 'way down under the belt and make you rock all over.

Wise old Typewriting Tuttle—way out in California. He sure has started something with this picture. If he writes another one like this they'll run him for President.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 24, 1922



A J. L. Frothingham Production

THE WOMAN HE LOVED



Directed by Edward Sloman

who made *"The Ten Dollar Raise" "Shattered Idols" "The Westerners"* and many screen successes

From the story by William V. Mong

And a cast that includes MARGUERITE DE LA MOTTE, WILLIAM V. MONG, Marcia Manon, Mary Wynne, Eddie Southerland, Charles French, Harvey Clarke, Lucille Ward and Bruce Guerin.

We have told you before about Frothingham. He isn't trading on a past reputation; he's *making a reputation* based on honest work and intelligence. He virtually saved the life of A. P. with a box office picture when it was promising much and delivering little.

He delivered an honest picture that made exhibitors everywhere remember his name and say: "The next time that fellow makes a picture just remember that I want to play it."

A man who works and shuns publicity wins respect and Frothingham is entitled to your respect because he delivers. The same is true of Sloman.

Two men not creatures of publicity and press agents but workers. "The Woman He Loved" proves it. You will want it and be mighty glad you bought it.



American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limted



For Pre-release Only
SEPTEMBER 17, 1922

For National Release
OCTOBER 1, 1922

PYRAMID PICTURES INC.

presents

WHEN THE DESERT CALLS

For Pre-release Only
SEPTEMBER 24, 1922

For National Release
OCTOBER 8, 1922

A

RAY C. SMALLWOOD PRODUCTION

featuring

VIOLET HEMING

All star cast including
SHELDON LEWIS and ROBERT FRASER



A sensuous, compelling romance of the burning sands. A story of love and allure.

From the story by Donald McGibney. Not one of the many pictures trailing in the wake of "The Sheik"; a story in every dramatic essential as big as "The Sheik" by an author better and wider known and of long-established success.

A story of passion and deprivation; of love and conquest; of heart hunger and fulfillment.

Backed with the nation-wide audience that greeted the novel. Made infinitely more appealing by the superb art direction of Ben Carre and possessing the increased dramatic power that Ray C. Smallwood's constant growth as a director contributes.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



Louis Wm. Chaudet *W. C. Tuttle*

THE PILLAGERS

With an all-star cast of big names

Directed by Louis Wm. Chaudet

A BRYON DAVIS PRODUCTION

A tremendous he-man story of the great North filled with the action that made "The Spoilers" a three-year sensation that is still remembered.

The principal players in this powerful production are stars loaned to this producer by one of the other great producing organizations, with the stipulation that these names will not be announced before September 1 to hinder the company that controls them in the exploitation of another of the great fall season specials.

By the time you have seen "Fools of Fortune" by the same Producer, the same Director and the same Author, you will know just what "The Pillagers" will represent in cast and production standards.

Save a place for "The Pillagers." It is a man's size story with an overwhelming woman's interest.

For Pre-release Only
OCTOBER 1, 1922

For National Release
OCTOBER 15, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



You will think of the gentleness of Peter Grimm; you will remember the oft-perplexed but philosophic Abe Potash; you have seen no less than two wonderful Jewish stories but here is the lovable and memorable one of them all—with a brand new note.

Carl Krusada
presents

William H. Strauss
in
THE HOUSE OF SOLOMON

By Val Cleveland
Directed by Lemuel F. Kennedy

Produced by Tilford Cinema Studios - *New York*

For Pre-release Only
OCTOBER 15, 1922

For National Release
OCTOBER 29, 1922





O, joy! What a title! Laughter. Pathos. Domestic humor and happiness and one of the best casts that could have been selected for such a picture.

William H. Strauss as I. Solomon; Brenda Moore as Rosie Solomon; Nancy Deaver as the movie star who maneuvered a divorce that would not "take."

Five distributions were bidding for this story and production—and we got it, as we have obtained a score more big ones this year *against* the entire field.

You will want this one but your opposition is sure to give you a battle in bidding for it.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

PYRAMID PICTURES INC.

presents

EUGENE WALTER'S
1922 Stage Success

FLAPPER LOVE

With an all star cast including
Faire Binney, Lucy Fox, Florence Billings,
Huntley Gordon, Joe Striker, J. Barney Sherry
Directed by George Terwilliger



A new play by the author of "The Easiest Way," "Paid in Full" and a dozen other of the greatest stage hits of the past fifteen years.

Simultaneously produced by Pyramid and released nationally at the very moment that it is being presented for the first time on the stage as one of the hits of the New York fall season.

A cast packed full of the player names that count with your patrons; names that bring new patrons into your theatre.

Directed by the man who made the big Marion Davies Cosmopolitan success, "The Bride's Play."

Scenic and art direction by Ben Carre.

For Pre-release Only
OCTOBER 8, 1922

For National Release
OCTOBER 29, 1922









American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



Hugh Dierker

HUGH DIERKER'S
Story of the home

THE OTHER SIDE

Written by Thelma La Nier *and* *directed personally by* Hugh Dierker

This is the first picture made by a young producer since "When Dawn Came." That was a talked-about picture all over the country. Professionals who saw it said: "Here is a director who will bear watching; he will do big things."

The public talked about the picture for months after seeing it and time and again asked exhibitors: "When are you going to have another good picture like 'When Dawn Came'."

But Hugh Dierker didn't hurry. He had stories—good ones. He had ideas—big ones. He had finances and could have started whenever he wished. But he waited—

And he got a bigger story: a bigger theme; a finer, more polished piece of production material. Not until he was satisfied did he move at all.

And then he made "The Other Side." A story splendidly cast and beautifully made; one that doesn't strain after big effects, yet holds you every minute. You will remember "The Other Side" long after you have forgotten all about some of the punch pictures that create momentary sensations.

For National Release
NOVEMBER 5, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

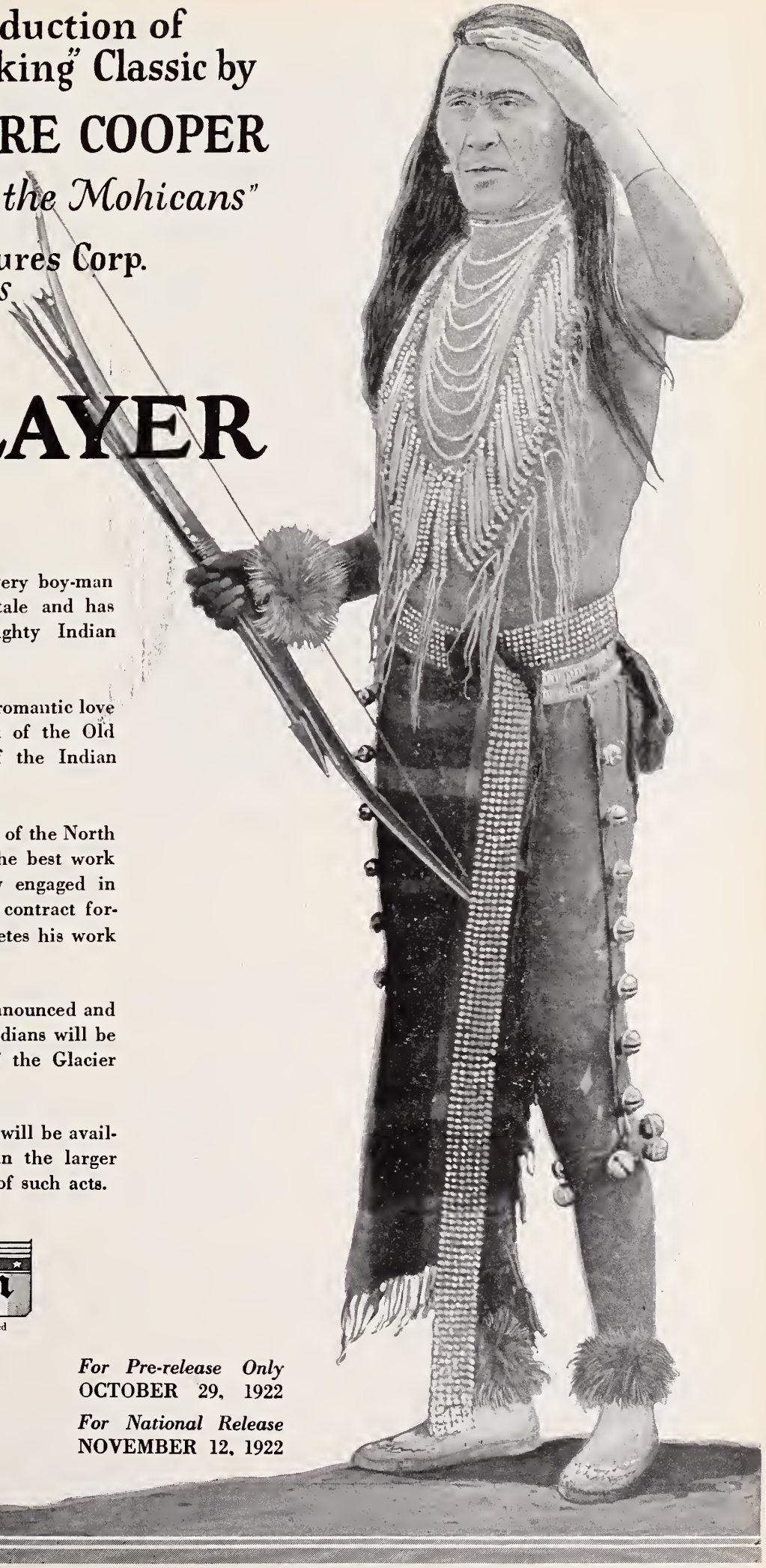
A Magnificent Production of another "Leatherstocking" Classic by

JAMES FENIMORE COOPER

Author of "The Last of the Mohicans"

Sacramento Pictures Corp.
presents

The DEERSLAYER



The story of a million memories. Every boy-man and every man-boy remembers the tale and has thrilled over the story of this mighty Indian classic.

Adventure, action, suspense and three romantic love stories: that of "Old Hawkeye"; that of the Old Frontiersman and the love story of the Indian chief.

Here you step back into the early glory of the North American continent. You will have the best work of a powerful and able director now engaged in producing a big Metro special, whose contract forbids the use of his name till he completes his work for that company in three weeks.

An all-star cast of fine actors will be announced and entire tribes of Crow and Blackfeet Indians will be used amid the unrivalled beauties of the Glacier National Park region.

Troops of Crow and Blackfeet Indians will be available for booking with this picture in the larger key cities that can stand the expense of such acts.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
OCTOBER 29, 1922

For National Release
NOVEMBER 12, 1922



Frank R. Adams

For National Release
NOVEMBER 19, 1922

One of Cosmopolitan Magazine's most widely exploited writers of fiction; an author with a following across America has set out to make his own pictures, aided by able directors, for distribution through us. These will be known as

Frank R. Adams Productions

and we will have a big and successful first production in

American Releasing Corporation's
presentation of

MILES BREWSTER AND THE SUPER-SEX

The story of a young man who knew all about women



A cast of all-star players handled by another big director and offering one of the most successful magazine stories of the past two years.

Prints in all offices in late October for screening.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



Another gripping and unrivalled domestic drama of sacrifice.

Harriet Comstock's

nationally-successful novel that all the critics and reviewers are talking about; the story that is now one of the best sellers in the forty largest cities of the nation

AT THE CROSSROADS

featuring

SEENA OWEN

Here you have one of the greatest emotional stars of the screen; the star of "Sisters"; the star of "Back Pay," the story of the girl with the crepe de chine soul in a cotton lisle environment who thought she could win happiness by a short cut. The star of "The Woman God Changed."

A star of three great Hearst Cosmopolitan and "International" productions; featured from one end of the nation to the other in the Hearst chain of daily newspapers with a combined circulation in excess of 6,000,000.

Everybody knows her. Everybody likes her. Soon to be widely exploited in another Cosmopolitan production "The Face in the Fog" and fresh from that triumph she comes to us for "At the Crossroads."

You will want this one. We will announce a big director to make this one *big!*

For Pre-release Only
NOVEMBER 12, 1922

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

For National Release
NOVEMBER 26, 1922

For National Release
DECEMBER 3, 1922

The drama, the romance, the pathos, the tragedy, the humor—all the O. Henry blending of his fascinating Bagdad-on-the-Subway. The biggest, boldest, most beautiful melodrama ever made into a picture about the night life of New York.

American Releasing Corp.
presents

The GREAT CITY

Produced at the

WHITMAN BENNETT STUDIOS
under the personal supervision of
Whitman Bennett

A production not dependent upon one star personality—it is being cast for eight or ten star roles.

It will have spectacular art direction and technical qualities equalling any production of the past two years' big ones.

The picture that will be the Christmas and New Year's mid-season sensation.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



BULLETIN

American Releasing Corporation announces its distribution of four powerful, all-star cast productions to be known as

HAMPTON DEL RUTH PRODUCTIONS

to be directed by Mr. Del Ruth for his own producing company at Long Beach, California, with production starting July 31 on

The MARRIAGE CHANCE

The second production will be from one of the biggest best seller novels known in America in the past three years.

Hampton Del Ruth for six years was a directing head of production for Keystone, NYMP and Mack Sennett; was from the outset editor and supervising director of the William Fox Sunshine Comedies and is one of the best grounded men in story and production essentials in the industry.

Watch for our immediate announcement of titles and the big all-star casts.

First release in late October or early November.



Hampton Del Ruth

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



An Avalanche!

You've Heard That Before. This Time It's True. Look: July 16th Opened 10th Consecutive Week Dr. Breckwedel's Symphony Theatre, Los Angeles, Already Shattering by 3 Weeks HAROLD LLOYD'S Own January-February Record of 7 Weeks for a Comedy Feature. Laughing at the Hottest June and July in Los Angeles History. Both Runs Strictly on Their Box Office Merits.

Hal Roach *Presents through*
Associated Exhibitors
Arthur S. Kane, President

Harold Lloyd
in
"Grandma's Boy"

HIS FIRST 5 PART FEATURE



Grab it quick and beat the other fellow to a barrel of money. "Grandma's Boy" is as near perfect a picture as it's possible to make.—Charles Larkin, Motion Picture News, Pages 306-307, July 15th.

Foreign Representative—Sidney Garrett



Do You Believe Your Eyes and Ears?

Be sure and don't miss **"Grandma's Boy"** because it is great.—Edwin Schallert, Los Angeles Times, May 15, 1922.

Some of those who have declared their belief:

Dr. H. B. Breckwedel, Mr. M. L. Markowitz, Mr. Moe Mark, Mr. Walter Hays, Mr. Joseph Plunkett, Messrs. Balaban & Katz, Mr. Charles Olsen, Mr. Calvin Heilig, Mr. Samuel Harding, Southern Enterprises (Atlanta, Charlotte and Memphis Territories), Mr. H. E. Ellison, Mr. Nathan Robbin, Messrs. Turner & Dahnken, Mr. Michael Shea, Mr. Max Spiegel (Schenectady) Messrs. Mudd & Colley, Mr. C. L. Welsh, Mr. C. S. Smith, Mr. A. F. Brentlinger, Mr. Billy Conners, Mr. Guy D. Haselton, Mr. A. G. Rice, Mr. C. C. Young, Mr. N. F. Thurston, Mr. A. H. Blank, Mr. James Callahan, Mr. Andrew Karzas, Mr. George W. Naylor, Mr. Phillip Miller, Mr. H. Lorence, Mr. Edward A. Zorn, Mr. H. E. Rice, Mr. H. F. Thurston, Mrs. R. H. Enoch.

Now Booking For The Fall Season

Make no mistake! Harold Lloyd is the greatest attraction on the screen in the world today, and there is no copyright on the knowledge. Rental arrangements in accordance. No need to wait. "Grandma's Boy," his first 5 part feature, will cost the same a year from next Christmas as this fall or winter.



PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

SELECT SP PICTURES
LEWIS J. SELZNICK, President.

Oscar Wilde's

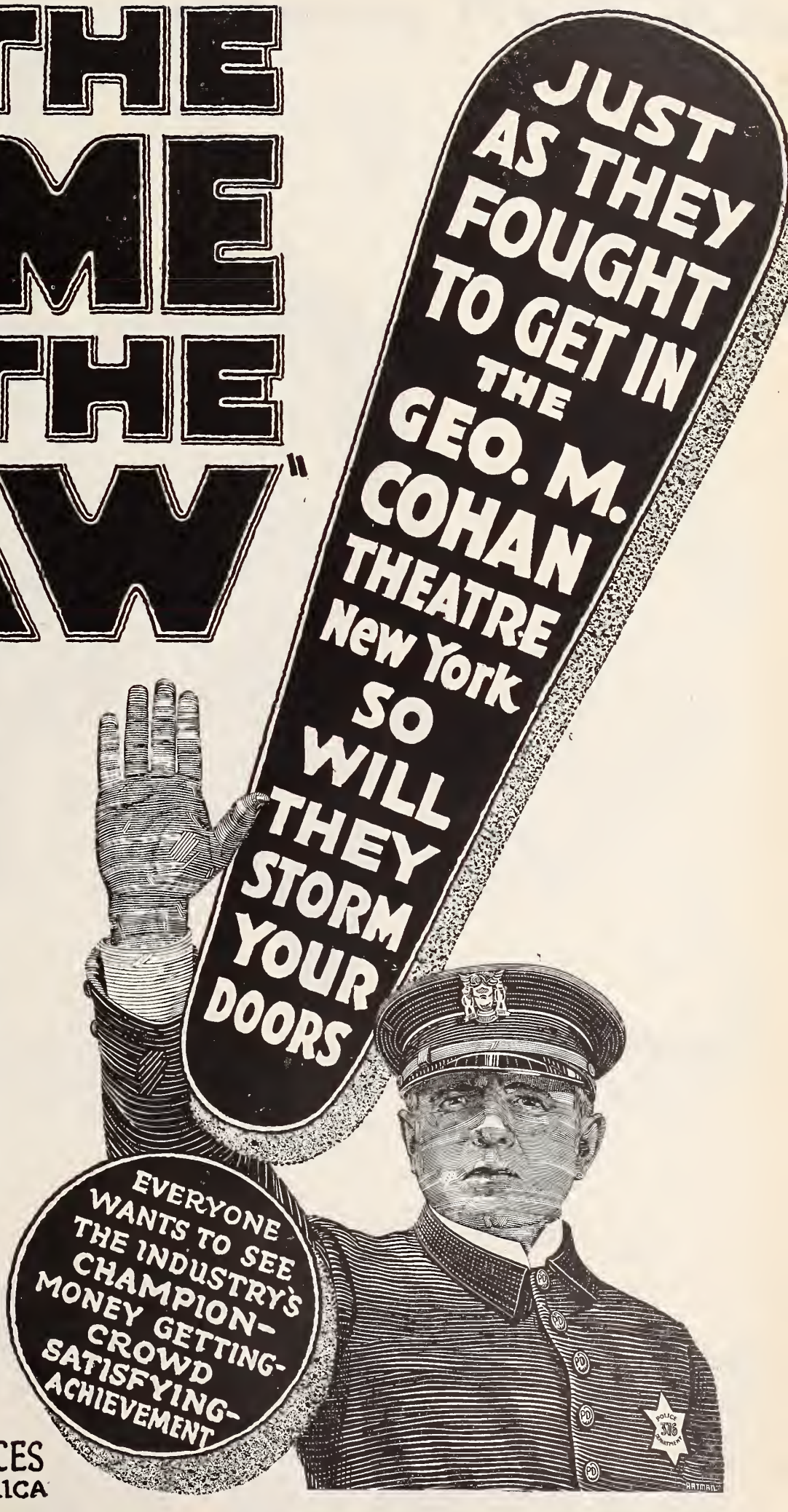
Noted Drama

"A Woman of No Importance"



A Superb Screen Entertainment — Rich in Sentiment, Heart-Interest and Pathos— A Powerful Wilde Story, Faultlessly Told.

"IN THE NAME OF THE LAW"



ABSOLUTELY the most colossal and stupendous box-office and exploitation proposition the show business has known in years—

Staggered blase New York like a ton of dynamite—blew Broadway to bits—ripped open Harlem and the Bronx—rocked Brooklyn and the outlying districts—

Frenzied thousands overwhelmed and all but wrecked the Cohan theatre—New York literally plastered with signs and banners in the GREATEST EXPLOITATION CAMPAIGN OF ALL TIME—

If Ringling had this show he'd throw away his circus and put "In the Name of the Law" under canvas—With its marvelous POLICE TIE-UP IT'S POSITIVELY THE GREATEST THING YOU'VE EVER SEEN—

A REAL SHOW FOR REAL SHOWMEN!

IT'S AN R-C PICTURE
REG U S PAT OFF

Wire your nearest F. B. O. Exchange NOW!

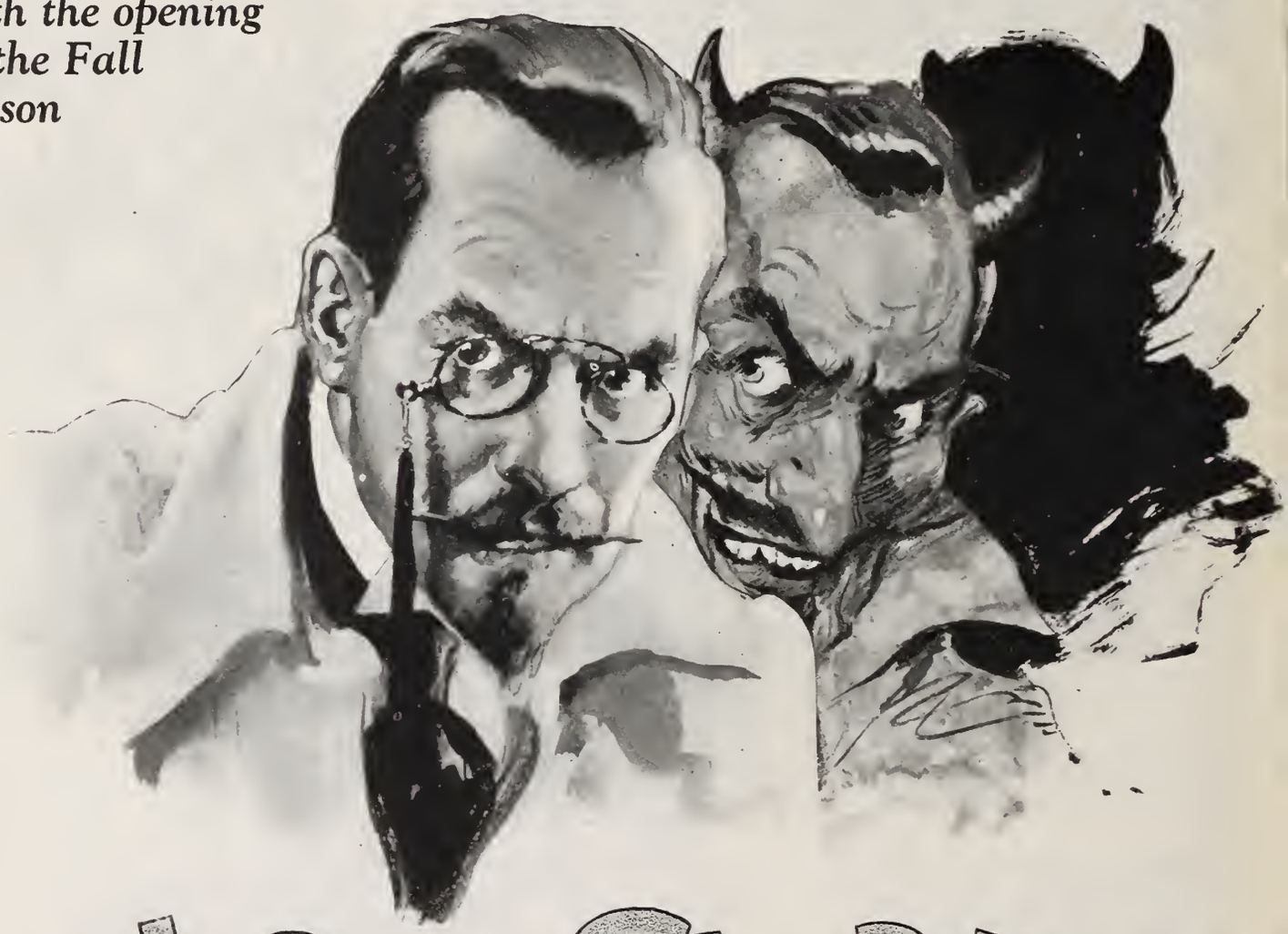
Distributed by
FILM BOOKING OFFICES
OF AMERICA

Goldwyn presents

the first big thrilling drama of its kind

A

For release with the opening of the Fall season



with **Lon Chaney**

Man or Devil—which?

Was Dr. Lamb a messenger of science, or a mad fanatic from Hell? Would his Blind Bargain plunge civilization back to the chaos of the ape-man?

It's a Great Big Picture!

BLIND BARGAIN

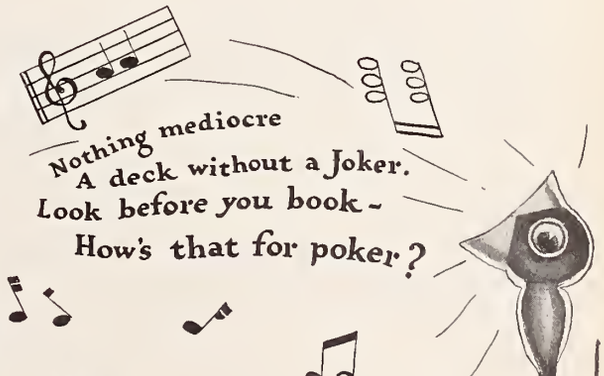
AT LAST the screen flashes something absolutely new!

Here is next year's unique mystery sensation. If this drama doesn't rouse your audience to applause no motion picture ever will.

Dazzling modern science attempts to turn civilization backwards to steal one black secret from Life when a desperate youth signs a Blind Bargain with a mad genius of surgery.

Unknown dangers, hidden thrills, the chilling menace of an ape-man, the bravery of love—here is a gripping masterpiece that will seize the imagination of the most thrilled audience you have ever stood up three deep in the rear aisle!

Goldwyn Pictures in 1922-23
Only twenty will be released, but each will be a smashing superspecial with a Great Box Office Draw. Look! Then Book!



Goldwyn Means Big Pictures





Mr. Fred Miller

B.P. Schulberg
presents
A Gasnier production
RICH MEN'S WIVES
by Frank Dazey and Agnes Christine Johnston

With
House Peters
Claire Windsor
Baby Richard Headrick
Gaston Glass
Rosemary Theby
Myrtle Stedman
Mildred June
Charles Clary
Carol Halloway
William Austin
Martha Mattox

BOOKED ON THE SPOT!

By Mr. Fred Miller for his magnificent California Theatre in Los Angeles.

Mr. Miller saw some of the scenes in "RICH MENS WIVES" before the production was completed and immediately selected it because *it is a Great Picture!*

Produced by
PREFERRED PICTURES Inc.
B.P. Schulberg, Pres. *J.G. Bachmann, Treas.*

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

VITAGRAPH RELEASE

52 (Single Reel) Features

URBAN

POPULAR CLASSICS

First Weekly Release July 30

In every respect the URBAN POPULAR CLASSICS will differ from the *Official Urban Movie Chats* except in one—the same high standard of quality.

A full description of each reel will be contained in a booklet now in preparation. Every exhibitor will receive a copy.

The vast scope and variety of this series of 52 subjects are readily noted by a perusal of the following list:



1 Pageantry in India
2 U. S. Battle Fleet on the High Seas
3 "Roving Thomas" Seeing New York
4 Alexander Hamilton
5 The Maverick
6 The Towering Wonders of Utah
7 The Alphabetical Zoo
8 "Roving Thomas" on an Aeroplane
9 Grandfather's Clock
10 Better Milk
11 Nature's Wild Babies
12 Spending Six Million a Day
13 Bending the Twig
14 "Roving Thomas" on a Fishing Trip
15 Abraham Lincoln
16 Dwellers of the Deep
17 Hunting Ground of Hiawatha
18 The Cavy and the Rat
19 "Roving Thomas" in Nova Scotia
20 Pirates of the Air
21 The Staff of Life
22 Bobbie's Ark
23 Nature and Poet
24 Bare Facts Concerning Bears
25 Benjamin Franklin
26 William Tell
27 "Roving Thomas" in Banff, Canada
28 Seeds and Seed Dispersal
29 The Silvery Salmon
30 George Washington
31 Nature's Handiwork
32 "Roving Thomas" in San Francisco and Chinatown
33 Thomas Jefferson
34 The Hare and the Tortoise
35 The Power of the Clouds
36 Science at Home
37 The Lion and the Fly
38 Fishing in Many Waters
39 "Roving Thomas" in Mountains of Utah and Colorado
40 Nature Lover's Rambles
41 The County Fair
42 Little Old New York
43 Beasts of Prey
44 "Roving Thomas" from Vancouver to Frisco
45 Daniel Webster
46 The "Woodland League of Natures"
47 Newsprint Paper
48 Sage Brushing Through Yellowstone National Park
49 The Prophecy of a Dying Bird
50 "Roving Thomas" in Chicago
51 Last Stand of the Red Man
52 Modern Banking

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third St. New York City

PRESIDENT

Announcing

NOW In Production

Bull Dog Drummond



Evelyn Greeley



Carlyle Blackwell

The remarkably successful MELODRAMA which thrilled and delighted New York audiences for the ENTIRE SEASON of 1921 - 22

Starring

Carlyle Blackwell **Evelyn Greeley**

HOLLANDIA FILM Co.

Distributing Arrangements to be made through

PRODUCERS SECURITY CORPORATION

516 - 5th Ave. New York

Rain and Pictures

Rain at the Right Time
Saves the Farmer's Crops

The Right Picture at the Right
Time Saves the Exhibitor's Season

Just as water puts new life into dry fields, and keeps the crops growing for weeks after the downfall

So does the RIGHT PICTURE put new life into your theatre territory, and keep right on working for YOU for months after the showing.

For this reason a great picture is far more important to YOU and YOUR theatre than just a week's attraction.

It brings that new life, that new growth, that keeps right on drawing patrons and making money for months.

That's what you can expect and get from

D. W. Griffith's

"Orphans of the Storm"

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

THE WORLD'S LARGEST AND FINEST THEATRE

THE CAPITOL

NEW YORK

BOOKS HARRY CAREY



IN

"THE KICK-BACK"

HIS FIRST BIG PRODUCTION UNDER THE

F.B.O.

BANNER

THAT's the stunning tribute paid Harry Carey by the world's master showman, Roxie Rothafel—That's the signal honor paid the new-born F. B. O., under whose auspices Mr. Carey will henceforth appear—

That's the first time Harry Carey has crashed into the greatest theatre in the world and, mark our words, IT WON'T BE THE LAST!

A big, quick-shooting tale that will knock 'em a-twister. That's "The Kick-Back"!

A GREAT STAR, HIS GREATEST ATTRACTION AND THE GREATEST EXPLOITATION IN THE HISTORY OF THE GAME—WHICH MEANS MONEY IN BIG, JUICY GOBS!

Speak for it now to your nearest F.B.O. Exchange

KEEP YOUR EYE ON

F.B.O.

IF I can make pictures that pull like this in the middle of the summer, think what those 8 big specials of mine will do next fall.

Thos. H. Ince

TWO GREAT MONEY MAKERS

MOTHER O' MINE, a Thomas H. Ince production.—Book this at once. Make all the noise you can. Advertise and talk it to the skies. Your friends and patrons will meet you and greet you for seeing this feature. When they are passing out, stand where they can see you and count the people that will thank you.

Ten attractions like this and the American people will cease censoring pictures and will say Bill Hays is the cause of the better productions. If I could receive 52 attractions like this I would close the other 313 days and would have enough money to take a vacation and go and meet Mr. Ince and shake his hand. Book this at once and close six days previous to advertise, and then the receipts will make you smile. I'll bet you'll have enough to give the wife a silk dress instead of calico. It cannot be over-advertised.—Edwin Lake, Lake theatre, Baker, Mont.

HAIL THE WOMAN, a Thomas H. Ince production.—Here is as near a 100 per cent picture as we have ever shown. It is the only picture we have ever shown that our patrons came to the box office and took us by the hand and thanked us for showing. . . . We had a nice business two nights on this and First National rented it to us at a price that let us make a profit on it. If you haven't played this do so and go your limit on advertising. It's wonderful, it's clean, and while it has a great lesson in it, it don't lose any of its entertaining power. One lady told me she didn't realize it was an eight reel show.—C. A. Spainhour, Auditorium theatre, Greensburg, Kan.—Small town patronage.

From Exhibitors Reports
EXHIBITORS HERALD
—July 15, 1922

Produced at the studios of
THOMAS H. INCE CORP.
Culver City California

Personal Property of William Fox

MEMORANDUM BOOK

Vol 1, 1922



ONE OF THE BIGGEST MONEY-MAKERS OF THE STAGE AND ONE THAT HAS PROVEN AT THE STRAND THEATRE, NEW YORK, THAT IT IS AN EVEN BIGGER MONEY-MAKER FOR THE SCREEN!

THE BIGGEST MONEY-MAKER IN SIGHT !! — AND HERE'S THE PROOF — READ THEM →

New York Evening Post

For those who like melodrama (and who does not?) no better motion picture is available.

NEW YORK COMMERCIAL

The National Business Newspaper

We gasp at the audacity of the man.

The Evening World.

We think this photoplay is about the liveliest thing in films to have been presented on Broadway for months.

THE EVENING MAIL

An unqualified certainty that you will get a thrill

New York Tribune

As for us, we found the picture perfectly fascinating and we intend to go to the Strand Theatre and see it again.

The Sun

It is a tribute to the extraordinary smoothness of this, the best out and out thriller seen in a long time, that none of the spectacular incidents seem to have been thrown in just to make it harder

Motion Picture News

The gallery gods will stand right up on their hind legs and shout for joy.

Carter's plays carry serial qualities and "The Fast Mail" out-serials any serial for crisp and snappy action.

The New York Times.

"The Fast Mail" at the Strand is an honest motion picture. It is a regular old-fashioned smash-'em-up-and-shoot-'em melodrama and doesn't pretend to be anything else. In this day of cinema sham and charlatantry this is decidedly in its favor. It was made for its scenes of course. These include a runaway and rescue, an accident-strewn steeplechase, a steamboat race, a boiler explosion, the sinking of a river steamer, burning building, several fist and gun fights and a wild dash by the hero, in which he leaps from a railroad workcar to the cab of a tearing train and then from train to a racing automobile. Action? That's it.

NEW YORK JOURNAL

Thrill piles upon thrill with each moment.

The Globe

AND Commercial Advertiser.

One wonders after seeing this feature why the producers do not do this sort of thing oftener.

EXHIBITORS **HERALD**

It seemed to the reviewer that everything the thrillers have ever evolved is to be found in its most potent form in "The Fast Mail"

William Fox

Personal Property of William Fox

MEMORANDUM BOOK

Vol 1, 1922

Silver Wings



SILVER WINGS, WITH MARY CARR — A PICTURE THAT HAS ALREADY PROVEN ITS PULLING POWER IN ITS BROADWAY RUN AT THE APOLLO THEATRE NEW YORK.
A WINNING STORY OF AN AMERICAN HOME — PATHOS, TENDERNESS, MISTAKES AND LOVE — THE WONDER BOX-OFFICE MONEY-MAKER OF THE SEASON

New York Tribune

Mary Carr in charming . . . her performance as the mother is sincere and convincing.

The Evening Telegram

An eloquent film never failing in interest.

THE EVENING MAIL

A well done picture.

The World.

"Silver Wings" is the kind of motion picture you want to write home about . . . you feel as if you want to drop a line to mother.

NEW YORK COMMERCIAL

The National Business Newspaper

"Silver Wings" is more convincing and better in many ways than "Over the Hill."

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

Mary Carr is without doubt an ideal film mother. I cannot think of anyone who could surpass her.

ZIT'S

"Silver Wings" easily can be classed as one of the best pictures of the year.

New York American

Mother love has rarely been so tenderly or eloquently illustrated as by Mary Carr in the new photoplay, "Silver Wings."

PUBLIC LEDGER

Hats off to Mr. William Fox. A worth-while lesson for mothers. . . . the cleanest, finest picture I have ever seen.

William Fox

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MEMORANDUM BOOK

Vol 1, 1922

A FOOL THERE WAS

AS SOON AS IT WAS SHOWN ON THE SCREEN IT WAS AN INSTANTANEOUS BOX-OFFICE BROADWAY HIT!! HERE'S THE PROOF!



READ IT

New York American

"A Fool There Was" Scores as Film Feature at the Strand

By ALAN DALE.

ESTELLE TAYLOR, in "A Fool There Was," at the Strand Theatre, may unhesitatingly be set down as some vamp. Usually these ladies who break up happy homes look as though they should be knitting flannel petticoats on a Summer porch, but it was otherwise with Miss Taylor. She had the vamp eyes, the vamp fig-yure, the vamp head-dress and the vamp arms. She was vamp completely and she contributed a capital piece of acting.



the picture at the Strand



SCENES FROM A FOOL THERE WAS

MODIFIED DRY LAW WINNING IN POL

Court Is Held Beside Hospital Cot Of Girl Who Left Baby in Marsh

William Fox

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MEMORANDUM BOOK

Vol. 1, 1922



NERO

—THE POMP OF THE ROMAN COURT, THE LURE OF WOMAN, UNRIVALLED BEAUTY AND BEAUTIFUL RIVALS — GREAT ROMAN ARMIES, 65,000 PEOPLE IN ONE SCENE — FILMS MADE IN ROME ITSELF — THE SUPERB GLORIES OF ROME IN FLAMES — SUMPTUOUS — PRODIGAL — A PROVEN BOX-OFFICE MONEY-MAKER. HERE'S THE PROOF. — READ IT

THE EVENING MAIL

Contains some of the finest photography extant—some of the scenes of the burning of Rome are magnificent.

New York Evening Post

No historical photodrama has ever been as smoothly told as this one. It is a joy to see how one event leads logically to the next. If you want to spend a short two hours living through the affairs of state and the heart of an age in which the passage of years has only served to augment interest, see "Nero" by all means.

The World.

Its scenes of the burning of Rome are the finest things of their kind we have seen in pictures. When a motion picture of the quality of "Nero"—always entertaining, often heart touching and nerve tingling, never boresome—comes to town the best thing to do is to advise every one you know to go and see it. This we hereby do.

New York Tribune

"Nero" is a magnificent spectacle for all, with a love story to touch every heart. From the first flicker to the very end it held us spellbound. The direction is perfect and the acting superb. The entire cast is so good that finally you become bewildered with the perfection of it all. Lack of space prevents us from saying all we should like to about this picture. "Nero" is the sort of picture that you want to write columns about and use up all the adjectives synonymous with gorgeous, brilliant and thrilling.

The Sun

Scene after scene passed of almost breath-taking beauty. We fully agree that "Nero" is "the climax of motion picture progress."

The Evening World.

At last a super picture worthy of its name.
Staggering in its magnificence; gripping in its story; wonderful in the handling of its mobocracy. "Nero" comes pretty near standing alone—the acme of the spectacular in motion pictures.
If you have never seen a motion picture go and see "Nero." And if you are the most blase movie fan in the world and think you have seen everything they can offer on the screen—be SURE to see "Nero."
It is indeed a super-film.

The Morning Telegraph

It has all the gorgeous decadence of setting that made Rome. William Fox has attained the superlative in spectacles.

The Evening Telegram

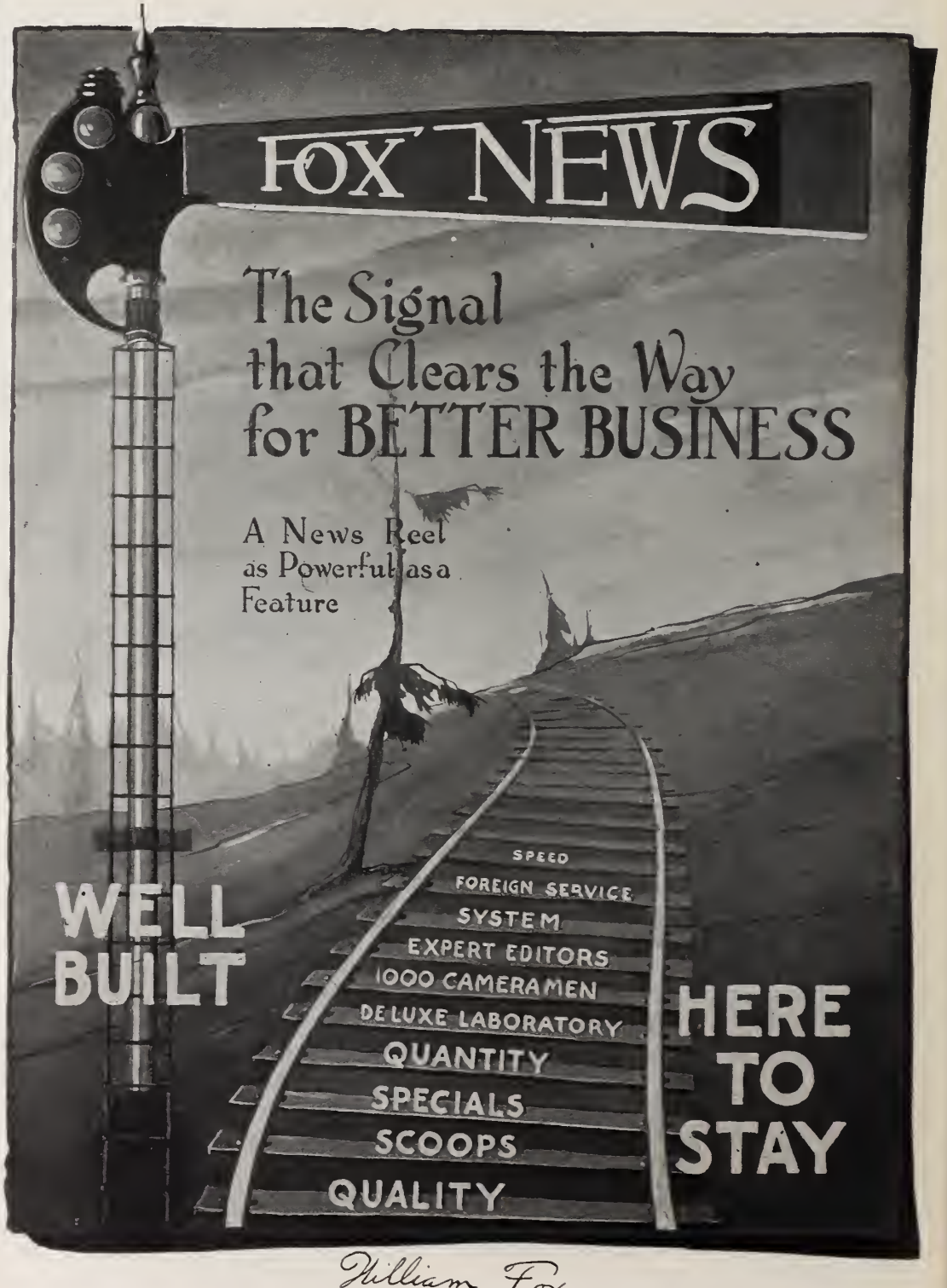
Mr. Fox in the programme pays a tribute to the skill of Mr. Edwards, and The Evening Telegram concurs with him.

William Fox

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MEMORANDUM BOOK

Vol 1, 1922



William Fox

rsonal Property of illiam Fox

MEMORANDUM BOOK

Vol. 1, 1922



William Fox



INTRODUCING DAN MASON

THE GRAND OLD COMEDIAN OF THE SCREEN NOW UNDER THE F. B. O. BANNER IN

PLUM CENTER COMEDIES

MADE FOR F.B.O. BY THE PAUL GERSON PICTURES CORP.

Dear Old Dan Mason—the Frank Bacon of the screen—is the greatest of all rural character actors—As the erratic little "Skipper" of Toonerville Trolley fame, he set the whole nation laughing—not mere titters and chuckles but real, deep "belly" laughs that count at the box-office. As "Pop" Tuttle in a brand new series of Plum Center Comedies he goes a step further—He's a POSITIVE RIOT! A character that will chisel right into the heart of America and broadcast a tidal wave of merriment the country over—Never before has a series of comedies so typically American reached the screen—There's many a laugh in sleepy old Plum Center and "Pop" Tuttle finds 'em all! Communicate NOW with your nearest F.B.O. Exchange.

KEEP YOUR EYE ON

F.B.O.

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

We'll Let the Other Fellow Say It for Us!



John M. Stahl

Arthur James, as you all know, is the editor of the Moving Picture World. This is an editorial published under his signature in the World of July 15. The editorial speaks for itself—and Arthur James, as you know, is a hard boiled critic. Enough said!

Intelligence—Intelligence!

THE great call for morality in pictures has not been entirely for morality. The poor taste of some pictures, many pictures, has annoyed the screen's critics quite as much as anything else. These annoyances have been included under the general description of "bad moral tone." This problem is quite as great as any that confronts us.

This is by way of prelude to a word or two about a picture that is handled with such intelligence and which tells its story so well that it may well be pointed to as an example of what to do and how to do it. "One Clear Call" is the name of it and John M. Stahl directed it for Louis B. Mayer, who in turn is releasing it through Associated First National Exhibitors.

The matter of titling is so important that we call your attention to what Madge Tyrone and Mr. Stahl and whoever else had to do with the happy result, contrive to show on the screen. It is all so reasonable, so lacking in gush, so strong in its clear interpretation, giving the fine direction and the fine acting a full chance to register without hindrance. Henry B. Walthall, Claire Windsor, Milton Sills and other really fine players contribute wonderfully to the perfection of the story telling, but the good taste, the splendid intelligence displayed in this production is the point we deem of such high importance.

It is not our purpose to additionally review this picture. We merely wish to direct your attention to the type of production which we believe will mean the success of our business. It has heart, it has strength, it is clean and it is neither above the head nor beneath the intellect of the spectator. It is fine entertainment with intelligence, intelligence, intelligence registering all of the time.

ARTHUR JAMES.

Louis B. Mayer presents

The John M. Stahl Production

"ONE CLEAR CALL"

From the book by Frances Nimmo Greene; scenario by Bess Meredith; directed by John M. Stahl.

A First National Attraction

First National Hands You the Goods To Start the Fall Harvest

SAVE 9 DATES

4 for August 5 for September

JUST CONSIDER THE BOX OFFICE CALIBER OF THESE

The August 4

Aug. 7— **JACKIE COOGAN in "TROUBLE"**

Five reels of joy and laughter with sometimes a sob. Jackie's biggest and best. Your patrons fell in love with Jackie in "Peck's Bad Boy" and "My Boy." They'll lose their hearts entirely when they see this one. Get this quick.

Aug. 14— **GUY BATES POST in "THE MASQUERADER"**

This is the wonderful story of Katherine Cecil Thurston. It has been road-showed for four years and everyone is familiar with the stage production. Mr. Post's wonderful acting is known to your patrons and this is considered his greatest work.

Aug. 21— **KATHERINE MacDONALD in "HEROES AND HUSBANDS"**

Comes the most beautiful woman in the world, so adjudged by the Chicago *Tribune* and New York *Daily News* beauty contest, in the latest of her new series of finer productions. We can guarantee that it ranks among the best this star has produced.

Aug. 28— **NORMA TALMADGE in "THE ETERNAL FLAME"**

This has been called by those who have seen it greater even than "Smilin' Through." That is SOME recommendation. It is the wonderful story by Honoré de Balzac and it gives Miss Talmadge the opportunity for the most marvelous emotional acting of her career.

Here Are the August Comedies

Aug. 14— **SENNETT-TURPIN—"HOME MADE MOVIES"**

The best the criss-cross eyed comedian has appeared in up to date. It'll bring the roof down when you play it. A good comedy story with all the inimitable Turpin tricks produced as only Mack Sennett can make a comedy.

Aug. 28— **BUSTER KEATON—"THE FROZEN NORTH"**

Our own frozen faced comedian in a tale of the frozen trail in the Northlands. It is the most novel comedy with the most novel tricks in the most novel settings that you have ever seen. It's funny enough to shake a tombstone with laughter.

FIRST NATIONAL ATTRACTIONS

5 September Releases Announced Later!

There'll be a Franchise everywhere

Motion Picture News

True Talk

WE give over this page to Calkins and Holden of New York City because they have told in a little booklet a big business story—better than we could tell it.

The leading newspapers of the country have borrowed and reprinted it.

It will go home to every man in this business—to the exhibitor who is formulating his future policy; to the salesman who talks and thinks only in prices; to the independent producer who wonders why the market is so apathetic to his pictures; to the distributor whose success is dependent upon his customer's confidence in him.

There's a big buried treasure in this business.

Read about it.

The Destructive Force of Silence

"WE have advertised a long while," said a manufacturer who wished to stop. "And have good will. That good will will last us for a long while. We don't need to add to it right now."

To some extent that is so. The flywheel goes on turning for a while after the power is shut off. But not for long. And when it stops it takes more power to start it, by six times, than it takes to keep it running.

One might almost as well say:

"We won't buy coal now that it is so expensive, we will gradually chop up the plant and burn that in the furnace until coal is cheaper. And then we can rebuild the plant."

Good will is a fine thing to use.

But not a fine thing to use *up*.

Nothing is ever finished—done. Time is destructive. Stop building up and time starts tearing down. Some things last longer than others. But nothing lasts so very long. You think of your plant, for instance, as built. But it only stays built because you are painting and repairing and gradually but continually replacing it bit by bit.

Think how much more rapid the inevitable loss in a thing so intangible as familiarity—as reputation—as good will.

Out of sight, out of mind—not all in a minute but before so very long.

Advertisers who stop advertising expose the advertising structure, on which they have invested much money for many years, to elements quite as destructive and more rapid in their action than those which attack and disintegrate an unfinished, abandoned building.

In almost every community you will find the ruins of an ambitious but unfinished mansion—generally called Somebody's Folly.

Much money went into the work and then financial reverses stopped it all. And the winds blew and the rains descended and the sun warped the wood and the dampness rotted it, and rust and decay completed its ruin.

Now, an advertising structure, dependent on familiarity and reputation, can never be finished even to the extent that a building can be finished. We venture to say that never, in your most optimistic moments, have you felt that your advertising structure was finished and that it would shelter and protect your established business forever after.

No, you realize, when you stop to think, that the work of building must go on until the end of time.

Good will is a fine thing to use.

But not a fine thing to use *up*.

VOL. XXVI JULY 29, 1922 No. 5

PICTURES AND PEOPLE

WHILE the producers of stage attractions are scouring Europe in search of new plays to give the theatre-going public, the leading sponsors of pictures are reading all the newest fiction in their hunt for the perfect screen story. Some of last season's best sellers have already been purchased with this idea in view. And noticing the trend toward melodrama and the homespun story on the part of the picture patrons, many have gone back to the early days of the road show to find material. Lincoln J. Carter and Hal Reid have been heard from and many of their plays have been produced recently or are in production.

The New York stage is a Kimberly diamond mine—the difficulty attending the search for the jewel which will break house records. It's reasonable to believe, however, that many of the failures could be used for the screen. Inasmuch as the outside world hasn't learned of the hard luck attached, a producer could buy one and put it over. At that it might be more successful than some of the so-called masterpieces with very little local appeal.

No book is sacred any more for production purposes—unless it is the telephone directory. The fiction mart, the song mart have given their contributions. Newspapers have supplied likely stories. Even the Bible has found expression on the screen. There is no definite policy employed as with stage producers. The field is too broad and it must cater to widely varied tastes.

* * *

THERE are no pictures being issued these days which the National Board of Review must mark for—*Adult audiences only*. This sign is becoming almost an antique as that which used to adorn the side door of the corner saloon—*Family Entrance*. Which proves that pictures are being made with an eye upon the juvenile mind. Among the list selected by the National Board in its latest issue and recommended for the family group are "Forget Me Not" (Metro), "The Eternal Flame" (First National), "The Fighting Guide" (Vitagraph), "Don't Shoot" (Universal), and "Trooper O'Neil" (Fox).

* * *

Will Hays is on his way to California and expects to arrive in Los Angeles July 24th. He made a statement before he left which those who run may read: "I am going to California to meet the folks who direct and make the pictures."

* * *

CONTRACTS have been signed whereby William Fox leased from the Messrs. Shubert for the coming season two of their most important theatres for the presentation of feature pictures. The lease upon the Lyric theatre, where "Nero" is playing, would terminate in a few days, and the success of the picture has prompted Mr. Fox to secure a new lease which will carry him through the winter season. "Nero" is expected to continue until Labor Day, after which the theatre will be turned over to "A Little Child Shall Lead Them."

The other theatre leased is the 44th Street theatre, which has housed several big screen productions in the past. Possession of this playhouse will be taken on August 14, for the presentation of "Monte Cristo." Fox plans to present several of its big specials at the two theatres during the coming season, a few of which are "If Winter Comes," a dramatization of A. S. M. Hutchinson's best seller: "The Town That Forgot God," and a picturization of Wright Lorimer's play, "The Shepherd King."

The lease upon the Apollo theatre where "Silver Wings" is appearing will expire the latter week of August.

These are ambitious plans and the pictures loom up big enough to warrant the leasing of these legitimate theatres.

* * *

WHENEVER a literary celebrity comes to town his lesser contemporaries welcome him with all the gusto given by the village band for the visiting firemen. They proceed to interview him, not only because he is good "copy," but because they are eager to learn something about the man and his personality to discover the why and wherefore of his style of expression.

H. G. Wells visited New York and the literati dogged his footsteps. They learned something of the impulses which guide him to put his ideas on paper.

Now George Horace Lorimer, editor of the Saturday Evening Post, is going to Hollywood. Which means that the personalities behind the scripts will strive their best to discover what makes his magazine so popular. It will be like Old Home Week in a sense for many of the stories which received his O. K. for the Post were written and are still being turned out by the literati of Los Angeles and environs.

* * *

A RECENT arrival in Los Angeles is David O. Selznick, vice-president of Selznick Pictures Corp. He is to enter conference with Myron Selznick, president and production head of the company, regarding picture plans for the coming season. This is David Selznick's first trip to the coast in two years. He will return to New York in about two months.

* * *

RC. PICTURES is to do "Uncle Tom," so a story in last week's issue reads. Truly this is an interesting announcement—one suggesting many a retrospective thought and inviting comment.

The fact is if you were to shoot a "Tom Show" cue around any of the picture lots, the chances are that half the crew, from actors to directors, could hand you the line it called for. Many of our "best people" have a past that dates back to a "Tom Show."

Making "Uncle Tom's Cabin" into pictures—looking at it from a layman's viewpoint—seems at present some problems. One is, just what is to go in and what is out.

The play is so familiar—its manner of enactment is such a tradition—that building a motion picture without due regard for the stage version becomes a very fine point for argument. And if you film the stage play will you have a photoplay?

Is "Uncle Tom's Cabin" to be "Uncle Tom's Cabin" or is it to be a picture constructed as pictures should be, bearing the above w.k. and justly famous title?

Anyway, everyone will be interested to know who will do "Topsy," "Simon" and "Little Eva." And what a fine time the exploiteers will have.

* * *

YOU who have read A. S. M. Hutchinson's fascinating novel—that marvelously drawn character study and love cycle of Mark Sabre in "If Winter Comes," need not harbor any doubts that this interesting fictional personage will be inadequately interpreted on the screen.

William Fox has made an ideal choice in Percy Marmont if appearances count for anything. Sabre, a subtle, complex figure—an aesthete and idealist—a figure groping for the highest kind of expression in his business and love, this Sabre is difficult for those who expect to find his counterpart in life.

Marmont comes closer than anyone we can think of on the screen. His bearing suggests a search for the ideal—his sensitive face suggests a constant conflict of thought.

WITH thirty-seven thousand feet of productions made in Portugal, the subjects ranging from a serial and five reel pictures adapted from noted Portuguese works to single reelers depicting the dress and manners of the various portions of the country, Luiz Ochea, manager of the Cinema Condes of Lisbon, has arrived in this country to arrange for United States release.

* *

Add recent arrivals in Gotham: Jack Levy of American Fotoplayer is here for a few days, combining business with pleasure.

* *



Copyright by Major Hamilton Maxwell
A bird's eye view of the Vitagraph studios, Brooklyn, N. Y., taken from an aeroplane by Major Hamilton Maxwell.

ROY L. McCARDELL, of the New York Evening World staff, and well known as a photo-playwright, and author of the popular "Jarr Family" daily sketches, has been announced as the winner of the United Cigar Stores "How Can We Serve You Better" contest. Mr. McCardell was awarded the first cash prize of $2,500 over some 300,000 competitors.

Mr. McCardell is the heavyweight champion prize winner of the United States. His success in this direction dates back to 1911 when he won a contest for the best advertising slogans. His prizes have run from checks of four figures to silver trophies and motor cars.

The author, photoplaywright, and successful contestor has been particularly fortunate in winning scenario contests. Ten thousand dollars was dumped into his lap in 1915 for the best moving picture serial. Do you remember "The Diamond From the Sky"? Mr. McCardell's total cash winnings, including the value of his prize motor car, amounts to $47,800. Asked how he does it, he modestly admits that he always enters a contest with the full determination to give idea, subject, or service that will be many times of far greater value to those offering the prize than the prize would be to him.

* * *

PHOTOPLAY Magazine for August gives a resume of the year's best pictures from July 1, 1921, to July 1, 1922. The list of the eight best attractions is headed by "Tol'ble David" with other selection comprising "Orphans of the Storm," "Hungry Hearts," "The Three Musketeers," "Bits of Life," "The Loves of Pharoah," "Foolish Wives," and "One Glorious Day." MOTION PICTURE NEWS does not take exception to this list. It agrees with Photoplay that these pictures are the exceptional offerings of the year ending July 1, 1922.

* * *

BILL (KALEM) WRIGHT, studio manager for Vitagraph, is vacationing. After he takes a tour in a motor car for two or three weeks, he will return to the Hollywood plant and oil the machinery for the fall productions.

* * *

WORD comes from Great Neck, L. I., where Samuel Goldwyn has been living in comparative retirement that the founder of the corporation which bears his name has joined the army so ably headed by Mrs. Asquith and Colonel Repington and is busy writing his reminiscences of picture life under the illuminating title of "Behind the Screen," which will shortly begin exclusively in Pictorial Review.

We know of few men on the inside of this industry who are better fitted to write upon this subject than Mr. Goldwyn. From all indications the article promises to be a sensation. By the way, "Behind the Screen" is a mighty happy title, isn't it?

* * *

THE Olympic docked the other day. The big White Star Liner brought back Pearl White, fresh from her stage triumphs in Paris. The star has been engaged for a new Pathe serial which is now in course of production at the George B. Seitz studios.

That Miss White has lost none of her popularity—that she still retains the colorful personality which makes good "copy" is attested to by the fact that she was received at the pier by a small army of reporters and a battery of cameras. Let it be said that she seemed in excellent health and spirits—in fact, fit to improve on the "stunt thrills" with which she so liberally punctuated the dozen or so Pathe serials.

But listen to Miss White—"For some time to come I'm all American once more and glad of it. Paris has been tremendously kind to me. It may look ungrateful, but the fact is that I've come over without a 'Paris fashion' except what I am wearing."

The star has great confidence in herself (possessing confidence is one of the best little developers of personality) and she continues with that self-assurance characteristic of her.

"I'm here to work in a serial which will astonish the nation. Having been over the serial production road several times before, I'm in a position to know the public which supports these serials all over the world."

The Pathe star has been appearing during her sojourn in the French capital as headliner at the Casino de Paris. Her act consisted of several imitations of herself.

* * *

LOS ANGELES news items "The Los Angeles County Grand Jury returned an indictment here July 14 charging Mrs. Clara Phillips with the murder of Mrs. Albert Tremaine Meadows, a twenty-year-old widow who was beaten to death with a hammer on a lonely section of Montecito Drive, near here, Wednesday, July 12."

As yet no report has come forth that the parties involved were ever in motion pictures, although in all likelihood the amateur sleuth hounds are searching screen records to discver, if possible, any association.

Life with its jealousies and mad passions goes on apace. And one doesn't need to look into the land of Make-Believe whenever a crime shocks the country. If statistics could be drawn up of all the criminal acts which have reached the columns of the press, you would find the acting profession so far down the list as to be almost negligible.

However, when one of its members falls from grace, the public condemns him without a hearing. This is the way of human nature. These people are successful—their personalities, their salaries are public property. Consequently the inferiority complex is registered by those of the work-a-day world. They put the players on a pedestal and then proceed to knock them off.

* * *

THAT unjust criticism is still being made of Hollywood and its picture colony is pointed out by Norma Talmadge. The First National star offers a plea for fairness toward the members of the picture profession. And being one of the leaders of her art, it is hoped her remarks will find favor among the scoffers.

"Many a sincere and able motion picture star is paying the price of popularity," Miss Talmadge said. "I have talked with men and women whose art and industry have brought joy and tears to the hearts and eyes of millions. I know how they view the world and their obligations to it. I know how they value their good names and cherish the memories of their early struggles in the game of life.

"Show me a maligner of the cinema who does not blame the whole motion picture industry for some individual's shortcomings and I will show you a reformer who is not really a reformer but a regular human being."

Al Lichtman Talks of Big Industrial Boom

Brings Refreshing Note of Optimism Regarding Conditions in U. S.

AL LICHTMAN, President of the Al Lichtman Corporation, is back in New York after an extended tour of the country which embraced every section except the South. There is a refreshing note of optimism in Mr. Lichtman's observations about general conditions which, by the way, he does not confine to the motion picture industry.

"While I was, of course, primarily interested in conditions in the film business, I could not help but be impressed by the great boom in industrial and agricultural fields," said Mr. Lichtman. "Crops are abundant—larger, I understand, than for some time—and factories in the Middle West are working at full capacity, many running on an overtime schedule.

"As to the film business, indications everywhere point to a return to excellent business when the fall season starts and, even now, where cooler weather prevails, theatres are playing to a most satisfactory attendance. We must not expect, naturally, a return of such business as prevailed during war times, but I think that we all realize now that that was an unnatural peak and that conditions today should not be based on comparisons with that era of unusual prosperity.

"And I want to go on record right here as saying that all this talk about the decline of the motion picture is nonsense. A general survey of the country covering practically all walks of life indicates that most people are thoroughly sold on GOOD pictures. I will readily concede that most picture patrons are definitely through with the stereotyped in motion picture productions, but this was inevitable and apparent to all who had the best interests of this great business of ours at heart.



Al. Lichtman, President Al Lichtman Corporation

"This means, of course, that the selection of story material must be most critical. If you boil down the general complaint against the average picture you will find that, in the last analysis, it centers on the bromidic story. While it is possible to ruin a fine story by poor production methods, if the theme remains the picture will get by, but the finest production quality in the world won't put across a stereotyped story.

"The independent field has long needed a reliable, permanent source of supply in the matter of product and we are going to do our share—a large share—in meeting that requirement. As a matter of fact, unless this market is to have available product in sufficient quantity and quality, it cannot survive.

"I find that most exhibitors are convinced that the time has come when they must select their entertainment with the utmost care, and they are chiefly concerned with picture quality. They are serving a far more discriminating public than formerly, and this necessitates judging each production separately on its individual merit.

"While on the coast I spent a week with B. P. Schulberg at the studios. I found Gasnier and Tom Forman at work on forthcoming productions. We are planning far ahead on production work. For the present Gasnier is at work on 'Thorns and Orange Blossoms,' while Forman starts a production which has for a working title 'Ching, Ching, Chinaman.' A final title will be given this production later. A notable cast is being engaged, one that will compare favorably with that of 'Rich Men's Wives.'"

Asked what he thought was the most important problem from the producer's angle, Mr. Lichtman said: "I think that the producers who will succeed will be those who, at all times, consider the exhibitors' problems, and chief among these is good entertainment at a price low enough to permit of a reasonable profit. Economy in production (understand, I do not at all advocate the type of economy which detracts from the picture quality) automatically should make for economy for the exhibitor. Inversely the producer who turns out productions at a ridiculous expense and gouges the exhibitor beyond all reason is going to find a rapidly shrinking market for his pictures.

Operators Tax Selves to Fight Cut

AT the regular semi-monthly meeting of Motion Picture Machine Operators' Local 306 of New York held Wednesday morning at Mansion Hall, East 8th Street, and attended by close to 600 operators, the attitude of the men was absolute determination not to accede to the demands of the Theatre Owners' Chamber of Commerce. This body had offered the operators a 10 per cent. reduction in wages for the year commencing September 1, 1922.

In the opinion of the men emphatically expressed on the floor, the attempt of the theatre owners to reduce running expenses of their houses by cutting the wages of the men in the booths is not only ill-directed but ill-timed as well.

A motion was offered and passed unanimously, whereby the men went on record as willing to pay a self-inflicted assessment of 15 per cent weekly between now and the wage scale agreement to provide additional funds to carry out the policy they have decided upon, namely to accept no wage reduction. It was pointed out at the meeting that this 15 per cent. assessment would work great hardship upon the men but the general attitude at the meeting was to "give until it hurts."

McCormick to Manage Chicago McVickers

S. B. Barrett McCormick is leaving the Allen Theatre, Cleveland, where he has been managing director for the past year, to become manager of the McVickers Theatre, Chicago. The McVickers is one of the chain of Jones, Linick and Schafer houses.

McCormick is leaving Cleveland July 30. He assumes his new duties August 15th, and will do preliminary work around the house prior to its opening in September. The McVickers is a new theatre, of 2,500 seats, located at the intersection of State and Madison Ave., right in the heart of Chicago's famous loop.

Frank Zimmerer, stage director under McCormick at the Allen, is going with him to Chicago.

S. Barrett McCormick was the first exhibitor to show Cleveland movie patrons what is meant by presentation acts, and by musical vizualization.

Indianapolis Puts Ban on Outdoor Shows

THE ordinance prohibiting operation of free open-air theatres in Brookside and Garfield Parks in Indianapolis was passed over Mayor Lew Shank's veto last Monday by the city council. The vote was six to three. The administration announced it would fight the ordinance by injunction.

In connection with the ordinance an opinion of national interest to the theatrical industry, in that it cites decisions from several states to show that neither city council nor state legislature can make laws absolutely prohibiting theatrical entertainments, was given Mayor Shank by Corporation Counsel Taylor E. Groninger, a leading municipal lawyer of Indiana.

Groninger held that the legislature, which made the charter, had power neither to indiscriminately prohibit all theatricals, nor to make such a law itself.

Two stock companies provided the entertainment in the open-air parks, which brought about the ordinance. As high as twelve thousand people a week see the shows.

Cleveland Censorship Reports Are Divided

Municipal Committee Cannot Agree on the Conditions After Year's Study

AFTER more than a year's study of the motion picture censorship problem, the municipal committee of the Cleveland Chamber of Commerce has presented divided reports.

The majority report urges the establishment of a national bureau of film censorship.

The minority report, submitted by four of the seventeen members, recommended that all censorship be abolished.

The directors decided to table both reports for three months. Most of the directors concur in the hope that the movie industry, through Will Hayes, president of the Motion Picture Producers and Distributors of America, Inc., "would be able to conduct its own housecleaning and thus be spared the expense and annoyance of outside interference in the form of government censorship."

If public sentiment for more rigorous censorship is still as much in evidence this fall as now, and if the industry is not able to keep its house in order, the board will reconsider the reports.

The majority report begins with the spring of last year when A. T. Hills was appointed to represent the Chamber in a series of conferences with the Federated Churches and other organizations, with the view to improving the tone of pictures shown in Cleveland. The inquiry was delegated to the municipal committee on May 11, with a request that the desirability of national censorship be given special study.

"The committee believes that censorship in principle is contrary to the spirit of the American people," says the majority report.

"The committee feels that this function of regulation could best be exercised by the federal government. It is to be hoped that should a federal board be established, the states would not deem it necessary to have their own boards in addition, and that those states already having boards would eventually dispense with them.

"The salaries should be large enough to attract the highest type of civic minded men and women for services on the board. It should be mandatory that the board license all films save those found obscene, immoral or of a nature to corrupt morals or incite to crime."

The majority report says that if such a bill were held unconstitutional on the ground that it violated states' rights, all films would have to be excepted from its provisions save those intended for interstate or foreign shipment. Since films depend for revenue on wide distribution, this would make practically all pictures subject to the law.

"Your committee believes that if such a law were enacted the public would be amply protected from suggestive, immoral and obscene films, and the producer would be subjected to the minimum of inconvenience and his investment would have much better protection," concludes the report signed by Wilber J. Watson, chairman of these members: G. E. Bishop, Irving C. Bolton, P. H. Collins, W. B. Henlon, Theodore T. Long, John G. Lowe, William J. Meade, C. F. Mullen, Charles H. Olds, E. D. Shurmer, Ralph H. West and Frances White.

"We believe the arguments presented to the committee in opposition to censorship far outweigh those presented in its favor," avers the minority report, signed by W. H. Abbott, Ernest C. Dempsey, Rabbi Abba Hillel Silver and E. H. Tracy.

When Vernon M. Riegel, Director of Education, caused the dismissal of Mrs. Evelyn Frances Snow as head of the Ohio Censor Board, there was much rejoicing among film folk. Mr. Riegel sent forth word that he was going to give the censor board his own personal attention until he could formulate a new set of standards by which motion pictures could be censored with more justice than had heretofore been in practice. Among other things, Riegel said that pictures could not be censored by rule. They must be censored by standards. That means simply that what's bad in one context may be all right in another. In other words, it's the combination of the time, the place and the inference that makes a scene right or wrong in the eyes of the censors.

Ohio motion picture men today learned that they rejoiced all too soon in Mr. Riegel's move. They learned it from the following article which appeared as a staff special to the "Cleveland Press":

"Vernon Riegel, Director of Education, since he took over active control of the movie censorship recently, has established a 'standard of eliminations.'

"This is for the guidance of his assistants, Mrs. Mary Barchard Williams, Miss Suzannah M. Warfield and Miss Mary E. Luethi.

"Mrs. Snow, whom he recently deposed from control of censorship, introduced political censorship of the movies by barring from the movies all criticism of movie censors or movie censorship. Riegel extends this in the new 'standard of elimination.'

"He rules that the movies may not deprecate any public official, including himself. It applies to all, from village dog catcher to governor, from constable to United States senator from Ohio.

"At the same time he makes a ruling that bars movies 'which exhibit movie stars who have committed crimes or whose names are in question, judged by generally accepted moral standards.'"

M.P.T.O.A. Is on Record Against Blacklisting

THE Motion Picture Theatre Owners of America have issued the following as a result of a development in matters affecting the use of the so-called Hoy System:

"In view of the developments of the past few weeks involving the suit of Fred G. Nixon-Nirdlinger of Philadelphia against the Film Board of Trade and other agencies there using the so-called "Hoy" System, the Motion Picture Theatre Owners of America are positively opposed to any blacklisting proposition of this character brought about through the efforts of a self-appointed board of judges who assume to impose their dictum upon the exhibitor without any opportunity of appeal and, as an alternative to obeying their mandates, use the Hoy System and resort to the illegal practice of forcing a dark house upon the exhibitor by withholding film through improper processes.

"It is undeniable that any such line of conduct could be tolerated in this business which, because of its peculiar character, must have mutuality as one of its fundamental features.

"The Motion Picture Theatre Owners of America are firmly behind Mr. Nirdlinger in his actions. We stand for fair and square business dealings and honest arbitration with both sides properly represented."

Court Decision Favors Magician

In a decision just handed down by the Appellate Division of the New York Supreme Court, in which all five judges concur, the Clarion Photoplays, Inc., are restrained from showing the photoplay entitled "Sawing a Woman in Half." The plaintiff was Horace Goldin, magician, who conceived the act and who has profited handsomely by it as a vaudeville venture.

The decision in part says:

"Plaintiff has satisfactorily established that he is the originator of the illusion in question, which has achieved a great success under the title devised by him of "Sawing a Woman in Half" and that his creation of the illusion has been so universally recognized that the title thereof is in the public mind associated with his own name.

"The affidavits lead irresistibly to the conclusion that the defendants have simply sought unfairly and unjustly to profit by plaintiff's success, by adopting the name which he gave to his illusion and by copying his methods an unfair competition and unreasonable interference with plaintiff's rights which the courts should and will prevent."

South Optimistic Over Future, Says Ragland

Associated Exhibitors Executive Finds Customary Summer Conditions Prevailing

RETURNING to New York from a tour of the South and the Southwest, which extended all the way to Texas, J. C. Ragland, secretary of Associated Exhibitors, declared he had found customary summer conditions prevailing, with exhibitors generally showing a spirit of decided optimism.

"The outlook is best reflected in the fact that I brought back a big carpet bag" —Mr. Ragland is a Virginian—"loaded with contracts for the Harold Lloyd-Associated Exhibitors feature, 'Grandma's Boy,'" he said.

Mr. Ragland formed the following conclusions regarding conditions in the South:

"In Washington I found business particulary fine. One of the most important exhibitors in that territory told me he had absolutely no cause for complaint. In Baltimore conditions are slightly below normal but this is partly explained by the presence of a large number of outside amusement places, accessible by trolley, and the proximity of many sea coast resorts. If the statement of the manager of one of Richmond's largest houses that his theatre has not had a losing week in something like 57 be literally true certainly there is no cause for anxiety in the Virginia city.

"In the Charlotte, Atlanta, Birmingham and Memphis territories I heard neither serious complaints nor expressions of great enthusiasm. General comment was to the effect that business is neither better nor worse than might reasonably be expected at this time of the year.

"I arrived in New Orleans in the midst of one of the worst heat spells the city had experienced in a long time, and found business affected also by the recent severe floods. However, the New Orleans territory always recovers more or less rapidly from a setback and I predict that with the coming of cooler weather and the tourist influx business will again hit its former happy stride.

"Dallas territory, too, was suffering from intense heat, but it is gratifying to report the managers of the largest two theatres, the Palace and the Hope, as saying that, season and weather considered, business is quite as good as could be expected.

"In Oklahoma City territory business is moving along on about an even keel for summer, and exhibitors are hopeful for the usual good fall season. My visit to Kansas City was especially satisfactory. I had good talks too with Frank Newman of the Newman and Royal Theatres, and was deeply impressed by the splendid business enjoyed by the Newman Theatre, and the dignified, high class way in which the house is conducted.

"My stay in Omaha, was too brief for a close study of condition, but if the size of the crowd that was attending an Elks festival at Krug Park may be taken as a criterion, the people thereabouts have plenty of money to spend for entertainment.

"In St. Louis the airdromes are doing particularly well and the indoor houses are suffering no more than the customary summer calm.

"To sum up, my observations led me to regard business conditions as a whole as no better and no worse than are usually experienced in the South and the Southwest during the summer months, while confidence in the future is expressed every-where."

Better Pictures Association Program Approved

AT a meeting of the Board of Directors of the Motion Picture Theatre Owners of Illinois, held at the Chicago headquarters, on July 11th, the following resolution was unanimously adopted:

Whereas: The Better Pictures Association of the World recently presented to our members, at a general meeting held at the Blackstone Theatre, the following program, for their approval, and with the request that they co-operate in carrying this program forward: and,

Whereas: The said program and request for approval and co-operation were referred to this Board for final action: now therefore,

Be is Resolved: That the Motion Picture Theatre Owners of Illinois go on record as being in hearty accord with the program of the Better Pictures Association of the World, which includes the following nine points:

1. To discourage the production and presentation of objectionable Motion pictures.
2. To offer constructive suggestions and criticisms making for greater popular approval and support.
3. To work for the elimination of misleading and untruthful advertising.
4. To strive for betterment generally in the art of making motion pictures, and for this purpose to maintain various departments of service, research, statistics, and information.
5. To safeguard the screen from unreasonable regulations and restrictions.
6. To back up worthy productions through pulpit, press, schools and special bulletins sent out by the B. P. A. and its various affiliated organizations.
7. To award the B. P. A. Merit Seal—a mark of excellence that can always be depended upon—to productions of unusual merit.
8. To enumerate and help, through a service department of experts, the production and presentation of motion pictures that the whole family can enjoy.
9. To prevent as far as possible unfair criticism and propaganda from being circulated against the motion picture art and profession.

And be it further

Resolved: That the Motion Picture Theatre Owners of Illinois co-operate in every way to the end that all of the nine points included in the program of the Better Pictures Association of the World shall be carried forward successfully.

Signed:
Motion Picture Theatre Owners of Illinois,
By James B. Dibelka,
Executive Secretary.

Cleveland Agreement Turned Down

Last week the Cleveland Exhibitors' League, upon the written solicitation of the Film Board of Trade of Cleveland, submitted for that body's consideration the draft of a working proposition designed to bring about harmony between the local distributors and exhibitors.

The working agreement was submitted to the Film Board of Trade members at its last meeting and was turned down in toto, with the following explanation tendered by H. W. Christman, secretary of the Film Board of Trade of Cleveland:

"It is the policy of this organization to avoid even the appearance of taking sides in any factional issues that might be existing among the exhibitors in this territory.

"We understand that an agreement to accomplish the same purpose is being drawn up in New York at this time between the Motion Picture Producers and Distributors of America, and the Motion Picture Theatre Owners Chamber of Commerce which, if consummated, will be nationally enforced."

A motion was unanimously passed at the last meeting of the Exhibitors League held Tuesday, July 10th, that:

"The committee shall wait ten days for the progress that might be made with the New York agreement, and in the meantime that a letter from the Film Board of Trade of Cleveland be answered and that said Film Club shall be asked for a definite statement as to whether or not they will allow us to work under the New York agreement from the time of its adoption until such time as a similar contract shall be negotiated with our organization."

Wrong Company Named in Picture Release

In the July 8 issue of THE NEWS it was erroneously stated that "The Man and The Moment" had been purchased by the Al Lichtman Company and would be released through that organization. The Attractions Distributing Corporation has purchased this picture and will release it later, but this company had no connection with the Al Lichtman Corporation and consequently functions entirely separately.

Disabled Veterans Ask Picture Showings

THE COMEBACK CLUB, disabled veterans of Columbia College, with headquarters at Camp Bluefields, Blauvelt, New York, are making an appeal to exchanges to supply them with film for their two weekly showings, Friday and Sunday nights. Leo Bauernfreund is in charge of the motion picture programs and will welcome word from any exchange to the effect that pictures will be furnished.

On the grounds at Camp Bluefields are a hospital and hostess house and the pictures are run in connection with dances held each Friday and Sunday night. Among the pictures that have already been furnished the veterans are: "Molly-O," "The Glorious Fool," "Over The Border Gates" and "The Playhouse."

Goldwyn Official Back from Panama

J. H. Hoffberg of Goldwyn's foreign sales department has just returned from a four months' trip through Central America, Panama, Jamaica, Colombia and Venezuela, where he completed highly satisfactory arrangements for the distribution of Goldwyn pictures. The films will be handled in Panama, Central America, Jamaica and Colombia by the Robert Wilcox Company of Colon, Panama; and in Venezuela by the Sociedad Cines y Espataculous.

Mr. Hoffberg reports that moving picture conditions in the countries visited are at least ten years behind the times.

"Most of the theatres," he said, "are frame buildings—fire traps which would never be allowed in this country. They vary in seating capacity from 150 to 2,000, although some of the open air theatres seat as many as 6,000. Admissions range from five to fifty cents in American money; occasionally, when a big special is shown, they ask as much as a dollar."

Six Companies Launched for N. Y. Business

The past week brought the incorporation of but six companies in the motion picture business of this state, revealing a total capitalization of $71,000. These companies with their directors and the amount of capitalization, are as follows:

Regent Enterprises, Inc., $25,000, Harry Schwartz, Irving Schwartz, Brooklyn; Philip Weisblum, New York City; A. L. Jones, Productions, Inc., $10,000, William Kaufman, Edward N. Bloomberg, Ida Schmuniz, New York; the Glenwood Concession Co., $20,000, David, Mary and Barney Lantinberg, Brooklyn; Jersey Amusement Company, Inc., $6,000, M. M. Immerfield, T. M. Silverman, Benjamin Skolnik New York City; Theatres Finance Corporation, $5,000, Lillian McMahon, Pauline Ettinger, Eleanor Hines, New York; Shaferland Corporation, Syracuse, $5,000, Edward M. Byrne, N. E. Timmons, Syracuse; William H. O'Brien, Jr., Baldwinsville, N. Y.

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E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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A.M.P.A. Will Aid in Asylum Drive

The A. M. P. A., representing the advertising and publicity branches of the motion picture industry in the east, has enlisted in the emergency drive for the Israel Orphan Asylum as the result of action taken at the Association's weekly meeting at the Cafe Boulevard July 12.

In co-operation with the most prominent stars in the east and with other amusement interests as represented by the theatrical producers and baseball interests, the motion picture people will give their co-operation in the drive to raise funds in the emergency that faces the orphanage. The asylum, which has been a shelter for more than 200 Jewish orphans who would otherwise be homeless, was totally destroyed in the Arverne fire a short time ago.

Faced by this contingency the backers of the orphanage have formed a permanent committee headed by Judge Gustave Hartman with headquarters at 1540 Broadway for the immediate raising of funds that will enable the orphanage to pass over this crisis, find a temporary home and continue its work of welfare.

Censor Bill Proposed in Georgia

Representative Collins of Cherokee County has proposed a bill to the House of Representatives of the Georgia Legislature for the censorship of pictures in Georgia, with full power of acceptance or rejection of films.

The bill provides for the appointment of a board consisting of three members to view and censor pictures presented in this state, said board to be kept up by a tax of 50 cents per thousand feet of film reviewed.

The bill is very similar to the one proposed last year which failed to pass.

Crandall Warns Against Stock Selling

Harry Crandall used advertising space in the Washington dailies on July 16 to warn the public against moving picture theatre stock-selling promotion. He offered free advice regarding any promotion the public may be invited to invest in, saying that he hoped to protect the good name of the legitimate enterprises in this way.

The advertisement plainly implied that in Mr. Crandall's opinion the announcement of a new theatre near the old Knickerbocker site, a few days before he announced his intention of erecting a theatre, to be known as the Ambassador, on the Knickerbocker premises, was of a dubious nature.

Demand Served on Mayor for Tax Fund

The demand has been served upon Mayor George R. Lunn of Schenectady, N. Y., to turn over to the City Treasurer, the sum of $8,524.02, which was collected from the motion picture theatres in Schenectady during the years 1920, 1921 and 1922. The action against Mayor Lunn was started a little over a year ago by Edwin E. Becker, a taxpayer. The case was carried to the higher courts, the appellate division affirming a decision of the lower court in favor of Becker.

The money was collected from motion picture proprietors as a special license fee for the privilege of exhibiting Sunday nights. At the time the fund was instituted the announcement was made that it was to be used for charitable purposes.

George D. Gould Resigns as News Managing Editor

GEORGE D. GOULD with Motion Picture News for more than five years in various important editorial capacities and managing editor of this publication since the resignation of Robert E. Welsh to whom he was assistant, has resigned.

Mr. Gould has the distinction of being one of the youngest men in the trade field to assume the responsibilities of managing editor, having been but 27 when elevated to the position.

During his years in the business he has made a wide circle of friendships and earned an enviable reputation as a trade paper editor.

Joining Motion Picture News in January, 1917, after a number of years as a newspaper man on the New York American, San Francisco Chronicle and other metropolitan dailies, he later entered the army. After fourteen months in France he rejoined the News upon his discharge from service and has been with the magazine since.

Following a short vacation Mr. Gould will announce his future connections. His resignation becomes effective July 22nd.

Motion Picture News and its editorial staff wish Mr. Gould every success and express appreciation of his ability in his chosen field.

J. S. D.

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The Reader Has His Say

Motion Picture News,
729 Seventh Avenue,
New York City, N. Y.

Gentlemen:

What's wrong with the movies? There is no question but what the man who can successfully diagnose all the ills of this great industry could name his own price and would be welcomed by every person in any manner interested.

One of the most flagrant ills that strikes me most often and most forcibly is the slanderous use of the terms "motion picture actor," "movie star" and like terms applied to any male or female that in any slight measure is connected with a scandal of national importance.

Several years ago many of our leading citizens of Irish descent suffered embarrassment and were handicapped in the conduct of their business or profession by slanderous terms hurled at them daily in the press and on the stage. The term A. P. A. has been almost completely forgotten in the last decade. Likewise, many important men and families of Jewish descent have suffered embarrassment; were the object of race hatred and bigoted prejudice through anti-Jewish slander unconscientiously and unwittingly used in the coloring of press stories and crude "comedians" on the stage.

Many other classes of our public, fraternities and other organizations have likewise suffered at the hands of unthinking writers. To prevent the innocent (of which there is usually a greater number) from suffering the misdeeds of a guilty few, organizations of Irishmen, Jews, and others formed individual anti-defamation leagues, whose purpose it is to instruct and educate the press of this country in the careful use of the word "Irishman" or "Jew" as the case might be so that the Irish citizenry or Jewish citizenry at large would not suffer for the misdeeds of an individual who very often does not even belong to either nationality, and usually, if he should belong to either class, it is by accident of birth.

Why not an anti-defamation of the motion picture industry. Of this countless number of individuals engaged in the 6th largest industry, how often recently has it been necessary for men and women whose conduct is beyond reproach to alibi for a press story in which some unheard of individual is claimed to be a movie actor? How often has it made the blood of those who stand for the best things in this great industry boil when a wayward girl or a man of loose morals described as being a part of the motion picture industry so that his misdeeds reflect on every person engaged in any manner in it?

An anti-defamation committee could educate the press of the United States to realize the importance of making certain first that an individual thus described actually was a part of the profession and the use of the utmost care in their statements and use of these terms so that a great industry is not seriously harmed. This committee could likewise bring out commendable features surrounding the lives and industry of people engaged in the production and distribution of motion pictures.

In the present depression and reform wave, it is absolutely necessary that every angle that might in any measure injure the business or give weapons to the enemies of the industry be eliminated. Proper education of the press combined with constant vigilance of an organized committee will accomplish this.

As a matter of suggestion, why not make this part of the work of Mr. Hayes' organization and have every exhibitor in the United States a vigilance committee to report violations and unfriendliness.

I have been incited to write this letter by the frequency in the press recently in the appliance of the terms "movie actor" "movie colony," etc., in connection with scandals in which some unknown or unheard of man or woman is the leading character.

Yours very truly,
(Signed) Milton H. Feld,
Managing Director,
Frank L. Newman's Theatres.

Kansas City Plans Year of Progress

The Kansas City theatre owners, in changing the name of their organization to the Theatre Owners' Chamber of Commerce of Kansas City, incidentally have planned a year of progress by leaps and bounds.

Following the meeting of the organization at the Hotel Baltimore last week, one of the several important developments has been an invitation from Mayor Frank Cromwell of Kansas City for a committee from the exhibitors' organization to be represented in the mayor's civic body, composed of various civic groups of the city. The theatre owners will participate in all civic and community campaigns in the future.

Contrary to the past, membership to the new body can be obtained only by application, accompanied by $50. The prospective member must be a member of the M. P. T. O. A., as the city organization is in no way a departure from the national association. The by-laws require a monthly payment of $5, while a meeting of the board of directors will be held weekly and, if necessary, oftener. Headquarters temporarily will be located at 811 Gloyd building.

"Go to Movies Week" in Philadelphia

Virtually all the film houses in Philadelphia are making a special bid for patronage this week, with special programs to mark the second annual "Go-to-the-Movies" week.

According to Jules Mastbaum, president of the Stanley Company of America, the plan to stimulate popular interest in motion picture showings during the slack summer months was so successful upon its inauguration in that city just a year ago, that it will probably be made a regular event in the future. The Stanley Company controls all the large motion picture houses but one in the central part of the city, which circumstance gives considerable prestige to its adoption of the "Go-to-the-Movies" week idea.

Business at all the local houses has about struck the stride that will be maintained throughout the "dog days."

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Buffalo

JOHN E. KIMBERLY, one of the best known exchange men in the state, has sold his interest in Nu-Art Pictures corporation, a state right concern here, headed by Fred M. Zimmerman as president and general manager. Mr. Kimberly joined Nu-Art several months ago as executive manager, resigning as manager of the local Vitagraph exchange. He has not as yet made his plans for the future, although he expects to remain in Buffalo. It is probable that he will retire from the film business, however. Mr. Kimberly is known throughout the territory as "Honest John." He has been in the business for the past decade. Mr. Zimmerman, of course, will continue the business, there being no changes in the office staff.

A force of auditors are now cleaning up things at the Educational exchange where District Manager Scully has installed Colonel Howard F. Brink as manager. The office staff is an entirely new one. It is reported that Elmer Dodds, former manager, is about to accept the management of a theatre downstate for Arthur Whyte.

Bernard Frank, formerly with Educational, has joined the sales staff of Film Bookings Offices of America. R. S. Bendell has been transferred to the Syracuse territory. He was formerly in the Utica district, which will now be covered by Frank.

Miss Marie Wheeler, in charge of the Albany Merit office, spent a week's vacation in town. She visited Manager Bob Murphy and the members of the local exchange staff in the Paramount building.

J. B. Reilley, new Select manager, must be prosperous. He has taken unto himself a new Cadillac. Mr. Reilley recently succeeded R. C. Fox, who resigned to become division manager of the Black theatre chain in New England for Paramount under the supervision of Harold B. Franklin.

J. E. Story, general sales manager for Pathe, was in Buffalo last week looking over the new Pathe quarters in the Beyer building and conferring with Branch Manager W. A. V. Mack, who departed last Saturday for a motor trip to New York as a vacation.

V. P. Whitaker, representative for Thomas H. Ince, was in the city for a talk with E. J. Hayes, First National chieftan.

H. E. Hughes, who has been with several local exchanges, is now a member of the Fox Sales staff.



Richard C. Fox

RICHARD C. FOX, manager of the Select exchange in Buffalo, has been appointed division manager of the Black theatre chain in New England. This chain has been acquired by Paramount and Mr. Fox will work under the supervision of Harold B. Franklin, director-general of Paramount's new theatre department and former managing director of Shea's Hippodrome, Buffalo. The announcement of Mr. Fox's appointment came as a distinct surprise to Buffalo's "Film Row," where "Dick" is one of the most popular managers. He is known to every exhibitor in New York state. Prior to assuming the Buffalo Select office management, Mr. Fox was with the same company in St. Louis. He has also represented the Fox Film company in a sales capacity in England. This is Dick's second connection with Paramount, he having been manager of the Famous Players-Lasky Buffalo exchange for a year or so, before departing for "dear old Lunnon." In his new capacity as division manager for the F. P.-L. theatre properties, Mr. Fox has a big job on his hands. However, his friends knowing his live wire qualities are sure that he will be successful in his new field. Dick has been in the film business since the days when Nickelodeons were "the thing." Mr. Fox expects to leave Buffalo early in July with his family for the city that made beans famous. Boston will be his headquarters. While in Buffalo, Mr. Fox became intimately acquainted with Mr. Franklin, who knows that Dick is a battler. When this new position was created, it is said that Dick was the only one considered for it. It is rumored that Harry E. Lotz, former Realart manager in Buffalo, will succeed Mr. Fox as head of the Buffalo Select office. Sherman Webster has arrived at the exchange in the Queen City of the Lakes to aid in a special sales drive. Mr. Webster comes from the home office. He has been in Buffalo with several companies.

* * *



Le Roy W. Alexander

LE ROY W. ALEXANDER, although having been in Kansas City only a few days, as successor of "Curley" Calvert, Kansas City Universal branch manager, already is being called "Alex" by exhibitors and fellow exchangemen alike. "Alex" possesses that rare gift of quickly breaking down the barriers of stiff formality, possesses the art of creating a genuine friendship, free from any commercial tint, and the goal of success for him in the Kansas City territory already is visible.

"Alex" has been with Universal four years, during which time he has been considered a star salesman. For a year he was short subject manager at Chicago, and more recently associate sales manager.

Kansas City

AS F. L. McNamee, who has been doing special work out of the Kansas City Universal office on "Foolish Wives," sat silently with his feet cocked up on the desk last week, his reward for past enegetic services came like a bolt out of the clear sky—a telegram informing him that he had been appointed manager of the Salt Lake City branch. Without waiting long enough to say "good bye" to his friends, McNamee caught the first train for the Utah City. But behind him he leaves a staunch friendship of many exhibitors in Missouri and Kansas.

Missouri and Kansas exhibitors were saddened by the news last week of the untimely death of L. J. Livingston, United Artist representative out of the Kansas City office, who was killed instantly when a train struck his motor car at a grade crossing near Commerce, Okla. Livingston, who had been with the Kansas City Universal branch for more than a year and a half, was one of the most popular salesmen in the territory.

A peculiar sort of a drive is being staged by the Universal Kansas City branch—the Calvert-Alexander drive for business. Here is the way it started:

No sooner had "Curley" Calvert, former manager of the office, received word of a promotion which would take him to New York, than in came a flood of letters from exhibitors expressing their regret at his departure. Another avalanche of letters, letters of congratulations, came to Alexander from Chicago, where he formerly was located, wishing him the best of success. Hence the drive. It is a purely personal affair and, of course, in fact matters not whether the exhibitor does business with Calvert or Alexander, as there is no professional jealousy, but manager and ex-manager have announced that they intend to make it a sort of a "blow out" for the exhibitors by selling them film at a cost that will swoop near the zero mark for the hot weather.

The Elite and Cozy theatres at Pratt, Kans., have been purchased by S. E. Meade and Son from William Kelley.

The Kansas State Board of Motion Picture Review last week eliminated a title in a news reel, connecting union labor with the Herrin, Ill., coal mine troubles. The eliminated title read: "Union Men Set Fire to Coal Loaded on Cars, Mechanical Equipment of all Kinds Demolished." The title, according to the board, was possible of leading to serious results if shown in Kansas, a coal producing state.

Des Moines

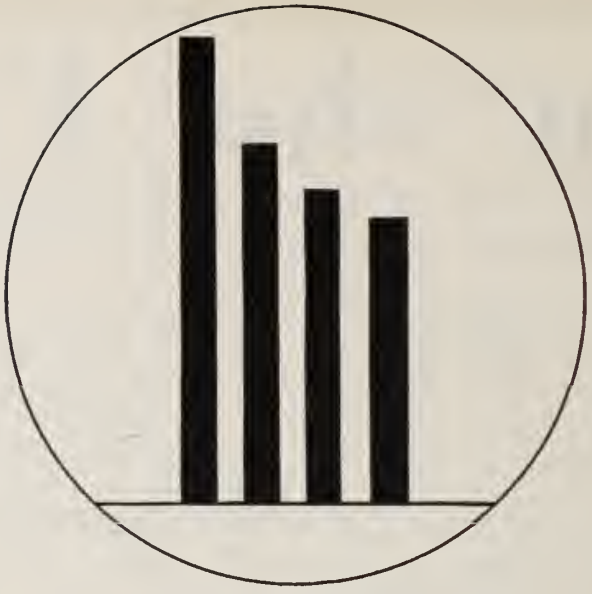
MR. PLUES of the Pathe Exchange announces that "Grandma's Boy," Harold Lloyd's latest will show at the Des Moines, Des Moines' leading theatre for the week starting Sept. 10.

A. H. Blank, the largest theatre man in Iowa, and head of A. H. Blank and Company which controls seven theatres in Des Moines and a chain of theatres in Iowa and Nebraska, left the end of the week for New York where he will attend a convention of First National directors.

McClintic, who left the Des Moines Paramount exchange to re-

(*Continued on page 522*)





CIRCULATION ADVERTISING

SUPREMACY OF MOTION PICTURE NEWS

Here's an interesting exhibit!
The circulation supremacy } of MOTION PICTURE NEWS
The advertising supremacy }
Plain Figures! True beyond any argument.

Study them—
just a bit.

THIS CIRCULATION SUPREMACY is the graphic report of the Audit Bureau of Circulations, an agency *organized* by and *recognized* by the big advertisers of the United States.

These expert circulation accountants are just like the certified accountants you hire to get the true assets and liabilities of a business you might buy.

These are the figures of exhibitor circulation:

News	8374
World	3875
Two papers make no report at all.	

You can now buy *known* values by the pennyweight—or *unknown.*

Now—you will note that the advertising supremacy of MOTION PICTURE NEWS doesn't equal its striking circulation supremacy.

Certain film advertisers—Universal, Robertson-Cole, Educational, Goldwyn and to some extent Fox and Paramount give recognition of MOTION PICTURE NEWS circulation supremacy, either because of the A. B. C. reports or because of their own tests, or both; and because they realize that tradepaper advertising must be *concentrated* to some extent if it is to be made effective.

Accessory advertisers—makers of theatre equipment, and commercial printers—give *pronounced recognition of* MOTION PICTURE NEWS's superior circulation because they can check results to some extent, and because they buy space for no other purpose than to sell goods.

These are the advertisers who, for the past several years, have caused MOTION PICTURE NEWS to exceed all other papers in this field by from seven hundred to twelve hundred pages a year.

So far this year the following pages of paid advertising have been carried by the four trade papers—through the issue of July 8th:

News	1555¾
World	1217
Exhibitors Herald	1076¾
Exhibitors Trade Review	1077¾

Some advertisers do not as yet buy circulation value. That is why the advertising supremacy of MOTION PICTURE NEWS does not equal its circulation supremacy.

They buy editorial favor.
They buy write-ups.
They buy because they think they can influence reviews.
They buy good-naturedly and indiscriminately as a sort of gratuity to publications which seem to deserve general support.

All this, of course, is the advertiser's privilege.
But—when such things are for sale they are no good.

A trade paper is a merchandising medium or it isn't anything. And its proper use is a mighty serious problem with you—just as serious as selling goods is serious.

You cannot spread a picture advertising appropriation of say $5,000 among several trade papers—*equally, indiscriminately*—and sell goods. You're licked before you start. Your money is spread so thinly and goes so fast that it is spent before your pictures really begin to circulate.

If, on the other hand, you concentrate, you can, at no greater expense, follow a picture for an entire year, and reach *every* exhibitor with advertising that will not only sell to him but *through* him to the broad public.

You can—*positively*—increase your gross by this means.

This, in a nutshell, is the business story of MOTION PICTURE NEWS.
Your selling problems are of the utmost interest to us. Can we sit in, help discuss them and make suggestions?
Advertising will prove a big factor this year. Don't overlook that.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Man From Home—
This was played with "Carmen" and the double feature idea went over great. A good attendance all week. (Middle West.)

Some of our patrons were delighted with it—others not so much. Business rather fair. (East.)

Some liked it better than the play of the same name. Some liked it less. Pleasing, harmless, entertaining, but depicts type of American that is quite out of date, an extinct type of American girl. Pretty good business for summer. (Middle West.)

Our Leading Citizen—
Very good. Good picture and good crowds. General satisfaction. (Middle West.)

Pleasing summer entertainment. Really profitable week of good business. (East.)

The Devil's Pawn—
Very bad picture. Bad business. (East.)

The Good Provider—
A knockout. Did big business for week. (Middle West.)

Footlights—
On second showing did not draw as long as expected. Did pretty fair sidewalk business. (Middle West.)

Miss Lulu Bett—
On second run held up quite well. Story well known and stars well liked. (Middle West.)

The Crimson Challenge—
Ordinary. No special pulling point to it. Did fair business for four days. (Middle West.)

Received favorable comment from audiences in general. Did fine business first half of week and fairly well for last half. (Middle West.)

The Woman Who Walked Alone—
Good feature with popular star. Played to big business. (Middle West.)

The Man Unconquerable—
Jack Holt is strong, although story somewhat improbable. Played to good business. (Middle West.)

Eyes of the Mummy—
Good picture which brought fine business. (Middle West.)

North of the Rio Grande—
Business averaged pretty good. Though it wasn't such a smash of a western as it seemed would be warranted by Bebe Daniels and Jack Holt as co-stars, it seemed to satisfy the fans all right. (Middle West.)

The Last Payment—
Attracted a number of patrons who do not usually attend this theatre. Business satisfactory. (Middle West.)

Across the Continent—
Wallace Reid's auto stories well liked in this town and business good as per usual on this one. (East.)

For the Defense—
Rather strong diet for summer. Might be all right in winter, but too strenuous for now. Poor business. (Middle West.)

FIRST NATIONAL

The Primitive Lover—
Constance Talmadge again pleased our audiences and business was excellent. (Middle West.)

Constance Talmadge is a big favorite here and always good for a lively business, as was the case with this picture. (Middle West.)

Smudge—
About the average Ray film. (Middle West.)

The Woman He Married—
Better than the average Anita Stewart picture. Fair box office attraction. (Middle West.)

Sonny—
Not up to expectations for second run. Hurt by weather. (East.)

Polly of the Follies—
Drawing power affected on second run by previous showing. (East.)

His Wife's Relations—
Judged not consistently as good as Keaton's generally. Some very good comedy situations but it let down in between. (Middle West.)

One Clear Call—
Great. Almost a perfect picture. Everything to recommend it. Business way over the hot weather average. (Middle West.)

Stardust—
Long heralded picture proves satisfactory but not a knockout by any means. Fair business. (Middle West.)

Hurricane's Gal—
A real big feature with splendid acting and fine sea scenes. Business satisfactory. (Middle West.)

Woman's Side—
Fair picture and fair business. (West.)

GOLDWYN

When Romance Rides—
Fine picture. We did good business on it. (West.)

Very good picture. (Middle West.)

Just typical melodrama, unsuited to this house. Fair business. (East.)

The Wall Flower—
Aided by some extensive advertising, this one played to good crowds for a week's run. (Middle West.)

A fair picture and box office value. (Middle West.)

Come On Over—
Enthusiastically received by old picture fans. Funny and realistic. Satisfactory business for the week. (Middle West.)

Watch Your Step—
Went over nicely. Business very good. (Middle West.)

FOX

Up and Going—
Tom Mix always takes. Did very good business, enough to affect the theatre next door. (Middle West.)

Rough Shod—
A western with the usual hokum. Business off. (East.)

The Last Trail—
Just another picture. Box office figures below par. (East.)

Strange Idols—
An average week's business, somewhat retarded by hot weather. (Middle West.)

Without Fear—
Terrible picture. Business so bad picture had to be cancelled after three days, with "Arabian Love" substituted to finish. (East.)

Arabian Love—
Interesting picture. Business slow. (East.)

Very Truly Yours—
Fairly good show that did average business for one week. (Middle West.)

PATHE

Nanook of the North—
One of the most entertaining films ever shown here. Drew better than the feature. (Middle West.)

Pleasing summer entertainment. Went over especially big. Really profitable week of good business. (East.)

Up in the Air About Mary—
Good summer film. Average box office attraction. (Middle West.)

The Power Within—
Amateurish production. Business aided somewhat by fact that author is local clergyman. "Leather Pushers" helped to draw. (East.)

METRO

Fascination—
Business better than it has been for some time. Opinion divided upon the picture but it drew anyway. (Middle West.)

Seeing's Believing—
A flapper picture which did good business. Star seems generally popular. (Middle West.)

Sherlock Brown—
Fine picture and good box office attraction. (Middle West.)

UNIVERSAL

The Delicious Little Devil—
Great. Packed the house so full the first week that we had to hold it over a second week. Held up through entire engagement. Women piled in to see Valentino. He is a big attraction. (Middle West.)

Fairly good business and entertainment. (West.)

The Trap—
Good action picture, showing Lon Chaney in character study. Did good business for four days. (Middle West.)

Foolish Wives—
Picture pleased audience. Good business. (East.)

SELZNICK

John Smith—
Good picture. Business light. (Middle West.)

Reckless Youth—
Mediocre picture. Mediocre business. (East.)

UNITED ARTISTS

The Ruling Passion—
An entertaining production of distinctly high class calibre which attracted fair business. Warm weather and strikes made inroads on box office. (East.)

Orphans of the Storm—
Holding this great feature for third week business so good. (Middle West.)

HODKINSON

The Gray Dawn—
Pleased audience. Business fair. (East.)

VITAGRAPH

The Man from Downing Street—
Very satisfactory business and best half week had for some time with weather cool but not rainy. This picture seemed to take very well. Seem to like Secret Service tale. (Middle West.)

FILM BOOKING OFFICES

Son of the Wolf—
Fair entertainment and box office value. (West.)

Fairly good picture with business about average. (West.)

STATE RIGHTS

The Worldly Madonna—
Elaborate production and all that but not enough to tide over the very melodramatic story. Star not interestingly popular. Fair attendance. (Middle West.)

Your Best Friend—
Fair business on this. Pretty good picture. (West.)



Double feature advertising "The Deuce of Spades" and "The Man With Two Mothers," at the Colorado and American theatres.

PROGRAMS FOR THE WEEK OF JULY 22 ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Capitol Grand Orchestra, "Raymond Overture."
Ballet Divertissements—(a) "Anitra's Dance," from "Peer Gynt Suite," danced by Doris Niles; (b) "Glow Worm," interpreted by Mlle. Gambarelli, Ballerina; (c) "Georgia Camp Meeting," cake-walk, dance duet by Thalia Zanou and Alexander Oumansky.
Current Events—Capitol Magazine.
Added Attraction — Russian Dancers.
Novelty—Jack Eaton Sport Review, Record Breakers.
Musical—Ten Minutes with Fradkin.
Scenic—Nights of Many Shadows, Bruce.
Prologue — Hope, posed by Doris Niles, with music theme, "The Last Hope," Gottschalk, played by Yaskh Bunchuk, 'cellist.
Short Feature — Hope, inspired from famous painting.
Musical—Liszt Concerto in E. Flat, played by Juan Reyes, Chilean pianist, return date.
Feature—Shoulder Arms, Charlie Chaplin—Revival.
Recessional—Organ.

Rivoli Theatre—
Overture — "Martha," Rivoli Orchestra.



The way Grauman's Los Angeles, advertised "Our Leading Citizen" and an appealing program.



The Mission theatre, Los Angeles, devised this advertising copy for "The Storm."

Current Events—Rivoli Pictorial.
Novelty—Color Sketches, a Prizma Color Film.
Musical — Mixed Trio and Enscmble singing "Orientale."
Feature—The Man Unconquerable, Jack Holt.
Divertissement—"Anitra's Dance" from "Peer Gynt Suite," Lillian Powell.
Comedy—Short Weight, Brownie —Universal.

Rialto Theatre—
Overture — "The Beautiful Galathea," Rialto Orchestra, Riesenfeld's Classic Jazz.
Current Events—Rialto Magazine.
Vocal—"Three for Jack," George Richardson, baritone.
Feature—If You Believe It, It's So, Thomas Meighan.
Musical—"So This Is Jersey," Sigmund Krumgold at the Wurlitzer.
Novelty — A Trip to Paramounttown.
Comedy—What a Difference a Little Hair Will Make, Marcus Cartoon.
Recessional—Organ.

Criterion Theatre—
Feature—The Five Dollar Baby, Viola Dana; Metro, continued.

Cameo Theatre—
Feature — Sherlock Holmes, continued.

Strand Theatre—
Overture — Selections from "The Mikado," Mark Strand Orchestra.
Novelty — Short Subjects of Pictorial nature.
Musical—"Faust Fantasie," Wieniawski, played by Madeleine MacGuinan, violinist.
Current Events—Mark Strand Topical Review.
Prologue—Special setting for vocal numbers.
Feature—A Fool There Was.
Cartoon—Felix in the Swim.
Recessional—Organ solos.

Apollo Theatre—
Feature—Silver Wings—Fox, continued.

Lyric Theatre—
Feature—Nero—Fox, continued.

BROOKLYN

Mark-Strand Theatre—
Overture—Excerpts from "The Firefly," Orchestra.
Scenic—My Country—Bruce.
Current Events—Mark-Strand Topical Review.
Novelty—Tony Sarg Almanac—Why Adam Walked the Floor.
Comedy—Spook—Mermaid.
Vocal—"Voi Lo Sapete," from "Cavalleria Rusticana," Ruth Watson, contralto; "Where My Caravan Has Rested," George DuFranne, tenor; "Pagliacci" (Bird Song) Mary Fabian, soprano.
Specialty—"Valse Bluette," interpreted by Louise Boslet.
Musical—"Stumbling," Organ Solo.
Feature—The Fast Mail—Fox.
Next Week—A Fool There Was—Fox.

SAN FRANCISCO

Granada Theatre—
Overture—"Madame Butterfly."
Current Events — Granada News Film.
Vocal—"Three O'Clock in the Morning," sung by Betty Anderson.
Feature—The Top of New York—May McAvoy—Paramount.
Added Attraction — The Doll's House, played by four stars.
Comedy—Mile a Minute Mary.
Recessional—Organ.

California Theatre—
Overture—"The Bat," and "Moon River."
Current Events—Fox and International News Weeklies.
Feature—The Cross Roads of New York.
Comedy—Mechanical Doll—Out-of-the-ink-well.
Specialty—Bubble Dance.

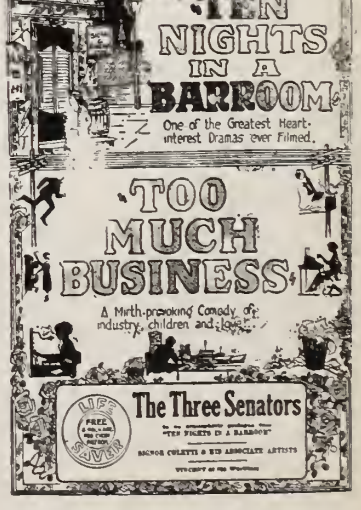
Imperial Theatre—
Overture—"Blue Eyed Blues."
Current Events — International News.
Feature—Beauty's Worth—Marion Davies—Cosmopolitan.
Comedy—Please Remit.
Novelty—Pictorial Review—Pathe.

Strand Theatre—
Overture—Excerpts from several operas.
Current Events—Strand News.
Novelty—Screen Snap Shots.
Feature—Grandma's Boy—Harold Lloyd.
Comedy—Ballad of Fisher's Boarding House.
Cartoon—Mutt and Jeff.

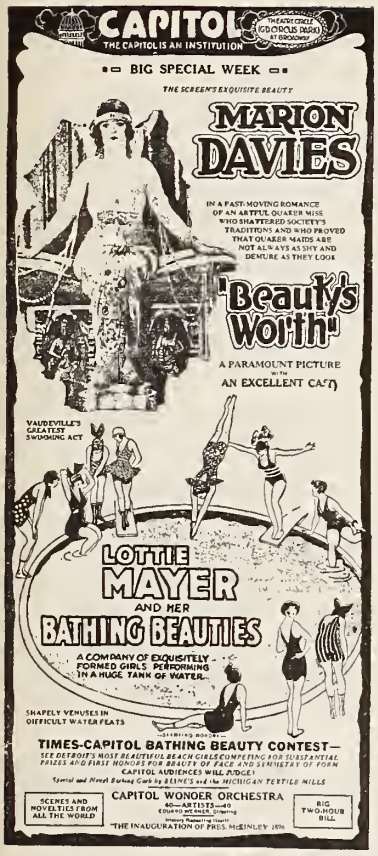
Tivoli Theatre—
Current Events—Kinograms, Educational.
Feature (Double)—The Beautiful Liar and Courage

LOS ANGELES

Kinema Theatre—
Overture.
Current Events — International News and Kinograms.
Musical — Violin Solo — "The Rosary."



The Oakland T. & D. offered a double feature bill with "Ten Nights in a Barroom" and "Too Much Business" as above.



In Detroit, the Capitol theatre "Beauty's Worth" was advertised as the above illustration shows.

Novelty — Snow Birds — Natural Prizma Color.

Specialty—Musical Act featuring the Sherwoods and Twenty People; Saxophone Quartette, Singing and Dancing Ballet, Six girls.
Feature — Sonny, Richard Barthelmess.

California Theatre—
Overture — Symphony Orchestra, "The Serenade," Pizzicato; A Hunting Scene.
Current Events—International and Fox News.
Novelty — Goldwyn Examiner Screen Tests; Topics of the Day.
Cartoon — Joys and Glooms, Powers.
Feature—Missing Husbands.

Superba Theatre—
Overture.
Current Events — International News.
Novelty—Daring Danger, Universal Short Western.
Comedy—You and Me Child, Century.
Feature—Trimmed.

Clune's Theatre—
Feature—Damaged Goods, Second Week.

Symphony Theatre—
Feature—Grandma's Boy, Tenth Week.

Mission Theatre—
Feature—The Storm, Third Week.

Rialto Theatre—
Feature — Nice People, Second Week.

Hill Street Theatre—
Overture.
Current Events—Kinograms.
Comedy—No Vacancies, Arrow.
Feature—Neighbor Nellie, Edgar Allen Poe—Prizma color.
Five acts of Vaudeville.

Loew's State Theatre—
Current Events — International News.
Feature—Life's Darn Funny.
Five Acts Vaudeville.

Grauman's Theatre—
Overture—"Madame Butterfly."
Current Events—Pathe News.
Specialty — Musical Number with twenty-four people, entitled "Jazzland to Grand Opera."
Novelty — Twenty Minutes in Gloria Swanson's Home, Pathe Review, Return Date.
Feature—The Eyes of the Mummy.
Added Attraction — Personal Appearance of Edna Wallace Hopper.

Tally's Theatre—
Overture.
Current Events—Kinograms.
Comedy—The Grocery Clerk, Larry Semon, Vitagraph.
Feature—The Son of the Wolf.



In Des Moines, the Palace theatre advertised "I Am the Law" in this way.

SEATTLE

Coliseum Theatre—
Overture — Selections from "Chu Chin Chow."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—False Alarm.
Specialty — Saxophone Quartette from Battleship California, playing popular selections.
Feature—The Woman's Side.
Next Week — Trouble, Jackie Coogan.

Columbia Theatre—
Overture—"A Dream."
Current Events — International News.
Novelty—First section of Mirror Comedy Ten Seconds to Go.
Feature — The Delicious Little Devil.
Next Week—Afraid to Fight, Frank Mayo, Universal.

Strand Theatre—
Overture—Selections from "Madame Butterfly."
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Torchy's Holdup.
Musical — Organ, Harry Reed playing "California."
Feature—Your Best Friend.
Next Week—One Clear Call.

Blue Mouse Theatre—
Overture—"Old Fashioned Girl."
Current Events— Fox.
Comedy—The Village Sheik.
Novelty—How to Made Radio.
Feature—Son of the Wolf.
Next Week—The Deuce of Spades. Charles Ray.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Selznick.
Scenic—Pathe Review.
Comedy—Gymnasium Jim.
Feature—When Romance Rides.
Next Week—John Smith.

Winter Garden Theatre—
Overture
Current Events — International News.
Comedy—Meet My Wife.
Feature—Very Truly Yours.
Next Week — The Man from Downing Street.

DALLAS

Hope Theatre—
Overture
Current Events—Pathe News.
Vocal—"Sugar from Cane to Cup," Rita Smith.
Prologue—Never Trouble Trouble, Specialty.
Feature—Trouble.
Comedy—Two Faces West.

Palace Theatre—
Overture—"Serenade," Organ solo.
Current Events—Palace News.
Novelty—Palace Tours; Aesop Fable.
Specialty—The Apaches of Paris, staged by Don Albert.
Feature—The Green Temptation.
Comedy—Free and Easy, Mermaid.
Recessional—"Just Because You're You," Organ.

Old Mill Theatre—
Current Events—Fox News.
Specialty—"Old Mill Melody Men," Vocal.
Feature—Foolish Matrons.
Comedy—Snooky's Blue Monday, Educational.



Here is the speedy ad used by the Mark-Strand, Brooklyn, offering "The Fast Mail."

CHICAGO

Chicago Theatre—
Overture—"Freischutz."
Current Events—Topics of the Day—News Weekly.
Specialty—"Those Days Are Over," song, by Dennis Sisters.
Scenic.
Musical—"Some Sunny Day"—Organ.
Prologue — Introducing "The Storm."
Feature — The Storm — House Peters.
Comedy—Cartoon.
Next Week—The Five Dollar Baby —Viola Dana.

Tivoli Theatre—
Overture—"Chocolate Soldier."
Scenic.
Specialty—"Old Pal, Why Don't You Answer Me?" song by Roy Deitrich.
Current Events—News Weekly.
Musical — "Stumbling" — Organ solo.
Novelty—Topics of the Day.
Specialty — Pianologue, Hans Hanke, pianist.
Feature—Hurricane's Gal—Dorothy Phillips.
Comedy—Cartoon.
Next Week—Domestic Relations—Katherine MacDonald.

Riviera Theatre—
Overture—"If I Were King."
Novelty—Topics of the Day.
Vocal—Vivian Holt and Lillian Rosedale in selected numbers.
Current Events—News Weekly.
Scenic.
Specialty—Bobby Roberts and the Abbott dancer in "Bang."
Feature—Hurricane's Girl — Dorothy Phillips.
Next Week—Domestic Relations—Katherine MacDonald.

Roosevelt Theatre—
Feature—Orphans of the Storm—Third week.
Next Week — Grandma's Boy — Harold Lloyd.

Woodlawn Theatre—
Overture—"If I Were King."
Novelty—Pathe Review—A Trip to Paramount Town.
Musical—Gypsy Airs by Sarasati, Violin solo.
Comedy—Out of the Inkwell—Cartoon.
Musical—"Slavonic Rhapsody."
Feature—Our Leading Citizen—Thomas Meighan.
Next Week—For the Defense—Ethel Clayton.

Barbee's Theatre—
Feature — Tell Me Why — Fourth Week.

Randolph Theatre—
Feature — Always the Woman — Betty Compson.
Comedy—The Game Lady.
Next Week—Crossroads of New York.

Ziegfeld Theatre—
Feature—The Forbidden City.
Comedy — The Cure — Charles Chaplin.
Next Week—The Fall of Babylon.



"For the Defense," when at the Imperial, San Francisco, was advertised, naming the screen favorites in the cast.

BUFFALO

Shea's Hippodrome—
Overture—"Hungarian Lustspiel."
Musical — Xylophone solo, played by Libonati.
Feature — Our Leading Citizen, Thomas Meighan.
Comedy—Safe in the Safe, Sunshine.
Current Events—Hippodrome review.
Next Week — Beauty's Worth, Marion Davies.

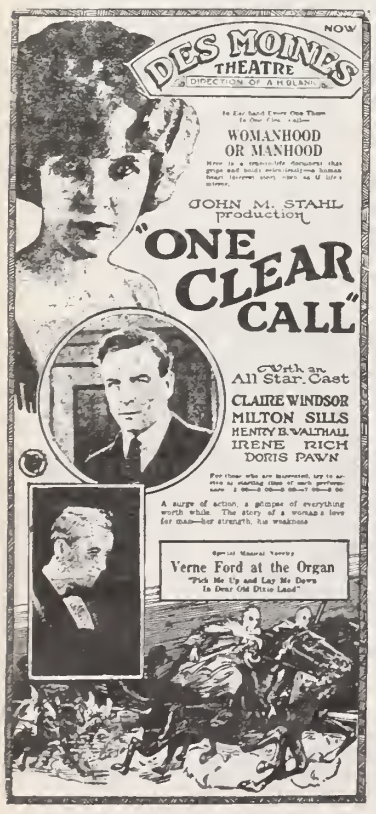
Loew's State—
Overture—Popular Melodies.
Current Events—Pathe News.
Feature — The Heart Specialist, Mary Miles Minter.
Comedy—A Hero at Zero, Monty Banks.
Next Week—Up and Going, Tom Mix.

Lafayette Square—
Overture—Selections on organ by C. Sharpe Minor.
Current Events—Fox News.
Local Events—Courier Camera.
Feature—Determination.
Comedy—"Snub" Pollard.
Novelty — Burlingame Travelogue.

Mark-Strand—
Overture — "Midsummer Night's Dream."
Current Events—Kinograms.
Feature — The Fatal Marriage, Wallace Reid and Lillian Gish.
Comedy—Torchy, re-issue.
Novelty — Rex Beach Week-End Sport Pictorial.
Next Week—Nanook of the North, Pathe.

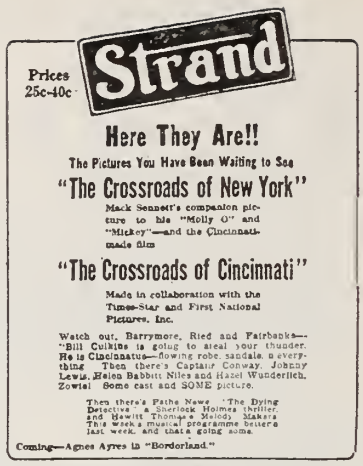
Palace—
Feature — The Delicious Little Devil, Mae Murray.

Shea's North Park—
Feature — The Leading Citizen, Thomas Meighan.



Advertising featuring the three leading players of "One Clear Call," when the attraction was booked at the Des Moines theatre.





Twin ad offering "Domestic Relations" at the Walnut and "Crossroads of New York," at the Strand, Cincinnati.

CLEVELAND

State—
Overture—"Chimes of Normandy," Angelo Vitale director.
Current Events — Pathe News, Topics of the Day.
Comedy—Sunnyside, Chaplin.
Feature — Good Reference, Constance Talmadge.
Specialty — Frivoli Francaise and evening of music and dancing in a Boulevard Cafe, featuring Al Wolman, Tade's Singing Orchestra and the State Follies.
Next Week—His Back Against the Wall.

Allen—
Overture — "Visions from Massenet," a fantasia of the most famous works of Massenet, arranged and conducted by Philip Spitalny.
Current Events—Allenette, selected news reels.
Feature—The Dust Flower, Goldwyn.
Novelty — The Resident Patient, (Sherlock Holmes Series).
Specialty Number — "Cafe of the Samovar," a jazz humoresque in Russian featuring Loss Brothers and Allen chorus.

Park—
Overture — "Fortune Teller," by Victor Herbert; "Gypsy Cadenza," by Maurice J. Spitalny.
Current Events—Fox News.
Feature — The Ordeal, Agnes Ayres.
Comedy—False Alarm.
Next Week—Poor Relations, Will Rogers.

Standard—
Current Events — International News.
Comedy—Apartments Wanted, Lee Moran.
Feature—Trimmed, Hoot Gibson.
Next Week—The Trouper, Gladys Walton.
Added Attraction — The Mirror, one reel news made 25 years ago, showing President McKinley.

INDIANAPOLIS

Circle Theatre—
Overture—"Pagliacci."
Scenic — Quaint Holland, with "Blue Danube" orchestral accompaniment.
Current Events—Kinograms.
Novelty—Topics of the Day.
Musical Organ Solo — Mendelsohn's "Spring Song."
Feature—Watch Your Step. Goldwyn.
Comedy—My Wife's Relation.
Next Week—A Person of Honor.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Rolin.
Novelty — Movie Chats, Aesop Fable.
Feature—John Smith.
Next Week—The Sea Lion, First National.

Ohio Theatre—
Current Events — International News.
Feature—When Romance Rides.
Next Week—Shoulder Arms, and The Night Rose.
BLAWN—MACH 7—JULY 19

PHILADELPHIA

Stanley—
Feature—The Primitive Lover—First National.
Comedy—Mile-a-Minute Mary.
Current Events—Fox and Pathe.
Novelty—Pathe Review.
Special—B. P. O. E. Atlantic City Convention—S. B. Co.
Music—Carl Rollins, baritone, and (instrumental) Verdi's "Rigoletto," and Herbert's "Singing Girl."
Next Week—The Dictator—Paramount.

Aldine—
Feature—The Isle of Zorda—Pathe.
Comedy—The Leather Pushers—(Round Two)—Universal.
Novelty—Hy Mayers' Travelaugh—Starland Revue—R-C.
Current Events—Pathe and International.
Next Week—Lady Godiva—Pathe.

Karlton—
Feature—Mr. Barnes of New York—Goldwyn.
Comedy—Rent Day.
Current Events—Pathe.
Novelty Scenic—Horseback and Fishing.
Comedy—Felix in the Swim—Cartoon.
Next Week—Her Social Value.

Palace—
Feature—The Man Unconquerable—Paramount.
Comedy—Rent Day.
Current Events—Pathe.
Comedy—Hook, Line and Sinker.
Next Week—Our Leading Citizen—Paramount.

Arcadia—
Feature—The Truthful Liar.
Current Events—Pathe.
Comedy—Henpecked.
Novelty—Movie Chats—No. 24—Hodkinson.
Next Week—Come on Over—Goldwyn.

Victoria—
Feature—Strange Idols—Fox.
Comedy—The Landlord—Fox.
Current Events—Pathe.
Novelty—Oliver Wendell Holmes—Hodkinson.
Next Week—Sherlock Brown—Bert Lytell—Metro.

Regent—
Feature—Through a Glass Window.
Comedy—A Jazz Window—Pathe.
Novelty—Little Bits of Heaven.
Next Week—Domitwriter Letters—Metro.

Capitol—
Feature—Over the Border—Paramount.
Comedy—Bullet Proof.
Current Events—Kinograms.
Next Week—Glory of Clementina—R-C.

PITTSBURG

Olympic Theatre—
Current Events—Pathe News.
Feature—The Spanish Jade.
Added Attraction—A Night in the Philippines, with Ramon Ramos and His Filipino Entertainers.
Novelty—Pathe Review.
Comedy—Please Remit.
Next Week — The Young Diana, Marion Davies.

Liberty Theatre—
Current Events — International News.
Feature—Domestic Relations, First National.



This ad occupied large space in a Los Angeles periodical, in offering "Nanook of the North" at the Kinema.

Added Attraction—Mr. Dedd Man's Island.
Next Week—Not announced.

Regent Theatre—
Current Events—Kinograms.
Feature—The Good Provider.
Comedy—A Hickory Hick.

[illegible]tone Theatre—
Current Events — International News.
Feature — For the Defense, Ethel Clayton.
Comedy—Better Late than Never.

State Theatre—
Current Events—Kinograms.
Feature—No Trespassing.
Comedy—Dumbell.

Grand Theatre—
Current Events — Grand News Weekly.
Feature—Sisters.
Novelty—Movie Chats; Topics of the Day.
Comedy—The Hickory Hick.
Next Week—Yellow Men and Gold, also The Ladder Jinx.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Sisters.
Comedy—Better Late than Never.
Next Week—Yellow Men and Gold.

BALTIMORE

Century Theatre—
Overture — "Stradella," Century Orchestra.
Current Events — Century News Pictorial, selected.
Novelty—"Song of the Lark."
Comedy — Supply and Demand, Educational.
Vocal — Selections, William Schwartz, tenor.
Feature — Nanook of the North, Pathe.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review, selected.
Comedy—Kid Love.
Specialty—Vocal solo, "Out on the Deep," Herman W. Krumlahn, basso profundo.
Novelty—"Voices from the Sea."
Feature—Claire Adams, When Romance Rides.

Wizard Theatre—
Feature — Nazimova, A Doll's House.

Garden Theatre—
Feature — Yellow Men and Gold, Helene Chadwick, Richard Dix.

Hippodrome—
Feature — The Ragged Heiress, Shirley Mason.



At the Colonial, Indianapolis, "The Sea Lion," feature advertised.

New Theatre—
Overture—New Theatre Orchestra.
Comedy—Short Weight.
Novelty—Urban Movie Chats.
Current Events—Pathe News.
Feature — The Delicious Little Devil, Mae Murray, Rodolph Valentino.

KANSAS CITY

Newman Theatre—
Overture—Selection from "Three Twins."
Current Events—Newman News and Views.
Musical—Organ Selection.
Specialty — "Southern Harmony Four," musical novelty.
Feature—One Clear Call, First National.
Next Week—Our Leading Citizen, Thomas Meighan.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Musical—Organ Selections.
Comedy—The Non-Skid Kid, Sunshine Sammy.
Double Feature—Yellow Men and Gold, and Nanook of the North.
Next Week—Head Over Heels, Mabel Normand, Goldwyn.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ Selection.
Comedy—A Pair of Kings, Larry Semon.
Vocal—Edith Decker, Soprano.
Feature—Star Dust.
Next Week—Fair Lady, Betty Blythe.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ Selections.
Comedy — Toonerville Trolley Comedy.
Short Subject—Two Men, Tom Santschi.
Feature — The Man Unconquerable, Jack Holt, Paramount.
Next Week—The Crimson Challenge, Dorothy Dalton, Paramount.

OMAHA

Rialto Theatre—
Overture—"Martha."
Current Events—Universal weekly.
Comedy—The Wise Duck.
Feature—Over the Border.

Moon Theatre—
Overture — "Whistle Away the Blues."
Current Events — Moon News Weekly.
Comedy—Friday the 13th.
Feature—By Right of Purchase.

Strand Theatre—
Overture—Selections, Orchestra.
Current Events—Selznick News.
Comedy—A Dog's Life.
Feature—For the Defense, Ethel Clayton.

WASHINGTON

Metropolitan—
Overture—The Blue Kitten.
Comedy—The Landlord—Fox.
Novelty—Collegiate Stuff—Sport Review.
Current Events—Pathe News—Topics of the Day.
Feature—The Woman He Married—First National
Next Week — Smudge — Charles Ray—First National.

Rialto—
Current Events—Fox News.
Novelty—The Four Seasons.
Feature—Free Air—Hodkinson.
Next Week—Her Night of Nights—Universal.

Palace—
Overture—"Naughty Marietta."
Current Events—Pathe News—Topics of the Day.
Novelty—Movie Chats.
Comedy—Safe in the Safe.
Feature—(First four days) South of Suva—Paramount. (Last three days) A Spanish Jade—Paramount.
Next Week—Her Own Money—Paramount.

Columbia—
Current Events — International News.
Comedy—The Sleuths.
Feature—The Man from Home.
Next Week — Borderland — Paramount.

CINCINNATI

Walnut Theatre—
Overture — Selections from "Naughty Marietta."
Current Events — Pathe News—Topics of the Day.
Cartoon—An Aesop Fable.
Musical—"Dreamy Melody," violin solo.
Comedy—Torchy's Holdup—Educational.
Feature — Domestic Relations — First National.
Next Week—The Lying Truth.

Strand Theatre—
Current Events—Pathe News.
Novelty—The Dying Detective—Educational-Sherlock Holmes Series.
Comedy—The Crossroads of Cincinnati—First National.
Feature—The Crossroads of New York—First National.
Next Week—The Borderland.

Capitol Theatre—
Current Events — International News.
Novelty—The Record Breakers—Sport Review.
Added Attraction—Nathaniel Hawthorne — Great American Authors Series.
Feature—His Wife's Husband.
Next Week—On Clear Call.

Grand Theatre—
Current Events — International News.
Novelty—The Beryl Coronet—Educational-Sherlock Holmes Series.
Feature—The Delicious Little Devil.

Lyric Theatre—
Current Events—Fox News.
Novelty—Movie Chat—Urban.
Feature—The Probation Wife.
Next Week—Silas Marner.

ATLANTA

Howard Theatre—
Overture—"The Dance of the Hour."
Current Events—News and Views.
Musical—Interpretation of Frank L. Stanton's poem, "Mighty Lak' A Rose," by Enrico Leide.
Feature — Our Leading Citizen, Thomas Meighan.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Kinograms.



How the Circle, Indianapolis, advertised a special program, including "A Question of Honor" and "Going Straight."

Musical—"Five Minutes of Sycopation," Earl Foretich and Adolph Verdi.
Comedy—Torchy's Ghost, Educational.
Feature—One Clear Call.

Criterion Theatre—
Overture—Orchestra.
Current Events—Kinograms.
Comedy—Educational.
Feature — Domestic Relations, Katherine MacDonald, First National.

ST. PAUL

Capitol Theatre—
Overture—"Madame Butterfly," G. Puccini.
Current Events—Pathe and International News.
Comedy — The Blacksmith, Buster Keaton.
Vocal — Prologue, Pagliacci; "Mine," sung by Jack Housh.
Feature—They Like 'Em Rough, Viola Dana.
Musical — Organ Recital Waltz, Fritz Kreisler, played by Alfred Becker.
Recessional—Exit March.

DES MOINES

Des Moines Theatre—
Current Events — International News.
Musical—Organ Solo, "Pick Me Up and Lay Me Down in Dear Old Dixie Land."
Feature—One Clear Call, First National.
Next Week — The Woman He Married, First National.

Strand Theatre—
Current Events—Kinograms, Educational.
Comedy — Torchy Steps Out, Johnny Hines, Educational.
Musical—"My Yiddisha Mamma," Organ solo.
Feature—The Good Provider, Vera Gordon and Dore Davidson.
Next Week — Boomerang Bill, Lionel Barrymore.

Rialto Theatre—
Current Events—Fox News.
Feature—Cabiria.
Next Week — The Prince Chap, Thomas Meighan, Paramount.

Garden Theatre—
Scenic—Old as the Hills.
Feature — Wild Honey, Priscilla Dean, Universal.
Next Week — Star Dust, Hope Hampton, First National.

Palace Theatre—
Comedy—Society Hoboes.
Feature—I am The Law.

Exhibitors' Service Bureau—Pages 514-521

Conducted by J. S. DICKERSON



Lobby display used for "Over the Border" by Manager John L. Crovo of the Garing theatre, Greenville, S. C.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Thos. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan. Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

H. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco. George L. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles. Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Voices Opinion of Thousands

The following letter from Mr. Hammitt expresses the opinion of thousands of exhibitors regarding THE BOOKING GUIDE.

"I just received my copy of MOTION PICTURE NEWS BOOKING GUIDE. Truly it is one of the greatest helps ever put into the Motion Picture Industry.

I want to congratulate you on the arrangement of the GUIDE. After the GUIDE is once in use I can't see how we could get along without it.

Many times press books fail to arrive, this GUIDE will eliminate all press book worries from now on.

Thanking you for this number of the GUIDE and hoping to receive the next one, I am,

Very truly yours,

GUY D. HAMMITT,
Directing Manager,
O'Donnell-Eskridge Amusement Co.,
Washington, Ind."

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



These cuts show the ushers and cast for the prologue arranged by Roy Grombacker of the Liberty theatre, Spokane, Wash. Manager Grombacker makes it a point to costume his ushers in characteristic fashion for each picture he shows

Rialto Theatre Ties-up with Hamilton Milk Fund Drive

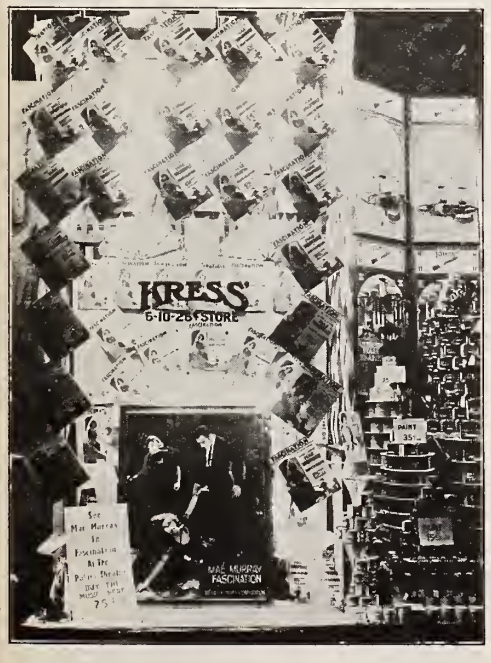
Could you use 500 ready made boosters for your theatre for a week?

That is what Manager John A. Schwalm, of the Rialto Theatre, Hamilton, Ohio, did when he turned his theatre over to the Milk Fund drive. He not only had 500 youngsters on the streets from morning until night boosting his shows, but every money raising event of the week was held in the Rialto, with capacity every night, the result.

Manager Schwalm not only helped the Rialto, but boosted the motion picture industry in alleging that picture stars arc usually ready to assist in any good turn. A fan, said to be sent by Anita Stewart, was auctioned off one evening, and autographed photographs other nights. In cach instance the star or featured player was credited with a contribution to the fund.

Clever Appeal to Women-Folk Attracts to "Beauty Shop"

For the week's showing of "The Beauty Shop" the Pickwick Theatre, of San Diego, California, distributed throughout the residence sections of the city neatly printed cards announcing the attraction and to each card was attached a tiny phial of perfume, tied with a ribbon. The illustration on the card showed Raymond Hitchcock in an open chest spraying perfume on an adoring female.



Window display tie-up on "Fascination" secured for the showing of this picture at Harry Burke's Palace theatre, Fort Worth, Texas

Carl B. Rehder, who handles screen and program advertising for Howard-Wells theatres in Wilmington, N. C., sends in samples of slides that show scenes of pictures or stars to be seen in Wilmington theatres at a future date.

It seems that Mr. Rehder has hit upon a new idea in making slides that work two ways, as the advertisers who pay for the slides appreciate the scene of the star's likeness because they attract more than ordinary slides. The advertiser pays for the service and the theatre reaps advance publicity on a coming production, at no cost.

Theatres that are still using slides for merchant's advertising might profit by this suggestion.

Dorman's Energy and Ingenuity Imperial's Gain

Jacksonville has the reputation of being hot in summer, but if so it does not sap the energy of Richmond Dorman, manager of the Imperial theatre, as is explained by the following account of the exploitation campaign which Mr. Dorman recently put over for "French Heels."

In the lobby a cut-out of the 24-sheet was erected. This was placed at the cdge of thc sidewalk under the marquee. Streamers of blue and pink ribbon ran from the hands of the cut-out to the huge pair of slippers. The black border of the 24-sheet served as a base for the display. Additional lobby display consisted of six 1-sheet frames with stills, 11x14 photos and spccially made posters from the Castle 1-sheets.

Mr. Dorman tied up with one of Jacksonville's lcading shoe stores and sold them 100 per cent on the proposition. The manager donated a pair of $12.50 slippers (French heels, of course) to the first patron of the Imperial who could wear them. Each lady attending the show was given a ticket entitling her to a "try-on" at the shoe store in question. This manager went a little further than usual on a stunt of this nature and *gave* the slippers himself. The theatre manager ordinarily would bc glad enough to pay for the slippers, gaining compensation in the additional publicity and increased patronage. In addition to the slipper stunt a window in this shoe store was donated for a display. This consisted of one-sheets and stills mounted on vari-colored mat board.

Another tie-up was secured with a millinery shop specializing in Irene Castle hats.

As many as fifteen downtown stores, barber shops, restaurants and hotels cooperated to the extent of allowing a display of insert cards, stills and photos. And a cut-out similar to the one mentioned in the lobby was placed over the marquee of a confectionery store. This at the cost of only a few passes.

June Brides for Chicago Showing of "Fair Lady"

One of the principal features of exploitation for the Whitman Bennett production of Rex Beach's "Fair Lady," at the Randolph Theatre, Chicago, was the capitalizing of June brides, and effecting a perfect tie-up of two pictures from the regular stills supplied with this production.

A twenty-four sheet and one of the eight by ten black and white stills were featured in nearly all display. These were also carried in all advertising matter and lobby ornamentation. The twenty-four sheet was used as a cut-out, and three of these, each nine by eighteen feet, were hung over the entrances. Account of their size, they were noticeable blocks away.

One of the eight by ten black and white stills showed Betty Blythe in a silver cloth wedding gown. For thc Chicago showing two gigantic enlargements of this were made, twelve feet in height, hand colored and mounted on compo board. Hung over the Randolph canopy, these were made startling by electric flashes.

For newspaper advertising, larger copy was used to announce the coming of the picture than by current features. Thus, the Randolph theatre dominated amusement advertising for several days in advance of the first showing, incidentally obtaining more than the usual amount of publicity matter.

Stage Set as South Sea Island for Prologue to "The Infidel"

One of the most elaborate effects ever seen in Lafayette, Ind., was that of Manager H. H. Johnson's, of the Luna Theatre, who helped put over "The Infidel" opening. Taking his cue from the picture, he arranged the center of his stage into a huge fountain, made iridescent by multi-colored bulbs banked around by huge palms. This concealed the musicians, emphasized the work of a solo dancer, while off stage a pom-pom pounded, imitating weird settings of stage plays.



Lobby front on "Smilin' Through" by Manager Joseph W. Kligler of the Casino theatre, New York



Showing the lobby front on "The Delicious Little Devil" which Manager A. J. Cobe of the Central theatre, New York, had built for the recent showing of this picture

Hydroplane Lobby Display Griffin's Latest Stunt

A motor boat scene showing the boat going at full speed and being chased by a hydroplane proved a very effective lobby display for "Reported Missing" by H. G. Griffin, manager of the Pheil Theatre, St. Petersburg, Florida.

On either side of the box office Manager Griffin extended a platform across to the sides of the lobby, creating an overhead stage. On this he had painted a realistic water scene showing the boat and the hydroplane in pursuit.

The background showed a sky and cloud effect and in the foreground beaver board was cut and painted to give the effect of a choppy sea. A miniature speed boat was placed at the right as though it was riding the waves. In the boat were two small figures sporting real ties. A flag was attached to the staff at the bow and was kept constantly aflutter by a small concealed electric fan. Imitation of a speedboat motor was obtained by having the clapper of an electric bell, operated by dry cell batteries, strike against a cigar box.

A miniature hydroplane was suspended at the left of the scene by invisible wires and was caused to rock by the same fan used with the motor boat.

In the front of the lobby Manager Griffin suspended an electric aeroplane which was kept flying while the theatre was open.

Society Dance Recital Results in Good Will to Austin House

MANAGER Bill Harwell of the Majestic Theatre, Austin, Texas, conceived a good idea in interesting local people to stage a recital in his theatre during a showing of "Straight From Paris." He arranged with a prominent dancing teacher to have her pupils display their skill from the stage.

The result was some splendid newspaper publicity in advance of the recital and the incidental mention of the theatre and the attraction in connection with each story. Not only was business increased during the showing of the picture, but Harwell created considerable good feeling both for himself and his house.

Clothing Company Buys Tickets for Youngsters to "My Boy"

HARRY VAN NOY of the Starland Theatre, Anderson, Indiana, made some effective tieups in connection with the showing of Jackie Coogan in "My Boy." With Lester Bing, he arranged for the Bing Clothing Company, one of the biggest establishments of the city whereby the clothiers purchased tickets for every boy in Madison County under sixteen years of age.

The daily papers devoted considerable space to the idea, as they did to Van Noy's stunt of having as their theatre guests the inmates of the Madison County Orphans Home. In the latter Van Noy arranged with the Traction Company to bring the children to and from the theatre.

Auto Parked on Theatre Sidewalk Attracts Wide Attention

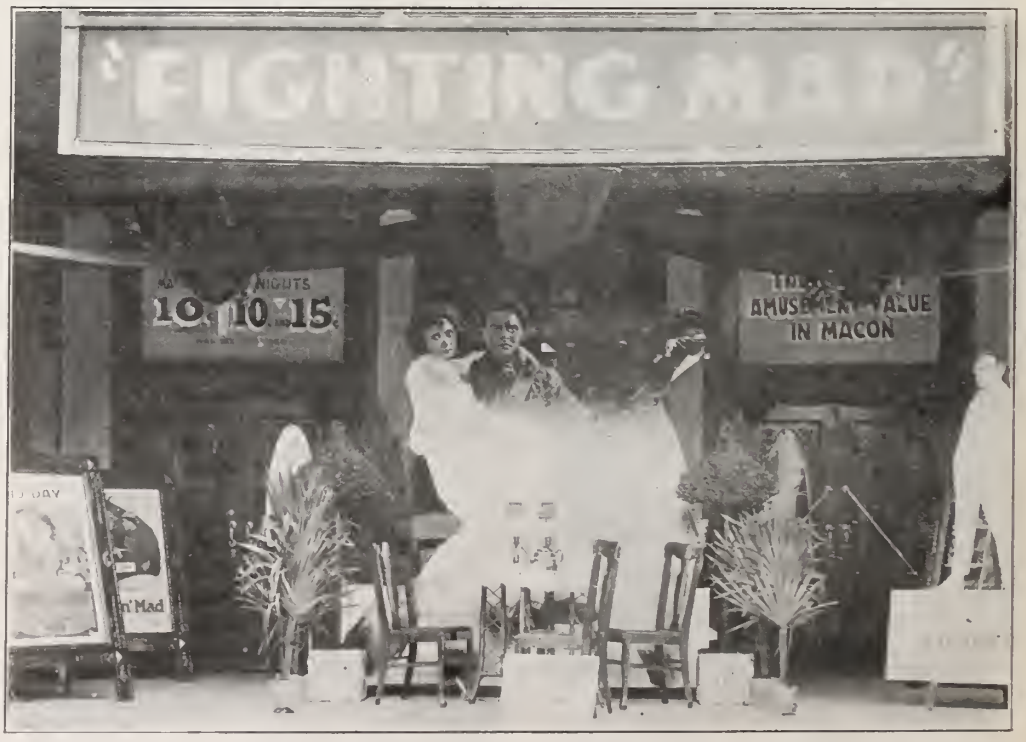
HAROLD F. WENDT, Manager of the Rivoli Theatre of Defiance, Ohio, believes in the utmost simplicity in his exploitation. He figures it not only more effective but considerably less expensive. A stunt recently arranged by him for "Frivolous Wives," he figures added ten per cent to his receipts and cost him nothing.

Wendt suggested the idea to the local Studebaker agent and the latter seeing its possibilities staged it. A Studebaker car was parked on the sidewalk directly in front of the entrance to the theatre. On it two cards were attached which read: "Not only Frivolous Wives, but YOUR wife would enjoy a Studebaker Six." The automobile agent secured the permission of the chief of police to park the car on the walk instead of on the street. The fact that it was on the sidewalk attracted the attention of hundreds who would not have noted it on the street.

Local News Reel Big Box Office Bet States Diggs

Harry P. Diggs, Director of Publicity, Frank G. Hall's new State Theatre, Jersey City, has hit upon a plan to stimulate business during the summer. With Arthur T. Quinn, well known cameraman, Mr. Diggs has formed a company to be known as Dee Que Pictographs. Twice a week pictures are made of such important local events as command front-page newspaper space, subjects running from five hundred to a thousand feet. These aim to incorporate footage of crowds of local patrons who will be interested in seeing themselves on the screen. Recently pictures of the Boys' Parade, the circus parade and dedications bringing out large crowds were made, Mr. Diggs having tied up in advance with whatever organization was sponsoring the event. The result has been that the Dee Que Pictographs are anticipated with great interest.

Of course this cannot be done in every town, since not all points are convenient to developing laboratories, the punch being in showing the pictures on the screen immediately following the event filmed.



Here is the lobby display on "Fightin' Mad" which Manager P. D. Griffith of the Palace theatre, Macon, Ga., originated for his recent showing of this picture



These "A Sailor Made Man" decorations were used at the Stanley Company's Colonial theatre, Camden, N. J.

Prologue in Pantomine on "Way Down East"

Manager Wagoner, Beldorf Theatre, Independence, Kansas, hit upon a pleasing prologue for "Way Down East." He used a house, painted a canvas with a window cut in, showing a drawn shade. This occupied the side of the stage, while a big back drop represented a rural setting, with a bunch of real corn shocks arranged at the left. In the fore-front an old well and wooden bucket, completed the set. Seated near the well a man in overalls shucked corn, while a girl in country attire, stood at the churn. Another girl entered from the house and rang a big farm bell, then two more farmers came from out of the cornfield. All "washed up" at the bowl beside the house, when one girl entered the house and lighted an oil lamp on the kitchen table, so that its rays shone through. Then all went inside and sat down to supper. At this point other lights were dimmed and not a word spoken, the picture cut in at the dimming, creating a pleasant atmosphere.



Novel lobby display arranged by Manager James Clancy of the Capitol theatre, Hartford, Conn., for "The Green Temptation"

Exhibitor Devises Clever Card for Teaser Campaign

R. D. McRAVEN, proprietor of the Queen Theatre of Leland, Miss., recently put out a novel teaser card which can be used by any theatre in connection with any picture. It contained the three large letters in heavy black type, K. K. K. Under each of the three letters were the words "Kant Keep Kool" and then followed "at home. Come to the Kween Theatre."

The card also announced "Beyond The Rocks."



Self explanatory lobby exploitation on "Smilin' Through" arranged by R. R. Russell, exploitation manager for Loew's Palace theatre, Memphis, Tenn.

Photos of Prominent Citizens Lure for "Smilin' Through"

Manager Huteheons of the Rialto Theatre, Amsterdam, N. Y., called on his most prominent citizen to draw attention to "Smilin' Through." The exploitation plan he mapped out was to secure a photographer to snap illustrious fellow townsmen in an unguarded moment. No announcement was made as to who the photographer was or of his purpose; but slides were made of the pictures and they were run in the theatre. The stunt, properly advertised, excited interest and drew well.

Mr. Hutcheons varied the usual rendition of "Smilin' Through" by having it sung by a male singer from the roof of the theatre as a ballyhoo for the crowds.

"Horseshoe Matinee" Given for Opening of "When Romance Rides"

To give "When Romance Rides" a good start Manager William Bedell, of the Rialto Theatre, Atlanta, Ga., staged a "Horseshoe Matinee," for the opening day. The previous week, he took a small ad in each of the daily papers announcing it and also flashed the news on the screen. All the daily newspapers carried a story about it.

The scheme was as usual that anyone, man, woman or child, who presented a horseshoe at the box office before six o'clock on Monday, would be admitted free, which resulted in a large pile of horseshoes in the center of the lobby which were left there. Mr. Bedell then offered three prizes for the best guesses on the number of horseshoes in the pile, which brought a continuous stream of people in the lobby, giving the theatre an air of activity. This idea was not an expensive way of increasing patronage and worked as satisfactorily as Lem Stewart, of the Exploitation Department of Southern Enterprises, felt sure that it would.



"Clock" lobby display on "Midnight" devised by Manager Robert Clemmons of the Tivoli theatre, Beaumont, Texas



Entrance of the Mission theatre, Amarillo, Texas, where "Fascination" was the attractively offered feature

"Schooldays" Campaign Features City Ambulance

Manager Clayton Tunstill, Rialto Theatre, Chickasha, Okla., used a number of good stunts to put over "School Days." Among these was the use of an ambulance that clanged down the main streets, supposedly making a rush call, stopping in front of the theatre. Within a few minutes several hundred people gathered to see what had happened. Two attendants came out of the theatre carrying a man on a stretcher. While the attention of the crowd was centered on the stretcher bearers signs were placed on either side of the ambulance reading: "This man burst his sides laughing at Wesley Barry in 'School Days'." The ambulance then drove slowly through the town, covering the same route as it had made when answering the rush call.

Throughout the city, also, bare foot prints were made, each foot mark stenciled with the name of the picture. For a street ballyhoo Manager Tunstill used a large truck decorated to represent a school room with desks, blackboards and several young men and women seated as students, with a teacher at the head of the class. The male students all wore dunce caps. All the schools were notified through personal appeal relative to merits of the production. The lobby of the theatre was appropriately decorated to lend school day atmosphere.

Spanish Lobby Atmosphere Helps Put Over "Facination"

MANAGER Ross Rogers of the Mission Theatre, Amarillo, Texas, created just the right atmosphere in his lobby for "Fascination." He used flashy posters and cut-outs, being particularly careful to bring out the Castillian touch.

In the center of the lobby was a cut-out of Mae Murray in her dancing costume. By the cut-out was a round piece of beaver board painted to represent a roulette wheel. This wheel was attached to a bicycle sprocket, which was in turn connected with a motor causing the different colored background to revolve.

The town was heavily billed for this attraction. Special painted one-sheets, window cards and novel displays were placed in prominent stores around town.

Oil Station Tie-up Makes Business for "Smilin' Through"

MANAGER J. B. CARROLL of the Imperial Theatre, Asheville, N. C., made an advance tieup with all gasoline filling stations for "The Ruling Passion." Cards were displayed calling attention to the picture and the fact that the filling stations offered fair prices.

In all theatre advertisements Manager Carroll's personal endorsement of the picture was featured. On Sunday before opening a double page cooperative ad. was run in the Asheville Times, each ad. featuring the title of the lobby.

Instead of special lobby display two cut-outs were made from the 24-sheets and placed on top of the marquee, with an electric spot placed in front of each for night use.

A mailing campaign preceded the opening of the show.

Cut-Outs from Twenty-four Sheets Make Attractive Savannah Lobby

AN attractive lobby display was that of Manager J. G. Evans of the Odeon Theatre, Savannah, Georgia, for "Fascination." Two cut-outs from the 24-sheet stand were nailed to upright pieces at the rear of the marquee, and a cut-out of the three sheet was displayed between the larger ones.

The entire lobby then was decorated in fan shaped draperies of red and yellow. This scheme was also carried out on the marquee, producing an effective display, which attracted lots of attention and caused favorable comment.

Miniature Desert Scene Makes Attractive Lobby

For "The Shiek's Wife," Manager Frank Miller, of the Modjeska Theatre, Augusta, Ga., turned the front of his theatre into a desert-tent, of red and white stripes, with an awning like opening propped up in the traditional Arab-manner, on two long poles.

The floor of the lobby was covered about six inches deep in "desert sand"—from the river-banks a mile away from town. In the center of the lobby, inside the "tent," was the table about six feet square, and standing about three feet high. On this was a little desert scene. Sand covered the floor of the table, and in the center, was an oasis, with palm trees, a tiny looking glass lake, and a little tent, red and white striped like the front of the theatre, and with a wee door propped open. Standing in the doorway, was a little doll, with yellow hair, clad in Turkish robes, looking out over the desert. At the back of the little tent, half-hidden by it, was a tiny cut-out of the Shiek, mounted on horseback—the whole cut-out the right size to harmonize with the miniature scene.

Over at one side, a caravan—cut-outs and very small—was silhouetted, as if just crossing the sky line.

It was a very inexpensive stunt, yet brought fine results.



Lobby display for "Foolish Wives" at the Queen theatre, Galveston, Texas. It was made from a combination of real palmetto and date palm leaves on lattice frame work

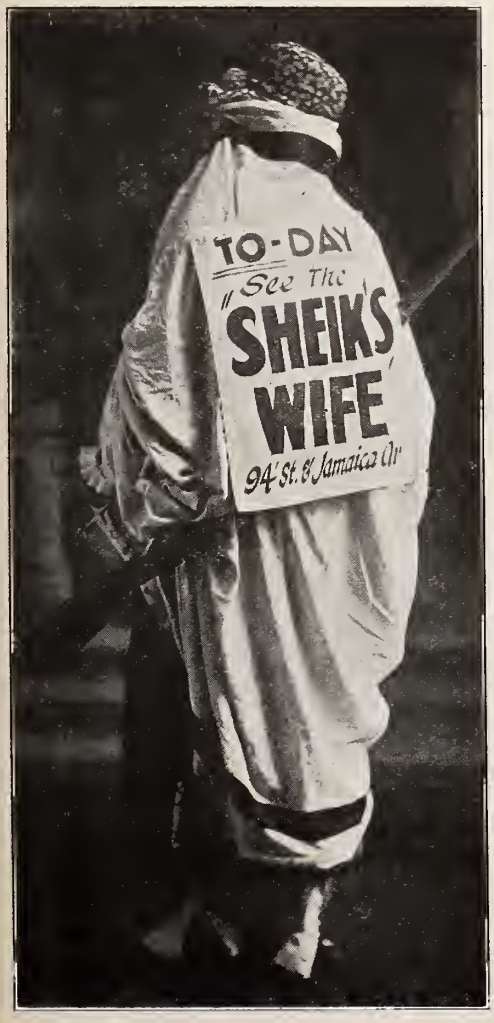


Manager Gillespie of the Liberty theatre, Yakima, Wash., built this attractive lobby front for his engagement of "Penrod"

Decorations for "The Silent Call" Remain in Lobby of Garing Theatre

When Manager John L. Crovo played "The Silent Call" he wanted a lobby to harmonize with the northwestern setting of the picture. The state of South Carolina, especially in the vicinity of Greenville where the Garing is located, abounds with pines and firs, so Manager Crovo sent his crew of huskies out to gather in a conservatory full. Some he stood in the lobby "as is" while the smaller ones he potted.

It had been intended to use this front only during the run of "The Silent Call" but it proved so alluring as a hot weather antidote that Manager Crovo decided to "carry on" with it during the remainder of the hot spell and perhaps longer.



Ballyhoo on "The Sheik's Wife" used by David Schaefer, manager of the Manor theatre, Woodhaven, L. I.

House Artist Ballyhoos "The Bachelor Daddy"

IN Ocean Park, Cal., recently, many thousands who walk the big asphalt sidewalk between Venice and Santa Monica were attracted by a mammoth head of Tommy Meighan which was painted on the marquee of the Rosemary Theatre when it ran "The Bachelor Daddy."

During the opening matinee a large board was erected and while the crowd was watching the artist began blocking out Meighan's features. It was simple and it took only four hours to do it, but during the four hours enough people were drawn into the house to set a record.

The drawing was taken from an original by J. Fogarty, house artist of the Rosemary Theatre. Mr. Fogarty and Frank Wheeler, his assistant, did the work.



Lobby decorations on "Fascination" by Manager I. C. Holloway of the Rialto theatre, Columbus, Ga.

Usual "Penrod" Freckles Contest Reversed

In framing an exploitation stunt for "Penrod," at the Regent Theatre, Ionia, Mich., the manager discovered a surprising scarcity of freckled faced boys, when in answer to his newspaper ad, for all the speckled lads in town, only three boys with freckles applied.

Three never made a parade, and in the face of this desperate situation, an S. O. S. for all the boy scouts was sent out. When they were assembled it was discovered that the three boys who first appeared were the only ones in town. So the prize offer was reversed, with a booby for the lad with not a trace of freckle on his face. Relatives of the applicants were in ample attendance and made the proposition a paying one for the theatre, after all.

House to House Canvass Brings Good Results

Manager Stanley Koch, Columbia Theatre, Coffeyville, Kansas, is carrying on an aggressive house-to-house canvass with excellent results. Two pleasant, middle-aged women are used, who cover every home and get such information as this: Stars preferred, what picture they would like to see next, general criticism, number in family, how many are regular picture-goers and how often. Also, they ascertain why those who patronize the theatre like the Columbia, or if not, why not.

The information gathered is card-filed. Passes are given by the canvassers at their discretion. They carry a set of stills of the current attraction, explaining it as they go.

Manager Koch reports that his three-cent "house revenue" on these passes pays the expense of the campaign, the canvassers drawing $15 per week each. In addition to this is also the indirect benefit of the publicity gained in the average list of calls, numbering about fifty per day between the two canvassers.

To those who express a preference for a certain star or stars a letter is written when an attraction is booked with their favorite, or that has been requested. This is done, of course, by referring to the index.

There is a valuable result from this campaign in reviving friendly relations with patrons, and receipt of personal letters endorsing the move. The plan has proved profitable to the extent that it will be made a permanent policy.



Float which the Kinema theatre, Los Angeles, used as a part of its exploitation of "Nanook of the North"



This attractive lobby front on "Smilin' Through" is the work of the staff of the Rivoli theatre, Columbia, S. C.

Helpful Cooperation Puts Over "School Days" Tie-Up

Manager Harry Loper put over two exceptionally clever ideas in connection with the showing of "School Days" at the Lyric Theatre, Springfield, Ill. The *State Journal* was used to put on a contest whereby merchants were given tickets to the theatre. These tickets were given to the purchasers of articles advertised on a page of advertisements. The merchants were pleased to be able to give away the tickets and the youngsters were, of course, delighted to be able to see "School Days" free.

The *State Register* plan was entirely different. Outline drawings of various animals were run on a page of cooperative advertising. The trick was to color the animals. The first hundred youngsters bringing in nicely decorated replies were given free tickets to the Lyric. Both plans resulted in a great deal of interest. Two hundred tickets were distributed.

The fact that school was out for the summer did not stop Loper from going after things. All the publicity given the picture resulted in it doing a fine business, far more than if nothing had been done to exploit it.

Unique Campaign in Sioux City for "Smilin' Through"

In a satisfactory campaign, embracing several angles of exploitation "Smilin' Through" was put over to splendid business for the Hipp Theatre, Sioux City, Iowa.

Assisted by First National's exploitation man, the house manager had "Go Smilin' Through" posters, and wildly colored banners put on the fence before a plot of ground where excavation was in progress, doing the actual labor himself, with a purpose. Immediately the bill posters' union complained to the police department of an alleged violation of a city ordinance. During the following two days of stalling, the picture reaped the benefit of the posters. By the end of that time, the story was in all newspapers and before the signs were ordered taken down, more than three thousand people had attended the theatre.

Also, a truck, covered with banners, concealing a phonograph with the record "Smilin' Through," covered the city. The powerful instrument could be heard a distance of several blocks and accentuated the campaign for which telephone hangers and streamers were used, with gratifying results.

Klan Riders Stir Broadway for "One Clear Call"

Manager Joe Plunkett, of the Mark-Strand Theatre, New York, defied the tradition about the man who saw the "thing that couldn't be done and did it," by putting masked riders on the streets of New York, exploiting "One Clear Call."

There were six hooded knights on horseback who paraded Broadway and created diversion in the side streets of the greater part of downtown territory. Rumors that the masked riders might be objectionable were overcome when at dusk the horsemen started a sensation on the thoroughfare brilliantly lighted and proved that exploitation is just as effective for the big city house as it is for the small-town theatre.

McCurdy Embraces Opportunity to Utilize Local Event

J. L. McCurdy, manager of the Standard Theatre, Cleveland, O., is an opportunist. One night a few weeks ago he was reading a newspaper account of the attempt of William E. Arnold to beat the endurance record for piano playing in which the following paragraph appeared: "If I could only have the movies to watch and keep my mind off this job, I know I'd win," he (Arnold) said as his twenty-fifth hour of continuous playing began.

McCurdy immediately began scouring Cleveland for a projector—it was then nearly midnight—rounded up an operator and landed at the music store where the contest was being held, with a print of "Outside the Law," the only thing he could obtain at that time of night, two Century Comedies and the show he was playing that week at the Standard Theatre. He set up shop right in the immense show window of the Wurlitzer store and gave Arnold a show of his own. Several hundred interested spectators also enjoyed the performance which lasted from 1.00 A. M. to 8.00 A. M. A bulletin board, properly labeled, identified the stunt.

Costume Ballyhoo Draws Well for Baltimore Theatre

When "My Old Kentucky Home" was put on for a week's run at the New Theatre, Baltimore, Md., C. E. Whitehurst and William E. Stumpf, resident manager of the house, staged a lobby ballyhoo that drew crowds steadily and pulled a large proportion of them into the theatre. The ballyhoo was a quartet of negro musicians in a local orchestra.

The men appeared in costume and, seated on a platform at the side of the lobby, wrung music from a saxophone, a violin, a banjo and a guitar that caught the ear and slowed the steps of the most hardened.



Lobby display on "The Four Horsemen" at the Sanger theatre, Monroe, Ala. And above a bally-ho parade



Three views of the lobby of the Sanger theatre, Monroe, Ala., on "The Three Musketeers"

"Too Much Wife" Ballyhoo Interests Beaumont, Texas

Manager Tom R. Clemmons of the Tivoli theatre, Beaumont, Texas, used a novelty ballyhoo in connection with his engagement of "Too Much Wife."

He secured a couple to go out as a ballyhoo, the idea being to represent a hen-pecked husband and a "wears the pants" wife.

The woman secured was very large and the man correspondingly small.

The pair would walk about the city, particularly the business section, stopping in front of windows while the "wife" argued about pretty clothes. Then they would go into the store and make some small purchase. After a few visits the man would be loaded down with boxes and parcels, arrangements having been made with stores to put trifling articles in the largest boxes the place afforded.

The man carried a sign which read "Too Much Wife" and carried the playing dates.

First Last and Last First for "Smilin' Through" Parade

The first was last and the last was first when the Hagenback-Wallace Circus parade made its annual appearance on the streets of Plattsburg, N. Y. By a feat that was credited to the realm of legerdemain Manager Henry, who was running "Smilin' Through" at the Clinton Theatre, had his ballyhoo for the picture appear at the beginning and at the end of the parade.

The circus line-up was more than a mile long. The surrey driving the bridal couple for "Smilin' Through" went in advance of the parade until it had passed the main business center, then doubled back and wound up the procession again. Manager Henry was credited with having two ballyhoos in the line-up, but it was really only one that did double duty.

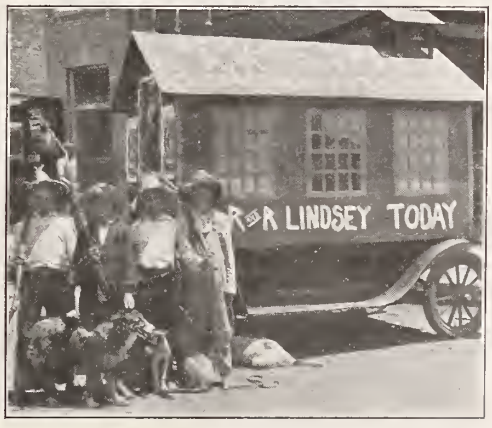


Ballyhoo and lobby display on "The Sheik's Wife" used at the Strand theatre, Atlanta, Ga., showing recently

Brass Band Used to Exploit "School Days"

Teaser ads, a billboard campaign, a newsboy prize contest, tie-ups with shoe-parlors, and a brass band on a truck parading the streets were the features used by Bill Harwell, manager of the Majestic, Texas, during the showing of "School Days."

The newsboys sold the picture on the streets by wearing novelty cards reading: "Buy a paper from me and help me win a 'School Days' prize at the Majestic Theatre." The four boys who sold the most papers were given ticket prizes. Cut-outs and heralds were used on the truck carrying the brass band which played the song, "School Days" and other appropriate music. In the shoe-shine parlors Manager Harwell arranged to have victrolas play the song.



This cut illustrates the exploitation on "School Days" put over by Manager Lindsey of the R and R theatre, Lubbock, Texas

Clancy Sells Hartford Times Baseball Hook-up

Manager James Clancy, Capitol Theatre, Hartford, Conn., sold the idea to the *Daily* Times to have all boys on local baseball teams of the public and parochial schools visit the Capitol Theatre on Saturday morning and view a pre-release showing of "The Bachelor Daddy." It was to be the *Times'* own party, the boys the guests of the paper, Mr. Clancy simply donating the theatre.

The boys paraded to the theatre, formed in platoons and the team making the neatest appearance was presented with a silver loving cup, alleged to come from Thomas Meighan himself. Approximately three thousand boys marched in the parade.

When the picture opened, account of the enormous free newspaper space, Mr. Clancy played to the biggest business experienced in many weeks, for which he gave a vote of thanks to Fred E. Walters, Paramount Exploiteer, of the New Haven Exchange.

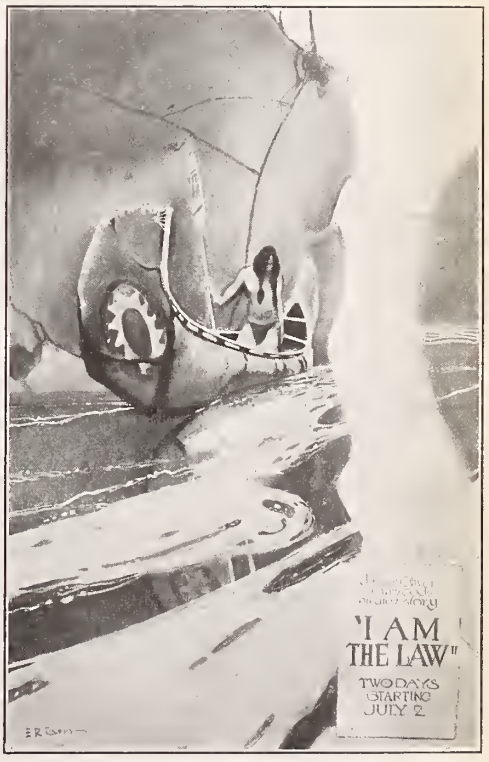
Washington's Capitol Theatre Works Thrift Idea for "My Boy"

The usual Jackie Coogan parade gave way to a novel idea for exploiting "My Boy" when this attraction showed at the Capitol Theatre, Washington, Pa. The manager inaugurated a thrift campaign with the cooperation of the First National Bank. Miniature Jackie Coogan dolls, small savings banks and placards formed the basis for the bank's window display. A campaign advocating that all boys of Jackie Coogan's age should start saving furnished the impetus for the advertising. It drew interest in the picture and won the good will of the bank, which started a lot of juvenile accounts during the week.

Affidavit for "Tol'able David" Wins Patronage for New Theatre

Sam Perlin, general manager of the New Strand Theatre, San Francisco, cashed in on the "personal affidavit" exploitation when he played "Tol'able David."

Before a notary public he swore to the statement that this attraction was one of the best pictures he had even seen. Then he went the usual run of similar stunts by having the affidavit reproduced in local newspapers.



Here is an odd poster used by the Tivoli theatre of Chattanooga for "I Am the Law"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

The Radio Theatre, Milwaukee, which, by the way, is believed to be the first house to use this name, is again open after being newly decorated and improved and one of the finest electric signs in the city of Milwaukee installed. Ray Pasik is manager of this house.

Maurice Hellman, of Reelcraft, left for New York this week and while there will make his headquarters at the Astor. Before he returns he expects to have secured the rights on four or five more feature pictures, which will complete his program of fifty-two pictures for release during the year. His plan is to offer theatres forty high-class features and twelve super-features during the 1922-1923 season, the latter to be released at the rate of one each month. He proposes to put advertising and service behind pictures released by his exchange this year and to aid the exhibitors, will have a first class publicity and exploitation man on his staff, who will be put at their service.

Howard Jameyson, who made an excellent reputation for himself while publicity manager for the Liberty and Doric Theatres, Kansas City, is now manager of the Butterfly Theatre, of Milwaukee, owned by John R. Froeller and Frank Newman. His attractive lobby displays and snappy advertising have already resulted in improved business for this house according to reports from the Wisconsin city. One of his innovations was the installation of a mammoth radio set in the lobby which has "pulled 'em in" by the hundreds.

Glen W. Reynolds, of the Princess Theatre, De Kalb, is contemplating the erection of a new theatre in connection with a hotel, with entrances to both theatre and hotel through the Innovation, a restaurant, which is already creating a sensation in that part of the country.

Cecil Maberry, of Goldwyn Pictures, will remain for another week or ten days in Minneapolis, where he has been on company business, before returning to Chicago for a limited stay at the local Goldwyn headquarters.

Max Krofta, a leading Milwaukee exhibitor, is optimistic as to Fall business and is backing his feeling in this regard with real money. He is redecorating and re-equipping his house in readiness for normal theatre attendance by the middle of September. A marked change in the sentiment of Milwaukee theatre men has been observed in the last sixty days and practically all look forward to quick revival. Among the houses being redecorated and refurnished in anticipation of this are the Regent, Rainbow, Comfort, Greenfield, Gem and others.

Benny Weisenbach, formerly connected with Superior and Universal as a film salesman, is now covering Chicago's north side for Reelcraft.

"For Big Stakes," the latest Tom Mix picture continuing to hold the screen at the Rose and probably will be held over for some time.

Directors of the Illinois Motion Picture Theatre Owners motored to DeKalb, Illinois, on Tuesday, where they held a business meeting and later enjoyed luncheon and entertainment at the famous Innovation, as the guests of Glen Reynolds, of the firm Reynolds & Condon.

Maurice Salkin, of the Owl Theatre, is convalescing following his recent operation and is doing well, which will be good news to his numerous friends in the industry. He expects to be back on the job shortly.

Robbers broke into the manager's office of the Harding Theatre, owned by Frank Balsis, this week, but got little as a reward for their hours work in wrecking the safe, as Manager Balsis had taken the day's receipts away with him when he closed the theatre for the night, leaving only eight dollars. The burglars also broke open the telephone box and extracted the nickels from it. Four youths have been arrested, and according to the police, confessed this and many other crimes.

The death of Joseph Monahan, who is said to have been one of the oldest doormen in the city, will be regretted by the hundreds of theatre patrons who were accustomed to his pleasant greeting, as well as by many exhibitors who were his friends. He was found dead in the auditorium of Ascher's Crown Theatre last week.

L. W. Alexander, who recently transferred from the position of associate manager for the Chicago exchange of Universal to the management of the same company's exchange at Kansas City, Missouri, is making a three weeks trip through his new territory with J. H. "Curly" Calvert, the retiring Kansas City manager. Calvert will soon assume his new duties as special representative for the Universal Company throughout the middle west.

Harry Weiss, whose retirement as active head of Superior Screen Service, was recently announced, is now connected with First National's Chicago office, having returned to this organization after an absence of approximately two years, during which he operated his own company. Mr. Weiss is one of the most popular men on film row, enjoys a very wide acquaintance, and is a sure source of strength to any organization with which he is connected.

In the Film Centers

(Continued from page 507)

John Friedl, exploitation man for Paramount pictures, will be in Omaha this week. As the exchange there does not have a publicity man, he will take charge of advertising, etc. for Paramount week.

Arthur Stolte who was one of the winners of the trip to California given to the First National Week winners is expected back next week. He has been gone three weeks. "Having a grand time and will have lots to tell," he writes.

Mr. Stolte is acting manager for the Des Moines Theatre.

Mr. D. B. Baker, manager Circle Theatre, Ottumwa, Iowa, and Mr. A. J. Strutz, manager Empress Theatre, Cedar Falls, Iowa, were visitors to the Des Moines Universal Exchange this week.

Henry Baummeister, who was formerly associated with the Des Moines Pathe Exchange as manager, is now acting as general representative in Iowa for Associated Exhibitors.

William C. O'Hara, who has been salesman for Associated Exhibitors, is now selling real estate. He quit and began again last Saturday.

The Des Moines Paramount exchange is figuring on how they can get in on that special train to Hollywood in November for the exchanges who get best results in Paramount week.

Cleveland

THIS was travelling week at the First National exchange. E. Mandelbaum, president of the exchange, went to New York. H. A. Bandy, district manager for the central territory, was enjoying the breezes that blew in Detroit.

"Hy" Fink, sales representative for Paramount, covering the territory near Cleveland, just escaped a serious accident when lightning struck a pole just in his path as he was driving to Minerva. Fink was less than one foot away from the pole when it was struck.

Lou Heinrich is the new cashier at the local Fox exchange. He succeeds Moe Grassgreen who has been promoted to the position of travelling auditor. Heinrich was formerly connected with the New York Fox office.

Jack Bruce and Abe Chapman, of the local Fox exchange, have swapped jobs. Bruce was booker and Chapman was salesman. Now its 'tother way around.

Bob Wyckoff, travelling auditor for Fox advertising department traveled into Cleveland this week.

M. Goldman, manager of Robertson-Cole exchange spends Saturday and Sunday in Cleveland. Other times he's on the job, visiting exhibitors in the territory and getting the signatures on the dotted line.

Suit was brought in Federal court against the Geogophile Theatre Company and $250,000 damages asked by Leo Feist, Inc., New York publishers, claiming that the Georgophile Theatre Company used the song "Wanf-Wand Blues" at the Grand Theatre, Elyria, in violation of copyright.

Stillman Theatre closed this Saturday for the rest of the summer. The house will undergo a complete rejuvenation and will present a brand new appearance when it opens again in the fall.

Canada

MESSRS. SOURKES AND of Montreal have acquired the Sun theatre, Notre Dame street West, Montreal, from Mr. Z. Goldberg, who has moved to Ste. Agathe. Sourkes and Smith have long been identified with the exchange business but have entered the theatre field.

Eugene Lapierre of the Princess theatre, Montreal, has suffered the loss of his wife, who died recently in her thirty-third year after an illness of three months.

J. P. Kiely, operating a chain of moving picture theatres in Newfoundland, has been a visitor in Montreal, Quebec, for several weeks. Mr. Kiely, whose headquarters are at St. Johns, Newfoundland, has been looking over a wide variety of releases for bookings for the coming season.

Regal Films, Ltd., Toronto, allied with the Famous Players Canadian Corp., Ltd., and other enterprises, formally announces that it has secured the Canadian distributing rights for Warner Bros. releases.

Walter Greene Analyzes Public's Needs

American Releasing's President Gives Reasons for Picture Slump and Predicts New Prosperity

By Walter E. Green

I BELIEVE the motion picture industry is going to again capture and hold public favor and patronage when the industry deliberately and constantly produces motion pictures that are deserving of a steady public patronage.

Mr. Quirk, the editor and publisher of Photoplay Magazine, has just completed, through his magazine, an exhaustive and nation-wide inquiry into the slump in picture patronage and its causes. He has a magazine selling at a retail price of 25 cents per copy upward of 500,000 copies each month. It is reasonably fair to credit those copies with an average of four readers per copy, or 2,000,000 persons a month and by no means always the same purchasing audience for twelve months in the year. His readers are fans and patrons of pictures; the "regulars" among picture patrons.

These regulars confess to a marked lessening of interest—not in motion pictures, but in the present average grade of motion pictures. They unite in saying that prices of admission are high—too high—and that the quality of pictures is too low.



Walter E. Greene

Pictures have not been as good as they were eighteen months to two years ago. I do not mean in technical standard or quality but in story quality. There is today too much straining after the unusual; too much reaching out for title alone; too much forced effort to jam into pictures "names" regardless of the fitness of the names for the roles they are called upon to fill. There is little new blood being introduced to the screen—almost no new blood in the past year. There has not been an outstandingly big star created in the past twenty four months. There are some new personalities, of course, but no producer in the last two years has taken someone who began to be favored by the public and developed that personality into popularity through perfection of story material and perfection of story environment.

Efforts have been made during this period to make stars out of unfit or unworthy material, and such efforts have failed, as usual. Stories are carelessly made or distorted into screen productions. You can run up from a hundred feet below the street level a Metropolitan Life building to forty stories and not be out of line at the top floor half an inch, but this is done by the most minute, mathematical blue-print. But you cannot run a story for the screen up from a loosely written or half-in-the-mind synopsis to a perfect, finished motion picture to save your life—not once in a thousand times. The screen has ample brains in its authorship division but is under-supplied with the proper makers of screen blueprints—the continuity writers. Great motion pictures are and always will be a matter of perfectly constructed continuities plus directorial intelligence. Stories must be written down—built like a blue print—in a mental laboratory. When the industry starts from there it will finish at a level far above the present level of story standards in motion pictures.

With this demanded improvement of continuities based upon and built from good stories must come new types of stories; not a whipping over and over of the parent stories and the "type" stories that so widely prevail now. The producer mind in America has got to change—and change drastically. The collective mind of American audience has undergone a great change. It has also wearied of the screen fare that producers are providing. Distributors know this better than producers, many of whom are working three thousand miles away in California. A distributor senses and touches his exhibitor market from thousands of points of contact. When the exhibitor senses from his patrons that they have tired of certain types of stories—and he knows this definitely when audiences stay away from his theatre—he is quick to convey this knowledge to the distributor. In most cases he does not write or even tell the distributor; he merely stops buying a certain type of story. But there are enough friendly points of exhibitor contact that furnish verbal forewarning of a change in taste and liking on the part of the public.

When a producer either ignores or declines to receive such information from the distributor, I do not think that the producer is doing the best he can for himself and for his industry. He is injuring himself first and his industry as a whole. Too many producers today are trying to be distributors and their minds are not centered on the task and the job of meeting public favor with their pictures. It is not my belief that you can be both a producer and distributor to the best advantage of either side. It has been done and may be done again by an unusually large organization of resources beyond the grasp of many directors in existence or that coudl be formed. Certainly such ambitions are beyond the reach or attainment of independent producers making a few pictures a year. Producers have got to stick to their knitting, and so have distributors. There must be more intensive work by both and the producer who today will listen and give heed to the intelligent distributor is going to make more successful pictures, in the financial sense, than he is making now without intelligent understanding of public and market demand.

The public is hungry for a better standard of dramatic production than it is receiving; not for more extravagantly produced pictures, but for more valid, human, believable picture plots re-enforced by better direction. The present state of the public mind is reflected in the newspaper of the various large cities, and New York, which we often say is not representative of the country's tastes, is thoroughly in accord at this time with national tastes.

As my one and only reference to our American Releasing Corporation as we enter the new season, I may say that all of the pictures we announce for fall release for the first quarter of the new year represent the benefits of the closest advice to their producers as to the kind of pictures they should make to revive public favor and patronage.

It is my firm conviction that during the present period of economic disturbance, with many things happening to make recuperation slow and uncertain, producers must keep their costs of production down to the point where their pictures can be sold fairly and reasonably to the exhibitors of the country. Good pictures should and must bring good rentals from exhibitors but there is a sharp line between good rentals and exorbitant rentals that have to be charged because a producer has been unwise in his production expenditures. For the producer who produces sanely and thereby enables his distributor to sell sanely there is an assured and rapid market—a wide open one.

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Scenes from some of American Releasing Corporation 1922-23 Productions

American Releasing's 1922-23 Productions

New Company Captures Beban's "Signs of the Rose" and Thirteen Other Big Pictures

By F. B. Warren

Vice President American Releasing Company

TAKING stock fairly and carefully of all the pictures thus far announced by all distributors for release in the new season beginning in September, I believe that American Releasing in George Beban's "The Sign of the Rose" has captured for distribution the biggest picture in the entire market to offer to the country's exhibitors. Obtaining the distribution of this picture means, I believe, that "The Sign of the Rose" gives us this year the production that in a market sense means what "The Miracle Man" meant three years ago and "Humoresque" two years ago.

We will start pre-releasing it September 3rd only in conjunction with Mr. Beban and a company of eight players and we will book this combined spoken act and picture for thirty weeks in the principal cities and theatres of the country through our own theatrical booking department now in charge of Edward Silton, Western Manager of the Edward Small organization, with his headquarters at 744 South Wabash Avenue, Chicago. This picture and the spoken act is not being offered to legitimate theatres which compete with the picture houses.. The picture theatre has the first call on it in every community. Mr. Beban carries a baggage car load of scenery and stage equipment and brings to picture houses an overwhelmingly great production and act that has done the largest business ever recorded in picture theatre annals. For the time being, we are not taking bookings of the picture alone, but only contracting for the combination presentation of picture with the spoken act, with the players enacting the most pathetic of all stage acts, the flower shop scene in the fifth reel of the picture.

"The Sign of the Rose" is a superlative attraction. Our national release date for it is October 8th.

Since last January, prior to the release of the first picture to go through our distribution, American Releasing has been building and effecting its arrangements for its releases for the fall season, beginning in September. Conscious of the public and exhibitor outcry about the decline in the quality of the stories produced into motion pictures we have made certain that our producers obtained the right material to meet the public favor. Since quality of story was the first essential the matter of direction was held in abeyance. Having the stories that will measure up to public demand, we then set out to see that the right stories went to the right directors. This welding together of factors was slow but definite. It has resulted in the ability on our part to announce the strongest product I have ever seen any new company have in my eight years of constant activity in this industry.

It is American Releasing Corporation's pleasure to announce the following releases for the first quarter of 1922-1923 season.

Release Week	Title of Picture	Producer or Director
September 3	THE SIGN OF THE ROSE	George Beban-Harry Garson
" 10	QUEEN OF THE MOULIN ROUGE	Pyramid-Ray Smallwood
" 17	TIMOTHY'S QUEST	Dirigo-Sidney Olcott
" 24	FOOLS OF FORTUNE	A. B. Davis-Louis W. Chaudet
October 1	THE WOMAN HE LOVED	J. L. Frothingham-Edw. Sloman
" 8	WHEN THE DESERT CALLS	Pyramid-Ray Smallwood
" 15	THE PILLAGERS	A. B. Davis-Louis W. Chaudet
" 22	THE HOUSE OF SOLOMON	Wm. H. Strauss-Carl Krusada
" 29	FLAPPER LOVE	Pyramid-Geo. Terwilliger
November 5	THE OTHER SIDE	Hugh Dierker
" 12	THE DEERSLAYER	Sacramento Pictures Corp.
" 19	MILES BREWSTER AND THE SUPER SEX	Frank R. Adams Prod.
" 26	AT THE CROSSROADS	Seena Owen Production
December 3	THE GREAT CITY	Whitman Bennett Production

Each of these productions is separately described in a full page advertising announcement in this publication as to author, director, cast of players and producing organization. No distributing company, old or new, has a more powerful line-up or one more in keeping with public demand for big, well-made stories. No one has a cleaner, wholesomer line-up or one more entitled to public support. The purchase or rental of these productions by theatres will be based upon the proved qualities within the pictures themselves rather than what we might say about them.

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Scenes from "The Sign of the Rose."

Exploitation Hints for "Sign of the Rose"

Suggestions for Putting the Picture Over by Laurence Reid

"THE Sign of the Rose" being an appealing story of human interest, the exploitation on it should be dignified yet carrying enough selling ideas to attract patrons. Since the story concerns flowers, particularly roses, it would be a good plan to dress your lobby with them. Any kind of flowers would do, although roses should predominate in the scheme. Also another scheme which will interest the feminine clientele is to give a special matinees, giving away a rose to each lady who brings a child.

George Beban is a well known figure of stage and screen. Don't neglected to send out copy concerning his personality—his adaptability for playing the Italian character. Use your telephone. This can be arranged at little expense. Call up your patrons advising them to attend the showing of "The Sign of the Rose." A teaser campaign with throwaways asking your patrons to call up your number and acquaint themselves with the fact that you are giving away roses for the special matinees will stimulate patronage.

For a street ballyhoo you can dress one of your employees after the manner of Beban in the picture. He can use an Italian dialect and be stationed at a prominent corner selling flowers. You can tie up with your florists, their windows being devoted to stills of the star and placarding the fact that the picture is at your theatre at a specified date. Another good teaser idea would be to distribute handbills or throwaways with the words printed across asking "Has anyone seen the kidnapped child?" Learn the details by calling up (insert your phone number).

A prologue can feature an Italian character singer or a tabloid sketch following the theme of the story. Don't neglect the atmosphere. It won't cost much money to erect a set resembling the interior of an Italian's shabby home. Have the character dressing a Christmas tree, with a little girl looking on. The lights fade and the picture starts. Atmosphere is everything in getting your crowd in an appreciative mood. Play up the picture far enough in advance with teaser lines, adding to your copy as the day of the showing approaches. Use catch lines with a punch, telling them of the great heart picture of faith and love.

How about employing a real Italian organ grinder to provide a street ballyhoo? Then you have the charity angle. Ask your juveniles to bring their old shoes, clothing, etc., to be given away to the poor.

Be sure to have your orchestra play Italian love songs or excerpts from Italian operas. Start it off with an overture taken from one of Verdi's operas or one by Puccini. A sextette can feature the "Sextette from Lucia," or a quartette the "Quartette from Rigoletto." The picture suggests many angles. You can't make any mistakes. Since Xmas toys are featured in the story, you might vary the giving away of roses by contributing a small doll to each little girl patron. This doll need not cost much money.

In conclusion we would advise using every angle possible. You have your telephone, your mail service, your tie-up with florist shops, your street ballyhoos, your teaser campaign, consisting of the Throwaway idea. Remember a good THROWAWAY is never thrown away, but stuffed into the pocket. You have Italian scores for your musical arrangement, and roses and other flowers may be used for a stage and lobby decoration. You can even erect a flower booth in your lobby with a pretty girl selling flowers, the money to be devoted to charity, or one of your ushers or some employee can be garbed identically like George Beban in place of the girl. The chances are a pretty girl with plenty of dash and personality will attract a bigger crowd and sell the flowers quickly.

Sales Policy of American Releasing

By John L. Hunter

Sales Manager, American Releasing Corp.

American Releasing Corporation's sales policy has been the flexible one of single picture selling or spot booking, meeting the conditon of selling the exhibitor whatever picture he wanted singly without locking it in with other pictures and wherever desired by the theatre customer, selling a block of pictures under a single contract, each picture being sold on its national quota or price schedule in keeping with its individual merits.

We have not taken much stock in or capitalized the use of the word "independent," which has been used to build up many abuses. If "independent" means what it should mean: that American Releasing Corporation is not owned, controlled, allied with or dictated to by any other company, then we are independent in the best sense of the word. We are a source of supply not only to the field in general but to many of the theatres owned by rival distributors and producers.

From the day of our first release, American-distributed productions on the basis of merit entered into the theatres of what a jealous industry assumes to pronounce "opposition." We have found outlet in the big Paramount houses of San Francisco and the Lynch theatres in the entire group of Southern states; through the Goldwyn-Ascher houses in Chicago as well as Lubliner and Trinz, their direct opposition; in the Loew metropolitan circuit in New York and elsewhere; in practically all of the first run theatres of the powerful men who constitute the First National main franchise holders from Boston to Seattle and with the hundreds of leavening competitive factors who are not connected with any of these groups.

To do this we have not found it necessary to "take sides" with anyone; have not been disturbed in the pursuance of a policy of complete independence and freedom from film politics. Needless to say, this policy, under instruction and by desire of the owners of this company will be continued without change and the need of this company and its output of productions will be even greater in the coming year when various organizations have reduced their output to such a point that the support of such product as American Releasing is announcing will be welcomed and sought after.



Personality Plus as an Exploitation Asset

Story Value Primary Consideration in Fall Release Schedule

By L. H. Grandjean
Editorial Director,
American Releasing Corporation

STORY value has been the primary consideration in selecting the productions announced for Fall release by the American Releasing Corporation in this issue of MOTION PICTURE NEWS. With this ranking element assured, production was, if we may borrow the slogan of an automobile manufacturer, "Built up to a standard, not down to a price." Each was a carefully planned box-office proposition before a camera crank was turned. Each is packed with definite personality values; for, from a publicity standpoint, personality values outrank any other angle of exploitation.

Let us pause to catalogue production into four primary classifications, namely: Star, Director, Story, Spectacle. The term star shall here designate those featured players commonly called stars. Star is named first because most important from an exploitation standpoint for the reason that star is a creature of the screen, hence of public favor. The destinies of all screen players lie directly with the movie patron. Popularity cannot be forced for players on whom the public have turned thumbs down.

What is Star then but screen personality—that intangible something which reaches out from the shadow-shape upon the silversheet to win the affections of movie patrons? Because those patrons may know naught of literature or authors' names, but do know screen personalities, personality should by all means by exploited. It was the writer's practice as an exhibitor publicity man to reinforce the billing of a production with names appearing in the cast but not in the billing whenever such names had a definite following.

Just which such names to use may vary with locality. Popularity is a fickle mistress and the player who is sure-fire in one locality may not get a rise in another. On-the-job showmen are quick to gauge the public reaction to the players and may apply this recommendation as it fits the individual case.

Maintaining close personal contact with patrons, and encouraging employes to make courteous inquiries will, particularly where some new player is being presented, give the exhibitor a line which will suggest the application of publicity forces toward the development of a new exploitation asset if the reaction is favorable; for every new personality developed is just that much reinforcement to future exploitation.

Where the picture is catalogued as a Director picture—production of a noted director—the player personnel may not be lacking in personality exploitation value, but Director will be found the chief factor in exploitation. Here again you have screen personality; a bit different from player personality which is reflected in facsimile of form and feature—a more subtle personality which finds its reflection in qualities which, while not as obvious are being more generally recognized. Hence director personality should be exploited and a closer acquaintance of the public with directors fostered in exhibitor publicity.

There is personality in Story. Author personality. This has a very definite value among the more intellectual devotees of the screen, hence is worthy of exploiting. If one were exploiting "The Deerslayer," for example, would not James Fenimore Cooper be the first connection to link in the public mind? But supposing the author were less well known. Let us take for example W. C. Tuttle, who wrote "Assisting Ananias." This story was filmed under the title "Fool of Fortune." He has written a piece that will puzzle the scientist chaps with the seismographs, for a bunch of earthquakes that never were will disturb this planet, one for every showing of "Fools of Fortune." It is the most uproariously funny straight comedy ever made. The fact that W. C. Tuttle wrote it, titles and all, may mean nothing today. After its release W. C. Tuttle will mean something very definite to the patron of theatres which exploit personality; for the wise exhibitor, always eager to consolidate his publicity resources, will make it known to his patrons that W. C. Tuttle wrote this story and will establish this connection in future exploitation of Tuttle stories.

Space forbids extension of this dissertation on exploiting personality. In the face above, in the names of authors and directors and players in the announcement of American Releasing Corporation is copy galore for the man who cashes in by exploitating personality.



American Releasing's Remarkable History

Organization is Firmly Established and Rapidly Gaining in Power and Prestige

WHEN American Releasing Corporation was organized in mid-December of 1921 the motion picture industry, as a whole, was at lower ebb than it had been in the past ten years of its existence. The period during the war when embargoes were operative against shipments for export, the period when conservation chiefs denied the industry coal and electric power, the period when prices of rentals had dropped so low that there seemed to be no lower levels—those were trying times; but not so menacing as the summer and fall of 1921.

It was at this time that American Releasing was incorporated and came into being. It was formed deliberately at such a time, with the barometer showing storms ahead, behind and on all sides, on the faith and assumption by its founders that nothing could permanently depress the American people or the American nation and that a rising market was in sight. To the professional "glooms" of the industry the chance of anyone coming in last December and putting over not merely a new national, but a world-wide picture distributing company, was about equal to the chance of the "O" or "OO" coming up in roulette the first time a player had put his money on them for a killing.

American Releasing began assembling its sales machine and leasing quarters in exchange cities across the country in early January. It assembled men who had long worked closely with Walter E. Greene, its President, or F. B. Warren, its Vice President. It assembled its initial production releases and announced them in New Year's week—announced more product by title and date of release in its opening announcement than any new company had ever done before at its very outset in the history of the industry. It announced not four or five releases to be supplemental later, but twenty pictures for release in twenty consecutive weeks from its starting date with Messmore Kendall's "Cardigan" on the week of February 19th. It is interesting to note that from that first release week in February, up to and including August 27th, American Releasing Corporation will have issued twenty-seven productions to the exhibitors of the country, or one for each week since the start of the company.

In its new season beginning Sunday, September 3rd, it anncunces for release between sixty and seventy productions of powerful calibre with a likelihood and intention of equalling or exceeding that number of releases of standard made-in-the-United-States-of-America-pictures in the twelve months from September 3rd. The assembling of such an output, concurrently with the perfection of a world-wide organization, is what may be called "a large order" that has called for unrelenting work on the part of the officers of the company.

American Releasing Corporation is today operating 22 branch exchanges in the United States, with six more to be in operation by September 15th; its ally in Canada, the Canadian Releasing Corporation, is now operating three offices and about to open two more in the Canadian West, which will give American parent company and Canadian ally a total of thirty-three offices on the North American continent, or as many exchanges as any distributing company in the motion picture industry.

Instead of waiting or being forced to wait the customary year that most new organizations wait before invading England, American Releasing Corporation productions will be presented in theatres throughout the United Kingdom beginning in October, 1922, and public showing of its pictures will be made in the theatres of Australia, New Zealand and Tasmania in the present fall season, screenings of the pictures will have been held in all the Australian cities in July and August. Public showings of its pictures are now beginning in Honolulu and the Hawaiian Islands and the feat of girdling the globe with its output has been achieved since February through American Releasing's own organization.

All in all, the answer to this accomplishment has been hard work on the part of the company and its owners. American Releasing Corporation is not a public stock flotation, but a closely held company with all of its stock in three hands. Being compact, it has not been unwieldy or forced to await confirmation of boards of directors or stockholders. When work was to be done or decisions made, they were made instantly and that was all there was to it. And the answer is a successful company of few owners working harmoniously and perfectly together—men who have done what the industry's gamblers and bettors were laying curb odds could not be done. The company is established and its position is secure. Its internal book condition is sound and good. Not being a public flotation or widely held, its business affairs are its own private concern, but it may be stated with authority that the book condition of the company today is leagues ahead of what is known to have been the condition of many companies in their third or fourth year of operation.



Its bills payable are trivial, its balances healthy, its alliances sound, its business showing weekly growth, its contracts for production enormous and its ability to hold its place in the market proved. Its plans for expansion are ambitious yet conservative and are being carried forward slowly out of earnings rather than on borrowings or additional financing and this will continue to be the policy of the company. There is no intention on the part of the owners of American Releasing to undertake operations beyond its abilities or that would call for financing that would cause a realignment in its stock holdings or alter the present distribution of its stock.

On the basis of its product and a sound, wholesome sales policy the company has found openings all the way across the country, the Dominion of Canada and in foreign lands for its pictures and the best theatres are its customers. On a guarded and safe scale the company is undertaking a sane and effective newspaper advertising campaign with thrice-a-week copy to advertise its pictures in the 100 largest cities of the country directly to the public in those cities independently of the local theatres that play the pictures advertised. This advertising is directly to the public and its effect is bound to make itself felt and still further aid in the expansion of the company and the enlargement of its sales market.

American Releasing's product to date and for the new season beginning in September has been selected with an eye to the changing public taste and in harmony with those elements seeking to improve the quality of pictures and widen the scope of appeal to be inclusive of new types of theatre-goers. Each of its fall releases has been hand-picked with American Releasing approving the story before it was bought; the continuity written form the story; the star and players engaged for each picture and the director engaged to make the picture. In other words, its product has not been gathered haphazard, but represents dramatic material made directly for the mercantile distribution through which it is distributed to the public through the theatres.

As living up to its name it is significant that out of forty productions announced by title only one picture not made on American soil by American directors and producers has been taken in for distribution by the company. This does not mean that its doors are shut to continental product but merely that a picture made abroad must be overwhelmingly big before it finds distribution outlet through American Releasing Corporation.

American Releasing Gets Hampton Del Ruth

FOUR costly Hampton Del Ruth productions will be released during the Fall season of 1922-23 by American Releasing Corporation under a contract just signed in California.

The first of these productions will be an all-star picture from a story written and directed by Mr. Del Ruth and the title of this will be "The Marriage Chance."

One of the biggest novels and popular hits among the best sellers of the present season is being purchased for the second production.

Production starts at the Long Beach Balboa Studio on July 31st.

American Releasing's Productions

(Continued from page 524)

I take a natural pride in each of these productions because they represent our company's intelligence and soundness in the selection of the kind of material that the public wants. We have provided and counselled producers to make stories that afford legitimate, strong drama; pathos, romance, adventure, fun and humor; vigorous action. All of these are strong pictures—and clean. To gain strength, none of our producers have had to resort to dirt, vulgarity, commonness or cheapness. We are not afraid of censors, nor are we catering to censors. We disapprove of the principle of censorship heartily, but have recognized a necessity for censors against cheap, vulgar influences that would degrade the screen for profit. We have not belonged to that group and we won't.

This is a great industry with an unlimited audience for the company that will produce to enlist the support of that unlimited audience. Our producers are 100% with us in seeking to deliver what the public wants. We are not guessing or gambling on the market. We know the market demand and we have met it.

Greene Analyzes Public's Needs

(Continued from page 523)

Good pictures should and must bring good rentals from exhibitors, but there is a sharp line between good rentals and exorbitant rentals that have to be charged because a producer has been unwise in his production expenditures. For the producer who produces sanely and thereby enables his distributor to sell sanely there is an assured and rapid market—a wide open one.

Live News From Producers

Conducted by EDMOND F. SUPPLE

Barry Starts Second Warner Picture

FOLLOWING the completion of the first Wesley Barry feature, "Rags to Riches," at the Warner Brothers coast studios, Harry Rapf started production of the second Barry picture, "Little Heroes of the Street," according to reports received at the Warner offices. The picture is being directed by William Beaudine.

The story of "Rags to Riches" is said to reveal the freckled youngster in one of his inimitable characterizations. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker, Eulalie Jensen, Jane Keckley, Sam Kaufman, Dick Sutherland and Jimmy Quinn. Wallace Worsley directed, assisted by James Chapin.

Doris May's Latest Is "Up and at 'Em"

"Up and at 'Em" has been selected as the release title of Doris May's new production for release through the Film Booking Offices. This will follow "The Understudy," the present release of the Doris May series.

"Up and at 'Em" keeps the pretty R-C star in light comedy drama such as has made her so popular in the past. The story is from the pen of William A. Seiter and Lewis Milestone. Mr. Seiter has directed Miss May in all her past R-C Pictures and is also responsible for "Up and at 'Em." The scenario is by Eve Unsell.

Miss May's leading man in this production is Hallam Cooley and her supporting cast includes J. Herbert Frank, Otis Harlan and Clarissa Selwynne.

Mary Miles Minter In Wyoming Wilds

Mary Miles Minter and Tom Moore, with their supporting company, engaged in the filming of "The Cowboy and the Lady" for Paramount, have gone on location for several weeks to the famous Jackson Hole country in the wilds of Wyoming, celebrated in both the history and fiction of the Great West. All the exterior work will be done there.

Julian Josephson adapted this stage play, which was one of the late Clyde Fitch's greatest successes.

Lichtman Picture Is Ready

"Rich Men's Wives" Booked for Early Showings in Leading Coast Houses

"RICH MEN'S WIVES," a Preferred Pictures production and the initial release of the new Al Lichtman Corporation, has been completed and already is booked for early showing in the California theatre of Los Angeles and the Grenada of San Francisco.

Fred Miller, of the California, booked the picture after he had looked at some of the action before the production was completed, and Eugene Roth, owner of the Grenada and other theatres on the Coast, listed it following a private showing a few nights ago at the California.

The picture, produced by Louis J. Gasnier, is declared to be one of the real big dramatic subjects prepared for the Fall season. B. P. Schulberg, president of Preferred Pictures, Inc., sent telegrams to Al Lichtman, president of the Al Lichtman Corporation, and J. G. Bachmann, treasurer of both organizations, following the California showing, in which he declared that the picture had created a sensation. Producers, exhibitors and others present at the showing, he said, compared it with the biggest successes of recent years and held it the equal of the best.

House Peters and Claire Windsor, with baby Richard Headrick, are featured in the cast, which comes as near being all-star as any for which the claim has been made. In addition to those three, the principals include Gaston Glass, Rosemary Theby, Myrtle Stedman, Mildred June, Charles Glary, Carol Halloway, William Austin and Martha Mattox.

"Rich Men's Wives" was made from a story of the same title, the joint work of Frank Dazey and Agnes Christine Johnston.

At the offices of the Al Lichtman Corporation it was said the first print of the picture would reach New York early next week. Arrangements are already being made for special showing of the production and a complete line of publicity and advertising, as well as accessories, are "in the works" for it.

Announcement of the release date in the exchanges of the Al Lichtman Corporation will be made later.

Paramount Week Approved

Exhibitors of All Classes Display Interest in Recently Listed Pictures

PARAMOUNT reports that in the bookings for Paramount Week, September 3-9, there is a tremendous demand from exhibitors of all classes for the pictures recently listed by the company as its first forty-one releases for the new season starting August 6. This demand, according to S. R. Kent, general manager of distribution, is of double significance, in that it not only reflects a strong exhibitor interest in the new product but manifests a full appreciation of the value of Paramount Week as a prestige builder at the outset of the Autumn months.

"The interest which our recent announcement of our 'First Forty-One' has aroused throughout the country is truly astonishing," said Mr. Kent. "In years gone by our annual announcement of our production and releasing plans have brought forth letters of approval from great numbers of exhibitors. But this year the messages have come from all quarters in such volume as to be a perfect deluge by comparison with any previous year.

"The reason is, of course, that our announcement of our 'First Forty-One' presents something entirely definite and concrete. We told exhibitors just what we had for them, down to the last detail—titles, the characters of the pictures, the authors, directors, stars, scenario writers, casts, exploitation ideas, actual release dates, everything there was to be told. It was a full and frank statement on each one of the productions on the six months' list, a definite promise which they all know, from their past experiences, will be made good. The response has been most gratifying and strengthens our satisfaction in again being the leader in a big policy of the most constructive value."

One of the letters recently received by Adolph Zukor was from Sid Grauman, of Los Angeles, who asked the privilege of again adding his voice to the "great chorus of commendation from exhibitors of motion pictures who are struggling with the problem of 'what the public wants.'"

New Hallroom Comedies Sales Are Made

SALES on the new series of 1922-23 Hallroom Boys Comedies started off this week with the disposing of the new twenty-six laugh-makers, based on the adventures of Percy and Ferdie Hallroom, to two of the biggest territorial buyers in the field.

The first of these sales was to Ben Amsterdam, head of Masterpiece Film Attractions of Philadelphia, and the second to Sam Grand, head of the Federated Film Exchange of New England.

As was announced some time ago, even before the completion of the last series of these comedies, the new series now in course of production was scheduled to go through the Coast Film Sales Company, headed by D. J. Chatkin.

After further considering the field, however, another deal has been made whereby the Hallroom Boys Comedies becomes once more available for the States Right market.

This was done only last week, according to Jack Cohn of the producing organization, and as soon as word was made public that the comedies would go through C. B. C. direct to territorial buyers, Ben Amsterdam and Sam Grand made special trips to New York for the purpose of securing the new series.

Canadian Representative Named by F.B.O.

Aiming to keep the Film Booking Offices of America in closer touch with the exhibitors of Canada, J. M. Mullin, has been appointed special representative of the F. B. O. of A. with headquarters in Toronto. This announcement is made this week by Harry Berman, who took office on July 1st as general manager of distribution of F. B. O.

Mullin will make his office with the Regal Film Company in Toronto the distributors of F. B. O. pictures in Canada. He will spend his time furthering the sale, exploitation and publicizing of F. B. O. pictures and stars in the Dominion.

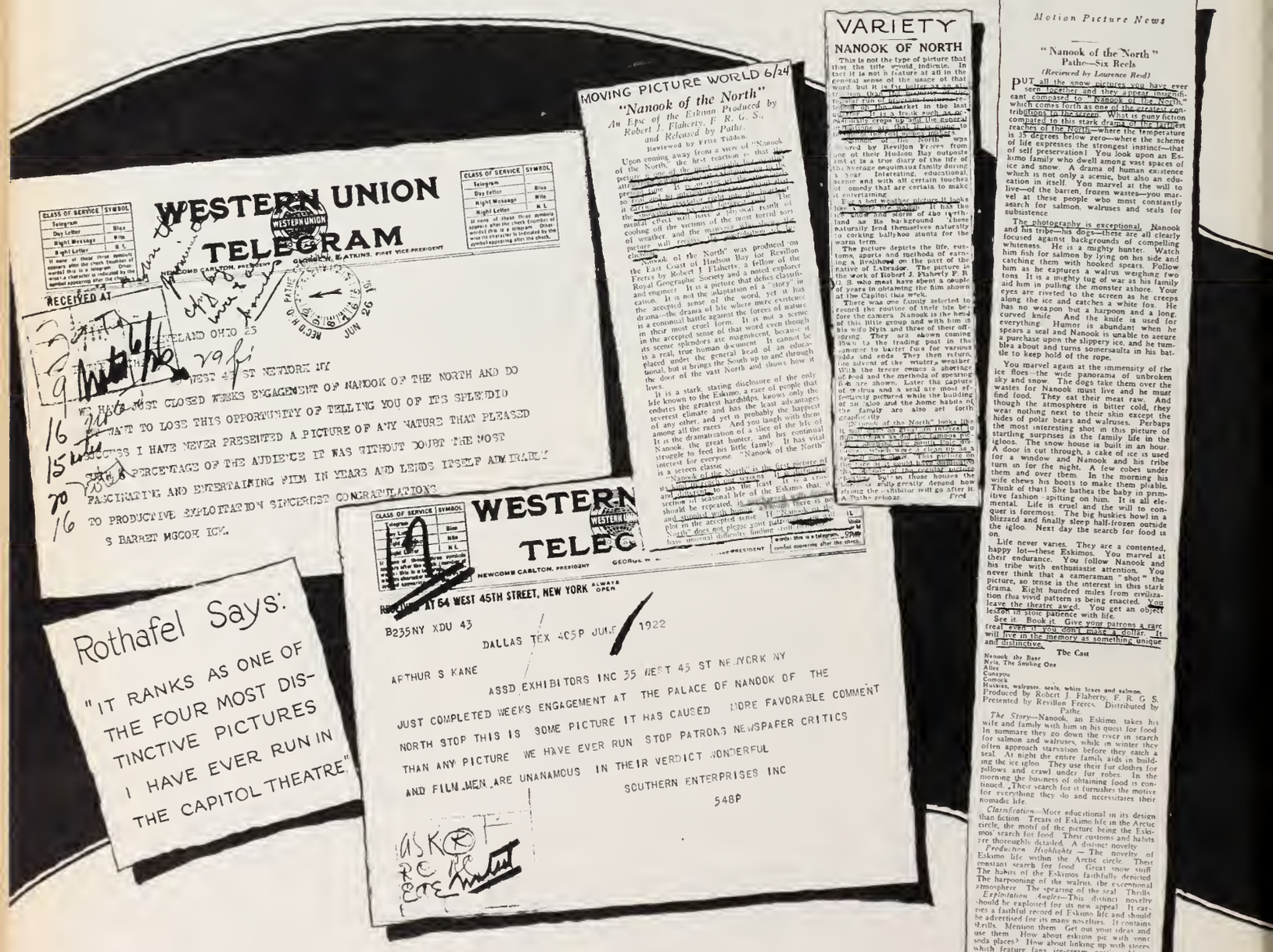
John Gilbert to Star in "St. Elmo"

John Gilbert is to be starred in "St Elmo" for William Fox. Bessie Love will be his leading woman. Nigel De Brullier, who made a big hit in "Monte Cristo" will be the heavy. Barbara La Marr, will play a character role.

The Biggest Sensation of

NANOOK of

Read What the Big Showmen Say:—



A Revillon Frères Production
Produced by Robert J. Flaherty, F.R.G.S.

This and Many Seasons

the NORTH

Read What the Trade Papers Say;—

EXHIBITORS TRADE REVIEW, June 24, 1922

Nanook of the North

A Pathe Picture. Produced by Robert J. Flaherty. F. R. G. S. Footage, 5,757 Feet.

THE CAST

By Themselves—Nanook the Bear, Nyla the Smiling One, Allee, Cunayou and Cooneh. Huskies, walruses, seals, white foxes and salmon.

In the ordinary acceptance *Nanook* is not a photoplay, but it has high claims to rank as a photodrama, for surely it is a series of actions that, considered collectively, possesses dramatic unity. *Nanook* is not fiction. It is life in its most primitive environment; life that is sustained by flesh alone, minus vegetables; life as it is found on the eastern shores of Hudson Bay and a couple of hundred miles south of Hudson Strait.

Mr. Flaherty has taken for the centers of interest in his remarkable tale the members of a family, the head of which is Nanook, a mighty hunter, a man not without honor in his own country. And it is safe to say long before this epic of the North has completed its appointed rounds he will be not without honor in any country, in any country at least where there is a projection machine and where there is respect for men and women who victoriously combat nature in its most savage forms.

Five thousand persons in the Capitol Monday night sat in deep silence through the unfolding of the story of Nanook, except on three occasions when they were moved to mirth or to applause. Let us do just one instance of the latter manifestation. Nanook and his family, with their dogs and belongings, find it necessary while on a trek to erect a shelter.



The head of the family with his knife of walrus ivory carves out blocks of snow about two feet by four, and perhaps a half foot thick, and constructs an igloo—in shape resembling the half of an egg—with a perfectly curved top. Nyla, the Smiling One, his wife, with the unclothed infant snuggled Indian fashion in the "parka" at her shoulders, follows the artisan as he builds and with snow closes the chinks.

The final block in place, Nanook cuts his way out, creating a door. Then, with his harpoon, he chops a piece of crystal like ice perhaps eighteen inches square and three inches thick. In the side of the igloo he removes a section of snow of equivalent size, inserts the ice, and gazing into the sky to get a slant at the angle of the sun places the bit of removed snow so that it may serve as a reflector for the window he has put in his house.

The structure has been built within an hour. Twice in succession the house applauded this incident. And this writer knows, because he sat through a second showing.

The picture opens with a laugh. Nanook, in his frail kyak, comes ashore. He slowly extracts his bulky figure from the only part of the craft that is unhooded, picks up a youngster that is stretched across the forward "deck" and puts him ashore. Then from the "hold" he extracts Nyla, followed by several others, and finally by a tiny husky. It resembles legerdemain.

Among the incidents that stand out are the capture of the walrus, in spite of the aid given the two-ton brute by his mate; the battle of strength between Nanook and the great seal; speared through the ice; the trapping of the white fox under the snow; the fight between the master dog and one of his companions who disputes his leadership—an animated leaf out of *The Call of the Wild*; spearing salmon through the open ice; trekking over piled up ice and snow where two miles may be a day's journey; the scenes in the gathering dusk of the swirling, blinding snow—with no aeroplane motor to accelerate it.

Nanook, chief of the three hundred Itivimuits who inhabit a territory nearly as large as England, is a real screen hero, and apparently a very happy one. May his tribe increase.

Entertainment? Rare. Photography? Superb.

MOVING PICTURE WORLD JUNE 24

Cooling Through the Eyes

WHEN the pitiless rays of the Summer sun are beating upon the box office and melting away the patronage, then is the time for action along new lines. To take your regular customers, for instance, away from the sweltering and literally cool them into comfort through what you cast upon the screen, that would seem to be an act of magic. It almost amounted to that at the Capitol Theatre in New York, this week, when "Nanook of the North" was presented.

It isn't a story with a plot, but it's human. It's real life with real people—different, vital, vigorous and wonderful—all done on an actual background of glittering snow and ice. Its thrills are not machine made. Its appeal is not of the studio. But it brought the spectators to vigorous hand-clapping.

Robert J. Flaherty, a Fellow of the Royal Geographical Society, did the picture, and Pathe is releasing it. We congratulate both on the timeliness of the presentation. We regard it as good for any of the twelve months, but especially appropriate now when it literally cools and refreshes an audience. We can see great Summer advertising possibilities in it, and all good showmen know how necessary the right sort of Summer attractions are at this season.

"Nanook of the North" is the daily life story of the frozen land with its sturdy people who must fight continually to live. Its scenes are so vivid and so informing that it possesses more real drama than most pictures made with drama as their aim.

It breathes of the snows, it is made alive by the human struggle and hallowed by mother love. It is blessed by little children and little dogs, made intense by its crude savagery, its nature cruelties and its wild beauty.

It is a picture that contributes a remarkable chapter to picture making and to screen history.

ARTHUR JAMES.

THE Film DAILY — Sunday, June 18, 1922

A Totally Different Picture of the North that Shouldn't Be Missed

Revillon Freres presents
"NANOOK OF THE NORTH"
Pathe

PRODUCED BY ..... Robert J. Flaherty
AUTHOR ..... None
SCENARIO BY ..... None
CAMERAMAN ..... Not credited
AS A WHOLE.....An unusual production, quite different from the general run of photoplay entertainment, highly absorbing and interesting
STORY..... Not a plot; but a picturization of the lives and habits of the Eskimo; exceedingly educating
DIRECTION.....Excellent when you take into consideration that the players are not legitimate actors
PHOTOGRAPHY ..... At times very good
LIGHTINGS ..... Natural
PLAYERS..... Nanook, chief of an Eskimo tribe, and his family show how the people of the far North exist
EXTERIORS ..... Vast lands of ice and snow
INTERIORS.....Only one, the inside of the igloo (Eskimo's snow hut)
DETAIL.....Interesting, explanatory sub-titles
CHARACTER OF STORY.....The never-ending hunt for food by Nanook for his wife and family
LENGTH OF PRODUCTION ..... 5,757 feet

The first prize for unique photoplay entertainment, so far this year, goes to the Pathe Freres production, "Nanook of the North," a picture that carries with it not only a powerful dramatic quality in the stark realities of life in the far North, but genuine educational value that even surpasses many of the customary travelogues. The film is wholly unlike anything that has ever been presented and for those who are continually crying for something new in pictures, "Nanook of the North," fills a long felt want.

No scenarist was employed and no story plot is found in the picture. What you see is real life graphically told in pictures. The atmosphere is decidedly frigid, the scenes having been shot where the average temperature is 35 degrees below zero—800 miles North of civilization's most northerly outposts, where the sea is frozen and the land produces nothing. You will never know how much you don't know until you have seen "Nanook of the North." It is the most vivid and dramatic, intimate glimpse into the lives of the North's uncivilized inhabitants.

But the production is not all dramatic. There is a generous sprinkling of comedy incidental to the lives of these strange people who, though called uncivilized, display marked intelligence in their manner of providing for their own needs. The chief work of the Eskimo is his never-ending hunt for food, which is as scarce in that section of the country as the proverbial "hen's teeth." Their method of obtaining food and their general manner of living consumes nearly six reels of most absorbing picture you have seen in a long time.

Probably the most interesting incidents are the building of the igloo, the native snow hut, Nanook's method of catching salmon and spearing the walrus, and the scenes showing how the Eskimo mother cares for her children. It is almost impossible to describe in words all the worth while features of this film. It will have to be seen to be appreciated.

Synopsis: Where food is to be found, there goes Nanook and his family, from his wife to his naked little baby, carried in the fur "parka" on her shoulders. In summer they go down the river to the salmon and walrus fishing grounds at sea. In winter they are often actually starving before they catch a seal and appease their hunger on its raw meat. When night comes every member of the family helps build the ice igloo. In an hour it is ready for occupancy and they take off their fur clothes, use them for pillows and crawl under fur robes. In the morning the Eskimo mother washes her baby, the dog sleds are packed and they are off, for the search for food furnishes the motive for everything they do and necessitates their nomadic life.

You Can Go the Limit on Your Promises That It Is Unique and Entertaining

Box Office Analysis for the Exhibitor

It looks as though "Nanook of the North" is destined to be a real box office find. It is so entirely unique and offers entertainment of such a vastly different type than the usual photoplay that its appeal should be far-reaching. There is no doubt but what its educational value is of a high calibre.

If you book the picture, first of all secure a press sheet from your exchange. It contains everything you need to know and has plenty of excellent suggestions for exploiting the offering. Let your folks know that the picture deals with the actual living of the Eskimo. It is not merely acted for the camera. They are really going about their regular routine. Give the producer the credit he deserves and do your best to put it over.

Motion Picture News Review

NANOOK, THE TRADER, IN

NANOOK OF THE NORTH

(Pathe)

AN EPIC OF THE GREAT FROZEN NORTHLANDS.

The Hunter and Trader ..... Nanook
His Wife ..... Nyla

Unique and genuine is this six-reel feature flaunting the proud banner of Pathe and bringing to the screen something at once thrilling and beautiful, without plot, yet a fascinating drama. To make this picture, Robert J. Flaherty went 800 miles beyond the northern posts of civilization where the average temperature is 35 degrees below zero. He had led five expeditions into the North Hudson Bay regions and he knew his subject. His hero, Nanook, is a real-life hero, being the Chief of the Itivimuits and famous through all Ungava as a great hunter.

Flaherty went right with Nanook on his daily trips for seal, walrus, white fox and salmon. He shows the mode of travel in frail craft and by jumping skillfully from one ice float to another in search of good fishing ground. He shows the deft strokes and inventive genius with which Nanook makes an Igloo or snow house within an hours' time. It is marvelous. The primitive methods of assembling food and raiment for the family and little camp of Nanook's followers provide vivid drama.

The picture is a revelation. The interesting features are too numerous to mention and it will be a sensation wherever people are interested in an accurate study of life in other parts of the world. "Nanook of the North" is an epic and as much entitled to a place among the world's classics as the works of any author, artist or musician. Schools and Better Films Committees should eat it up.

EXHIBITOR'S HERALD

NANOOK OF THE NORTH

(PATHE)

This story of the home life of an Eskimo family in the frozen North is one of the most entertaining and at the same time one of the most educational novelties of the season, or several seasons. With proper exploitation it should score heavily as a box office attraction.

"Nanook of the North," filmed by Revillon Freres, and presented as a Pathe picture, comes as a refreshing novelty to lighten the all-drama fiction and mystery features. It is startlingly free from the over-reaching, far above the average motion picture, has no treacherous plot, nerve racking suspense, endless chase or hand-made thrills. It is a picture you can see three times and each time discover new and revel anew in the charm and beauty.

This picture of love and love in the actual Arctic puts to shame many of the films ordinarily called features, by their makers. If anything, it is a super-feature but not in the language of the producers, for it is wholly without pageantry, mobs, gorgeous settings, and art creations by Tom, Dick and Harry. And its presentation is not thrown at you through a maze of credits for story, scenario, titles, direction, continuity, et cetera, et cetera.

"Nanook of the North" reveals in a straightforward way the life and habits of an Eskimo family composed of Nanook himself, Nyla his wife, and Allee, Cunayou and Comock, their children. Huskies, seals, walruses, salmon and white foxes are thrown in for good measure.

The announcement states that the picture was photographed entirely in the frozen North, 800 miles beyond civilization's most northerly outposts, where the sea is frozen and the land produces nothing, and where the average temperature is 35 degrees below zero. It was developed and printed in the North with the assistance of Eskimos, who were taught the art of developing films.

In addition to its entertainment qualities "Nanook of the North" is a supereducational. It will undoubtedly please any audience and the exhibitor showing it will afford his patrons a genuine thrill. The picture lends itself admirably to many exploitation stunts and with these utilized it should prove a good money maker.

"Nanook of the North" Has Great Entertainment and Educational Value

Record of Daily Life of an Eskimo Family Has Its Adventurous and Romantic Sides—Robert J. Flaherty Filmed and Developed This Picture in a Temperature of 35 Degrees Below Zero—All the Persons Shown Are Eskimos

One of the most unusual and fascinating pictures released this season has been exhibited at the Capitol for the past week. We are indebted to Robert T. Flaherty, F. R. C. S., the famous explorer, for this delightfully entertaining and also highly educational film.

Mr. Flaherty led five William Mackenzie expeditions into the North Hudson Bay regions and lived for ten years in intimate association with the Eskimos. As a result of his knowledge and love of these bravo and friendly people who struggle for existence in the frozen expanses, Mr. Flaherty has made "Nanook of the North" what is undoubtedly an authentic record of life within the Arctic Circle. This feature assuredly was made under the most difficult circumstances ever surrounding the production of a motion picture, being filmed on the Ungava Peninsula, 800 miles beyond the most northern outpost of civilization. It was way up there in the ice fields that Mr. Flaherty exposed and developed the film of "Nanook of the North," and in developing the picture he was aided by the Eskimos themselves.

As the hero of his story, Mr. Flaherty used Nanook himself, who is the greatest and most honored hunter in the Hudson Bay region. Nanook and his family, Nyla, the Smiling One; Allee, Cunayou and Comock, along with huskies, walruses, seals, white foxes and salmon, form the cast of "Nanook of the North."

In this picture Mr Flaherty has attempted to give us an idea of the every-day life in the family of an Eskimo, and he shows us the prodigious struggle they make for mere existence, even with the constant efforts of an expert hunter as the provider. Every day is a fight for life, success in which depends wholly upon their skill and luck at catching fish, seals or walruses. The whole family goes with the leader every day and at night, in winter, they sleep in snow igloos built at the end of each day. In the summer they live in tents built of skins.

"Nanook of the North" shows in the most entertaining and unique way the most intimate details of the life of this hardy and noble race. In all the Ungava Peninsula, which is about the size of England, only about 300 souls exist and it was here that Mr. Flaherty made this motion picture revelation, with the thermometer at 35 below zero at the minimum.

Mr. Flaherty has done a service to the motion picture world and to religion in producing "Nanook of the North."

ALICE CARROLL.

Pathépicture
TRADE MARK

Mid-West Improving, Is Storey Report

A remarkable revival of business activity throughout states of the middle West and Northwest is reported by John E. Storey, Pathe General Representative, on his return from a thirty-day tour of the principal centres of that section of the country.

"No one making such a trip" said Mr. Storey, "can fail to be impressed by the changed outlook of all classes of people resulting from the certainty of the best crops in years, marketable at fair prices. Merchants are filling their shelves with goods and people are buying liberally. In spite of the close approach of the hot season, the picture business partakes of the general activity and is holding up in good shape."

"Honor First" Is New Gibbs Story Title

When George Gibbs' novel, "The Splendid Outcast," reaches the screen with John Gilbert as the star, it will be known as "Honor First." It is a William Fox picture, directed by Jerome Storm and in it Gilbert is said to equal the best work of his career.

National Tie-Up for "Nice People"

PARAMOUNT announces an extraordinary tie-up for its William DeMille production, "Nice People," the cast of which is headed by Wallace Reid. On Sunday, September 3rd, the day for which the release of "Nice People" is scheduled, the Mallory Hat Company will open their fall retail sales campaign with a great advertising smash run simultaneously in the rotogravure sections of fifteen leading newspapers throughout the country.

The advertising display will consist of a quarter-page advertisement, prepared in collaboration with Charles E. McCarthy, Paramount's publicity manager, and a portrait of Wallace Reid wearing a Mallory hat will dominate the display. Underneath will be the simple text, "Wallace Reid, the Famous Paramount Star in 'Nice People,' Wears Mallory Hats."

Folders containing information about the advertising smash are to be sent to all the Mallory dealers, and 4,000 window cards reproducing the advertisement are being prepared by the Mallory Company to be sent to dealers with instructions to tie-up directly with theatres showing the picture. All sections of the country are to be covered by the newspapers selected. The fifteen dailies chosen represent an aggregate A. B. C. circulation of 2,811,376, declares the Paramount headquarters.

Mary Has Veteran Cast

Star Surrounds Herself With Experienced Aids in "Tess of the Storm Country"

IT has been a conceded point for several years that Mary Pickford is the highest type of expert in casting a motion picture. Even the most critical invariably fail to find the slightest flaw in her selection of the members of her various supporting companies.

In her new production of "Tess of the Storm Country," being made for fall release by United Artists Corporation, Miss Pickford has done the very unusual by surrounding herself with a remarkable cast of veterans, four of whom have been in their profession more than twenty-five years and two of whom have been active nearly half a century. However, an interesting feature is that only one out of this group is really an old man, all the others being around middle-age, excepting one who is still young.

Gus Saville, to whom is entrusted the role of Old Man Longman in this story, is the champion in longevity. He is seventy-two years of age and has been an actor for forty-eight years. Forrest Robinson, the Daddy Skinner of the play, is the other near-half-century pioneer, he having made his debut on the stage forty-seven years ago. David Torrence, who portrays the character Elias Graves, the mean rich man, has been treading the boards for a little more than twenty-five years although he is still a middle-aged man.

Danny Hoy, who plays the part of Ezra Longman, the half-witted love-lorn boy, has also been in the game more than a quarter of a century. His parents were prominent vaudeville artists and started him on his career at the age of five.

Lloyd Hughes, Miss Pickford's leading man, and Gloria Hope, who plays Teola Graves, have both been in pictures about eight years.

"On the High Seas" Is Being Cut, Titled

The final scenes of "On the High Seas," Irving V. Willat's production for Paramount, have been completed. The picture, which is an adaptation by E. Magnus Ingleton of Edward Sheldon's first photoplay effort, is now undergoing cutting and titling.

Dorothy Dalton and Jack Holt, who played the featured roles in the production, will both take vacations before resuming their work in future Paramount pictures. Miss Dalton left immediately for New York where she will remain for three months. Mr. Holt will also leave after a little while, for the metropolis, where he will begin work as the star in "Making a Man," which is to be made partly in New York and partly on the West Coast, under the direction of Joseph Henabery, and is the second of a series of Peter B. Kyne series starring Mr. Holt.

Additions Made to Cast of Fitzmaurice Film

Important additions have been made to the cast of "To Have and To Hold," the George Fitzmaurice production for Paramount now under way at the Lasky studio. Raymond Hatton has been chosen to play King James I. Adolphe Menjou will interpret the equally historic Duke of Buckingham and Arthur Rankin will be seen as Lord Cecil. Water Long and Fred Huntley are to be a pair of bloodthirsty pirates, while little Anne Cornwall and Claire Du Brey have strong roles.

Borzage Goes to Coast

Frank Borzage, the director for Cosmopolitan, left last week for Los Angeles, where he will start work on a new Cosmopolitan picture "The Pride of Palomar," a Peter B. Kyne story. He was accompanied by Forrest Stanley, leading man; O. O. Dull, assistant director; William Sistrom, manager, and Chester Lyons, cameraman.

"My Dad" is Current F. B. O. Release

"MY DAD," Johnnie Walker's first starring picture to be distributed through the Film Booking Offices of America is the current release of that company, being available in all F. B. O. exchanges on July 23rd. This feature will serve to introduce Walker as an R-C Pictures star. "My Dad" will be followed by a series of Johnny Walker pictures, the first of which has just been started at the R-C Studio.

This production was placed on the mid-summer program of F. B. O. because it is considered one of the most picturesque photoplays of the snow country ever filmed, and for that reason especially suitable for hot weather showings. It presents the popular hero of "Over the Hill" in a role which is distinctly different from anything he has ever done, although the underlying theme is identical inasmuch as it tells of the devotion of a son for his parents.

N. Y. Critics Approve "The Fast Mail"

"The Fast Mail," the Fox special for release during the season of 1922-23 which opened for a week's engagement at the Strand Theatre, New York, July 9th, was accorded an unusually cordial and enthusiastic reception on the part of the newspaper critics of the city.

"The Fast Mail" is an adaptation of Lincoln J. Carter's famous stage play of the same name which thrilled audiences the country over for more than twenty-five years. It was directed by Bernard J. Durning, and the cast includes such names as Charles Jones, Eileen Percy, Adolphe Menjou and James Mason.

Judge Sentences Drunks to See Picture

BEN FRIEDMAN, exchangeman of Minneapolis, was an Arrow visitor last week and was most enthusiastic over the success of the Arrow-L. Case Russell version of "Ten Nights in a Barroom" which he is handling for Iowa and Nebraska. Friedman told of an amusing incident which happened when the picture was shown in Sioux City, Iowa, which goes to prove that many a good publicity stunt occurs without the aid of a press agent.

During the showing of the picture, according to Friedman, six men were arrested, charged with drunkenness, and when brought up for trial the judge dismissed them upon their promising to go to the theatre and see "Ten Nights in a Barroom." Although not a press agent stunt this created considerable talk and secured considerable publicity for the picture, which did a record business.

Harry Carey's Latest Is "The Kick Back"

The first Harry Carey production for release through the Film Booking Offices of America, the print of which arrived at the R-C Home Office last week, has now been titled "The Kick-Back" and will be given an early Fall release under that title. The working title of this production was "Combat."

The officials of the F.B.O. announce this as one of the most thrilling productions this popular star has made in his long screen career.

Carey is supported by a capable cast. Ethel Grey Terry is his leading lady and Henry B. Walthall is cast in an important role. The picture was directed by Val Paul.

Carey is now producing "Good Men and True," a virile story of the outdoors by Eugene Manlove Rhodes, at the R-C Studios, under the direction of Val Paul.

Neilan Will Make Only Super-Features

There will be no more "program" picture making for Marshall Neilan, that young and famous director announced in his first statement since his recent alliance with Goldwyn Pictures Corporation. He is in full sympathy with the new Goldwyn policy of only big super-features. He will make in the future bigger productions than he has ever made in the past.

The continuity for his first production in association with Goldwyn is nearing completion and his technical staff is well along with the work so that within a short time he will be able to begin "shooting" the scenes. The title of the picture has not yet been announced and the only clue to its identity vouchsafed is that it is a screen version of one of last year's big stage successes.

Movie Fan Proves Good Arliss Critic

AN amateur critic has come into his own in Colorado, where the Colorado Spring Telegraph received a criticism of George Arliss in "The Ruling Passion," released by United Artists Corporation, that was deemed so good it was reprinted. The author was F. C. Thoronton, a real movie fan and a regular reader of the Telegraph. This is what he wrote:

"Two pictures in two weeks, and the second the best of all.

"Why? Because it is nothing but every day life without mystic suggestion of sentimental camouflage. Because to see it is to assure everyone that the motion picture can speak as no other art can, with their limitless settings and atmosphere and their alluring facial interpretations assisted by artistic titles to convince us that they can portray life as pure comedy so as to warm the heart with humor and uplift it with feeling—the highest ambition of any art.

"But—it takes genius and endless hard work to do it as George Arliss has proved in 'The Ruling Passion.' As an actor he is supreme, with an art so perfect that it is back to nature. Just a wise old man with an understanding that gives him a grasp of the situation and one feels that he has impressed his high ideals on every member of his supporting cast."

Noted Screen Villain Signs for Picture

Ernest Hilliard the well known debonair screen villain, and Norma Shearer featured in many recent film offerings, have been signed to appear as the "heavy" and ingenue lead, respectively, in "When The Cows Come Home," the initial production of Effanem Film Company.

This picture will be directed by John McCutcheon, with Shaddy Graham assisting, and Ray Fredjen will be production manager.

Robert Elliott has been cast for the lead, and Gladys Leslie will be the screen sister to Norma Shearer, who plays the ingenue lead.

No announcement has been made regarding a release. The picture will be made in the E. K. Lincoln studios in Grantwood, N. J. Work started Wednesday, July 12.

Mary Pickford Partner of Santa Claus

Mary Pickford has gone into partnership with Santa Claus and expects to establish a large factory for the making of doll-miniatures of herself.

America's Sweetheart has already applied for patent and copyright on her new product, which is to be called "The Mary Pickford Doll," and every effort is being put forth to get this article on the market in time for the Christmas trade.

Sennett Picture Is Praised

"The Crossroads of New York" Wins Commendation of Critics on Coast

"THE Crossroads of New York," the Mack Sennett special which is being released by First National, won high praise from the newspaper critics when it was shown at Los Angeles.

Under a two-column heading, "Film Is Rich in Satire," the Los Angeles Herald says:

"Mack Sennett could not have selected a more popular angle for treating a motion picture drama than the satirical, melodramatic vein which the current cinema opus from Edendale adheres to. And in following closely to that particularly interesting slant the producer again takes rank as the leader in his line. A more entertaining, kickful picture has not come from the Sennett fun factory since the beautiful and subtle "Micky" and "Molly O." Many of you may enjoy "The Crossroads of New York" even better than you did the two latter.

This is what the Los Angeles Express has to say:

"'The Crossroads of New York' is a represntative panorama of seething cities where destiny offers a choice of vice, luxury and greed or purity, love and honor to visionary youth marching on from plowshare, forge and mine. This new Mark Sennett special had its Western pre-

Vitagraph's Coming Releas

Diversity of Subjects Marks Program for Opening Months of the Season

WIDE diversity of subject and appeal marks the release announced by Vitagraph for the opening three months of the season. It would be difficult to imagine a greater range of action and the scene than has been provided by this list, which follows:

"Golf," Larry Semon comedy;
"Divorce Coupons," Corinne Griffith, beautiful emotional star in a society drama;
"The Ladder Jinx," a Jess Robbins, six-reel, romantic comedy;
"My Wild Irish Rose," Vitagraph Special;
"The Nincty and Nine," a Vitagraph special, spectacular drama;
"The Chicken Parade," rollicking Jimmy Aubrey comedy;
"A Girl's Desire," Alice Calhoun in a whimsical tale of oil millions;
"Fortune's Mask," Earle Williams with Patsy Ruth Miller;
"The Fighting Guide," William Duncan in big Western;
"One Stolen Night," Corinne Griffith, in intense Arabian love classic;
"Little Wildcat," Alice Calhoun in a remarkable role;
"When Danger Smiles," with William Duncan;
"Tenderfoot Luck," Jimmy Aubrey comedy of the gold hills;
"You Never Know," Earle Williams in secret service role.

During the 1922-1923 season, Vitagraph will release eight 7-reel special productions. There will be twenty-eight feature pictures, starring Corinne Griffith, William Duncan, Earle Williams, Alice Calhoun, Jean Faige. Larry Semon comedies to the number of six, and eight Jimmy Aubrey comedies will be produced.

Vitagraph will also release five Jess Robbins special comedy productions of six reels each, and 52 Urban Popular Classics, besides a number of independent specials, now in preparation by independent producers.

Big Names on Goldwyn List

Company Out to Establish High Standards in All Its Departments

THE recent addition of four directors of international prominence, the signing of several of the best-known of the free-lance stars, and the acquisition of several really great stories gives Goldwyn Pictures Corporation an imposing list of "big names" with which to drive home its current announcement of 20 big pictures for the season of 1922-1923.

It is the intention of Goldwyn to make story material, players and dirccton all of a uniformly high and consistent standard. The best guarantee of this policy is the association with Goldwyn of Marshall Neilan, Maurice Tourneur, R. A. Walsh and Allen Holubar, in addition to Rupert Hughes, who is now working on "Gimme," and who has "Remembrance" and "The Bitterness of Sweets" yet to be released. Further evidence is the list of stars and prominent actors in featured and other roles of pictures ready for release or now in course of production. These include House Peters, Claire Windsor, Colleen Moore, Helene Chadwick, Richard Dix, Pauline Starke, Patsy Ruth Miller, Antonio Moreno, Rosemary Theby, Mae Busch, Bryant Washburn, Helen Ferguson, Malcolm McGregor, Ernest Torrence, Gaston Glass, Gareth Hughes, Phyllis Haver, Claude Gillingwater, James Rennie, Pat O'Malley, Cyril Chadwick, Mary Jane Irving, George Siegmann, James Marcus, Beryl Mercer, Norman Kerry, Mona Kingsley and many others.

That "the very best is none too good" when it comes to stories is seen in Goldwyn's purchase of motion picture rights to the much-sought and highly-held "Ben Hur," of which will be made, with a director and cast commensurate with the story's value, "the world's greatest motion picture."

Bowers Selected For Metro Special

JOHN BOWERS, recognized as one of the reen's leading actors, has been selected by Metro to portray the title role in the Metro-S-L Special production of "Quincy Adams Sawyer," Charles Felton Pidgin's famous story which is to be filmed at the Metro studios in Holywood under the direction of Clarence Badger.

Because of the wide interest in this story, which has proven a tremendous success both as a novel and stage play, every possible candidate from the list of available actors was given consideration for the title part and Bowers was finally chosen.

For several years Mr. Bowers has been a prominent figure on the American screen. Among the pictures in which he has appeared are "The Sky Pilot." "An Unwilling Hero," "Strictly Confidential," "The Woman in Room 13," "The Golden Gift," "The Poverty of Riches," "Lorna Doone," "The Bonded Woman," and "Jim" The last three have not yet been released.

Actual production on "Quincy Adams Sawyer" will be started within the next ten days. Barbara La Marr is the only other member of the cast selected to date.

"Danger" Run Extended in New York

Following the remarkable "Mermaid Comedy Week" on Broadway, New York, when six big theatres ran five different pictures of the Educational-Mermaid Comedy series, one of the five pictures has been held over for another week. It is "Danger," which is at the Criterion for the third week.

The other Mermaid Comedies which were shown on Broadway during the week of July 2 are "Rapid Fire," at the Capitol; "Step This Way," at the Rivoli; "Spooks," at the Strand, and "Rolling Stones," which was shown at Loew's State and Loew's New York Roof.

"Spooks!" has been booked for the Brooklyn Strand during the week of July 16. On the same program will be another Educational Picture, "My Country," one of the Wilderness Tales by Robert C. Bruce.

Anita Stewart Picture Release Due

"Rose O' the Sea," a Louis B. Mayer production, with Anita Stewart as the star, is scheduled for release during the present month by Associated First National Pictures, Inc. Directed by Fred Niblo, Anita Stewart is said to be at her best. The story, which has a fine love element, excellent suspense and splendid action, is from the novel by Countess Barcynska.

Society Women Extras in "Gimme"

THE society phases of Rupert Hughes' new Goldwyn picture, "Gimme," which he is now directing on the famous Charles Templeton Crocker estate at San Mateo, near San Francisco, are going to be absolutely correct. The mirror is going to be held up to society by 100 Pacific coast society women who are appearing as extras in "Gimme." They are paid at the rate of $10 a day for their services.

The money, however, will be turned over by the society women to the Assistance League of Los Angeles, a charitable institution, along with the money which Goldwyn pays for the rental of the Crocker estate.

Hughes expects to return to the studios to photograph interiors within a short time. In the cast which accompanied him to San Mateo were Helene Chadwick, Gaston Glass, David Imboden, Florence Roberts, Frederick Vogeding, Kate Lester, Georgia Woodthrope and May Wallace.

"Fun from the Press" Deal Completed

Negotiations were completed last week by officials of the W. W. Hodkinson Corporation and Funk & Wagnalls, publishers of the Literary Digest, for the distribution by the W. W. Hodkinson Corporation of a series of short reel productions under the general title of "Fun from the Press."

This is a continuation of the series of quips garnered from the press of the country, and presented by the Literary Digest as a short humorous reel. The territory assigned the Hodkinson Corporation through the terms of the contract covers the entire world.

Distribution by the Hodkinson Corporation of "Fun from the Press" will begin during the month of August, the first release date having been set for August 20. Thereafter the series will be released at the rate of one a week for a period of two years.

Buckingham Co-Director of Larry Semon

Tom Buckingham will co-direct with Larry Semon, Vitagraph comedian, beginning with his new comedy, "Golf," now under way at the west coast studios. Buckingham has been directing comedies for a number of years, and Semon regards him as one of the best comedy directors in the business.

Joe Basil and Vincent McDermott are to be assistant directors. Both are new staff additions. George Noble, who has been associated with Semon throughout his connection with Vitagraph, becomes business manager of the Semon interests. Earl Olin will be technical director.

Filming of his new comedy, "Golf," began last week.



Scene from Earle Williams' "Fortune's Mask," Vitagraph picture

Vidors Are Guests at Unique Banquet

Florence Vidor, the Associated Exhibitors star, and King Vidor, her director-husband, were guests at a unique banquet one evening while they were shooting scenes on Catalina Island for Miss Vidor's forthcoming production. In the cove in which they were working 85 boys of the Pasadena Y. M. C. A. were encamped. The campers were so impressed with the personnel of the Vidor company that, through their leaders, H. J. Payne and Warren S. Slater, they invited Miss Vidor and her entire support to dinner.

Slater called for volunteers to serve as waiters and all 85 responded, though only six could be selected. Mr. and Mrs. Vidor said it was the most enjoyable evening they had had in a long time.

"Missing Millions" Is Making Progress

The production of Alice Brady's picture, "Missing Millions," under the direction of Joseph Henabery, has reached an advance stage at Paramount's Long Island studio. The company recently returned to the studio after a week of shooting exterior scenes on the piers of the French Line and one the decks of three of the largest French ships, the La Fayette, France and La Lorraine.

George Le Guere, who played the lead in one of the first pictures made by the old Famous Players Company, "The Bachelor's Romance," has again returned to the Paramount banner and is playing an important role in "Missing Millions."

Nellie Parker-Spaulding Back in N. Y.

Nellie Parker-Spaulding returned to New York last week after a three weeks stay in Syracuse, N. Y., where she has been playing the mother role in "The Jellyfish." Dorothy Mackaill is playing one of the leading roles in this feature written and directed by Hamilton Smith for the Syracuse Motion Picture Company.

Selznick News Shows Late Happenings

THE latest issue of Selznick News is full of news happenings that have been spread on the first pages of daily newspapers for the last few days. The spectacular military manoeuvers at Gettysburg, re-enacting Pickett's last charge during the War of the Rebellion; Mrs. Molla Mallory, tennis champ, in the preliminaries at Wimbledon, England, Walter Hagen, American bred and English Open Golf Champion, and Jess Willard in active training for his anticipated fight with Jack Dempsey, are but a few of the subjects which make up Selznick News.

Probably one of the prettiest "shots" ever filmed is the arrival of Prince of Wales at Plymouth after he departed the cruiser Renown which carried him around the world.

"Woman Who Came Back" Released

Associated Exhibitors announces that "The Woman Who Came Back," adapted from the novel "Sonia" by Stephen McKenna, was released on July 16th. The book has enjoyed wide popularity going through twenty-one editions a few seasons ago. The cast includes Clive Brook and Evelyn Brent in the principal roles. Christ Church, Oxford, is the location for a number of scenes while several others were made on the estate of Lord Aldenham.

Carey Production for N. Y. Capitol

Harry Carey's first production for release through the Film Booking Offices of America, will be the attraction at the Capitol Theatre, New York, beginning on Sunday, July 23rd, marking the first time that Mr. Rothapfel has ever booked any of the Carey productions for presentation at his playhouse. "The Kick-Back" has been selected as the final title of this feature, superseding the working title of "Combat."

"The Kick-Back" shows Carey in a typical outdoor role, such as has made him one of the most popular male stars of the day. The action is laid in Arizona, near the Mexican border, and the story calls for rapid and thrilling action, ending in a climax of tremendous power. Carey is supported in this picture by Ethel Grey Terry, Henry B. Walthall. Charles J. LeMoyne, and Vester Pagg.

Morris Safier Joins F. B. O. Staff

Announcement is made this week by the Film Booking Offices of America, of the appointment of Morris Safier as special representative of the F. B. O. Home Office. Safier comes to the F. B. O. from Universal. Previous to this he served for five years with Selznick, acting as branch manager in Boston, Cleveland, Pittsburgh, and New Haven.

Safier's connection with the Film Booking Offices becomes effective immediately.

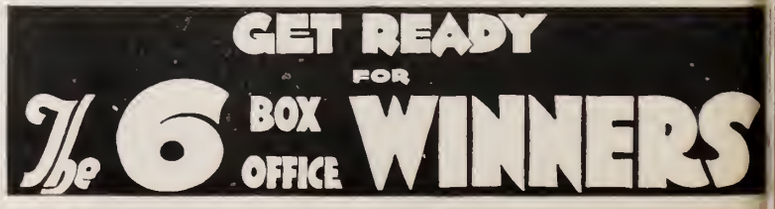
Wilde Story Attracts All Classes

Most pleasing to the motion picture industry in general was the unusual type of audience attracted to the Strand Theatre in New York upon the occasion of the initial showing of "A Woman of No Importance" the screen version of Oscar Wilde's famous play. The English author has a tremendous following in this country and it is one which includes all classes of people.

Many of the students engaged in the study of literature at many of the schools and colleges in the Metropolitan district gave theatre parties as did societies and Women's Clubs interested in the same subject, according to word from the Selznick offices.

Al Herman's Latest Has Johnny Fox

Al Herman's latest Century has Johnny Fox as the star and brings the return to the screen of beautiful Lillian Biron. Others in the cast are Maudie, the mule and Percy Pembroke of serial and feature fame.



Pathe Praised for Irish Siege Pictures

The New York World of Sunday, July 9, printed a four-column layout of duly credited Pathe News first Irish Civil war siege pictures with an accompanying articles beginning as follows:

"Due to the foresight of Emanuel Cohen, editor of the Pathe News, the World has been provided with the accompanying photographs. Several days before the crisis developed on June 28 between the Irish Free State forces and the insurgents who were operating from the Four Courts Building in Dublin, Cohen cabled to his two best cameramen in London, Gordon Lewis and Leslie Wyant, to get to Dublin in a hurry. They arrived just before the insurgents kidnapped Lieut. Gen. 'Ginger' O'Connell. Assistant Chief of Staff of the Free State forces, on June 27, to be held as a hostage in their headquarters in the Four Courts. When the attack on the Four Courts started on June 30, the Pathe cameras were in position cranking the proceedings. The films are being shown today."

Popular Fox Trot Aids Pathe Picture

Exhibitors of "The Isle of Zorda," Pathe's Jules Verne special feature, are getting the advantage of unusual exploitation given to the Oriental fox trot, published by S. C. Caine, Inc., and bearing the title of the picture.

Ten thousand orchestras and five thousand bands have been furnished with instrumentations of the song, "Isle of Zorda," and such leaders as Paul Whiteman at the Palais Royal, and Paul Specht at the Hotel Astor Roof Garden, as well as the musical directors of all the leading cafes and dance palaces, speak in unqualified praise of the new dance hit.

Two-color full page advertisements, reproductions of the title page of the song, have been inserted in the leading trade papers in the music publishing business.

"Singed Wings" to be Paramount's Next

"SINGED WINGS," a story by Katherine Newlin Burt, which appeared in Cosmopolitan Magazine, will be Penrhyn Stanlaw's Paramount production following "Pink Gods," which is now practically completed.

This story was immediately recognized as such admirable material for motion pictures that it provoked spirited bidding among producers for the rights. Fully a dozen offers were received and the Paramount people feel extremely fortunate, it is said, in being able to present it to the picture public.

Bebe Daniels will have the leading role, that of a Spanish dancer in the water-front cafes of San Francisco. Romance, color and powerful heart appeal are proclaimed by Paramount as the story's attributes. The supporting cast is now being chosen.



Guy Bates Post in "The Masquerader," First National fall release

Priscilla Dean in New York

Star and Company to Make Important Scenes in Coney Chamber of Horrors

IF Erich von Stroheim could have constructed Monte Carlo at Universal City, probably Tod Browning could have built the Eden Musee there, also. But he has chosen rather to get the real thing. For that reason, Priscilla Dean and a company of players is rushing across the continent to spend a week in and around Coney Island, with a view to taking important scenes in Miss Dean's latest Jewel picture in the famous Chamber of Horrors at the Eden Musee.

Important action in the Dean picture revolves about this historic waxworks, and for realism and historic value Browning much preferred to bring the company to New York, even though the cost would be more than to construct the scenes at Universal City or use a local prototype of this world-famous shrine of curiosity seekers.

The filming will interfere a good deal with the Eden Musee because lights will have to be installed immediately the Musee closes and removed again in time for the exhibition the following day. Browning intends to work from twelve o'clock at night to eight o'clock in the morning, permitting his company to sleep during the day time.

Miss Dean and a number of the members of her company left Universal City on Tuesday and will reach New York on the Century Sunday morning. It seems as though the only time she will be permitted to stay in New York is that one day because she is booked to make a personal appearance at the Central Theatre afternoon and evening at the showing of "The Storm."

Police Picture Exploited

"In the Name of the Law" Stunts Draw New York Crowds to Cohan Theatre

AFTER completing a highly successful week which began July 9th, "In the Name of the Law," the Emory Johnson production presented by Film Booking Offices of America, began the second week of its New York pre-season run at the George M. Cohan theatre on July 16th. Reports of the first three days of the second week show that this thrilling picturization of the life of a police officer has lost none of its hold on the New York public which gave it the greatest welcome on its opening day ever afforded a special presentation in mid-summer.

Spectacular and stupendous advertising continues to attract huge crowds to the Cohan theatre. Three sheet stands are now displayed in prominent corners of the Grand Central station, marking the debut of this huge concourse as a motion picture advertising location. Unusual publicity was gained by exploiting the picture at the Polo Grounds during the Yankee-St. Louis game. Babe Ruth entered the ball grounds handcuffed to a "convict" and followed by a huge banner advertising "In the Name of the Law" which was paraded around the grounds before the game.

The attention of all Broadway was focused on the picture during the noon hour on Monday, July 17th, when the two favorite idols of New York baseballdom, "Babe" Ruth and Bob Meusel performed a ball-throwing act in the center of Times Square, to aid the run of the picture, a part of the receipts of which will be given to police widows and orphans. Meusel, stationed on top of Cohan theatre, tossed the ball to Ruth, standing below in the center of a crowd of fully three thousand admirers. Probably no exploitation stunt has ever won as much attention from the New York press as this.

Hatrick Returns from Trip to England

MUCH excitement was set at rest last Saturday when Edgar Hatrick, general manager of the International News, whose service is released through Universal, returned to New York on the Mauretania. In the middle of April, Hatrick went to England to reorganize the news gathering staff of International, as far as the collection of news pictures in Europe and Asia was concerned.

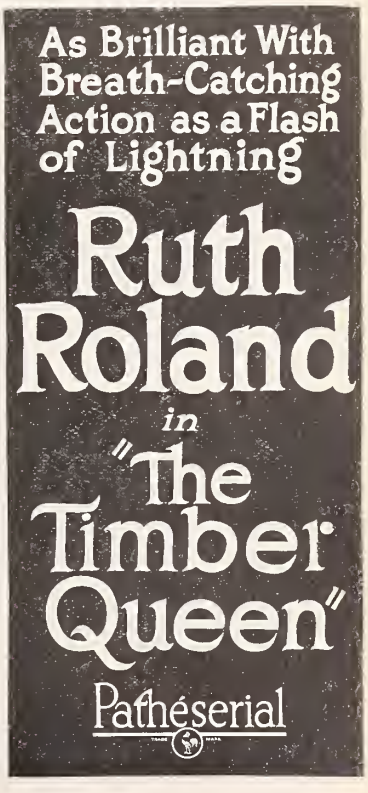
Just as his task had been completed and the necessary re-arrangements made to his satisfaction, he was taken ill with typhoid fever and sent to the hospital on May 1st, the day before he had planned to sail back to New York.

Hatrick reports, however, that his work was entirely accomplished before he was taken ill; that the news reel organization in Europe is far stronger than ever before, and that arrangements have been made to materially strengthen the product which International will receive from across the water.

Baby Peggy Company Is Off for Yosemite

It has been decided by Julius Stern that the next Baby Peggy Century Comedy is to be made with the magnificent scenery of the Yosemite as a background. The scenes will be taken throughout the whole of July after which Baby Peggy's next fairy tale will be written for her and most of the scenery will be furnished.

The story on which Baby Peggy will work in The Yosemite will center around the adventures of the mounted police of which the little girl will be a pocket edition.



Two Christie Comedies Are Completed

CAMERA work has been completed on the first two of the big Christie Comedies on the schedule for 1922-1923, which calls for twenty pictures for Educational instead of twenty-four, which has been the Christie program for the last two years.

The first of these two subjects is a college and prize-fight story featuring Bobby Vernon and called "Pardon My Glove." The story was written by W. Scott Darling, and the picture filmed under the direction of William Beaudine and Vernon.

"The Son of a Sheik" is the second comedy finished. In it the Christie players are poking a little fun at the desert dramas which have been coming forth in such large numbers. Scott Sidney directed "The Son of a Sheik," in which Neal Burns and Viora Daniel have the leading roles.

Universal June Prizes Are Awarded

Three major prizes of $450, $300 and $200 have been awarded for the month of June by Universal to the Doric Theatre, Kansas City, Mo., Sam Harding, Mgr.; the Dominion Theatre, Vancouver, B. C., James C. Adams, Mgr.; and the Liberty Theatre, Great Falls, Mont. These three theatres were picked from the sixteen weekly prize winners from the month of June by a trio of exploitation editors of the leading trade papers, and were awarded the "Big money" prizes for having put over the best exploitation campaigns on "The Adventures of Robinson Crusoe," Universal's chapter-play classic, starring Harry Myers.

Green Room Members Laemmle Guests

More than three hundred members of the Green Room Club, one of the oldest and best known theatrical organizations in the country, were the guests of Carl Laemmle, president of the Universal, at the Central Theatre, New York, last Wednesday evening where "The Storm," written by one of their brother members, Langdon McCormick, was shown them as the feature of a "Green Room Club Night" program.

Besides the Universal-Jewel, the presentation included two other examples of McCormick's inventive genius—a color symphony prologue for "The Storm" and novel mechanical effects which added greatly to the atmosphere of the showing.

Marching to the Central Theatre in a body, preceded by a brass band the three hundred Green Room Club members were welcomed personally by McCormick, who later addressed them from the stage after the applause for the picture had subsided.

Metro Production Increased

Will Distribute Individual Features on Own Merits, is Announcement Made

PROGRAM pictures are a thing of the past so far as Metro is concerned, W. E. Atkinson, general manager of the company, declared on his arrival in Hollywood yesterday from New York for a short visit at the company's studios.

Production will be increased at the studios immediately. Another unit will be added to screen "All Brothers Were Valiant," a thrilling melodrama of the sea written by Ben Amos Williams. Irvin Willatt, who has gained fame as a director of powerful dramatic stories, has been signed to direct this feature.

"Country Love," under the direction of Emile Chautard, was begun yesterday.

This picture will be followed by the production of "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

Viola Dana will make five pictures during the coming year under the direction of Harry Beaumont. "Page Tim O'Brien," the first of these, is rapidly nearing completion. It will be followed by "June Madness," by Crosby George; "Miss Emmy Lou," by Bernard McConville; and "Noise in Newboro," by Edgar Franklin.

Production of "Quincy Adams Sawyer" started this week. John Bowers and Barbara La Mar have leading roles.

Within the next ten days Clara Kimball Young will start work on "Enter Madame," her second starring picture for Metro.

Fred Niblo will begin soon at the Mayer studios on his first of four pictures for Metro release.

In accordance with her doctor's orders, Laurette Taylor will not arrive in Hollywood until August first instead of July first as originally planned. Filming of "Peg o' My Heart" will start August 10th, with King Vidor directing.

Pathe Releases Scheduled

"Supply and Demand" Heads Short Subject Features for July 30th

PATHE Exchange, Inc. announces that "Supply and Demand," the first of the new Johnny Jones Comedies produced by J. K. McDonald, will head the collection of short subject features and the one serial episode scheduled for release July 30th.

The star, Johnny Jones, has already won considerable fame through his splendid work in the Booth Tarkington comedies. Gertrude Messinger, a child actress with a sense of humor, plays his ally in his different exploits. The first of the series was given a pre-release showing at the Capitol Theatre, New York, and received a most enthusiastic reception from newspaper critics.

Ruth Roland is seen performing hazardous feats of horsemanship in "Guilty As Charged," the third episode of the new Pathe serial, "The Timber Queen."

Bryant Washburn is seen in a dual role in "Twenty-One," the latest Pathe Playlet which has been re-edited from a former feature success.

Harold Lloyd shows the difficulties of marrying a girl against her father's will in "A Gasoline Wedding," the current re-issued one-reel comedy starring the spectacled comedian.

"The Worm That Turned" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

The current Hal Roach comedy featuring Paul Parrott is entitled "Take Next Car."

More than a million dollars' worth of stars are seen in "Screen Snapshots" No. 5, scheduled for current release.

Adams is Promoted in Universal Ranks

D. G. C. (Cleve) Adams, formerly Jewel representative in Universal's Indianapolis Exchange and later manager of the "U" exchange in Cincinnati, has been promoted to the position of personal representative for Art. A. Schmidt, Universal's general manager of exchanges. Adams will establish personal contact with exhibitors throughout the country and endeavor to establish further co-operation between exchanges and the Universal home office in the interests of motion picture theatre managers.



Alice Lake, J. Frank Glennon, Josephine Adair, in a scene from C. B. C. Film Corporation's feature "More to be Pitied Than Scorned."

Pathe Juvenile Comedies Promise Action

IN connection with the closing of contracts for three different types of short feature product, Pathe presents a partial forecast of its forthcoming Fall announcement which is expected to reassure the mass of exhibitors who are eager to supply their patrons with a greater variety of screen entertainment.

These three new contracts make Pathe the distributors of what is declared to be the freshest and most delightful juvenile comedies ever filmed—the "Johnny Jones Comedies," with the celebrated boy star supported by clever little Gertrude Messinger; "The Range Rider Series," with hard-riding Leo D. Maloney in a new succession of Western two-reel dramas; and the beautifully filmed and simply acted pastoral classic, "The Song of the Lark."

"The Range Rider Series" will be released one every two weeks, beginning with "His Own Law," date of release not yet announced. "The Johnny Jones Series," beginning with "Supply and Demand" on July 30, will be released every other week.

Sylvia Ashton Chosen for "Country Love"

Sylvia Ashton is the second member of the distinguished cast headed by Billie Dove of "Country Love," first of Metro's Special Stories Series.

One of the leading motion picture character actresses, Miss Ashton has had a varied career of many years on both the speaking stage and the screen.

Her picture work has been confined principally to special Lasky productions. She has appeared in practically all of Cecil B. De Mille's features as well as in many other all-star casts. This will be her first appearance with Metro.

Actual filming of "Country Love," which is from the pen of Hulbert Footner, and adapted for the screen by Edith Kennedy, will bt started shortly at the Metro studios in Hollywood, under the direction of Emile Chautard.

Willat Is Engaged for Metro Picture

Irvin Willat, producer of many powerful screen successes, has been engaged by Metro to direct "All the Brothers Were Valiant," a thrilling sea melodrama by Ben Ames Williams. Actual production is to start at the Metro studios in Hollywood within three weeks.

Metro purchased "All the Brothers Were Valiant" some months ago and has been holding the story until such a time as it could be filmed under best possible conditions. At the time the story was published there was a great demand for the screen rights. It will be Metro-S-L production and one of the feature Metro releases for the coming year.



Good apples and rotten apples

EXHIBITORS OF AMERICA, are you wise to that old moth-eaten trick used by unscrupulous grocers, who, when selling you a barrel of apples, show you the good looking apples on the top and hide the rotten ones in the middle or at the bottom of the barrel?

Are you awake to the fact that certain producers are now trying to pull that very same kind of hokum on the Exhibitors of America?

Are you signing up for large groups of pictures, some of which haven't even been made?

Are you letting these producers sell you a pig in a poke?

Are you going to let certain producers tie you hand and foot, virtually making your theatre *their* theatre for their pictures, automatically shutting you off from many tremendous coming big box office pictures?

Are you mortgaging your theatre, your receipts and your very soul to men who would make you a slave to their selfish interests; who are attempting to sew you up so that you are shut off from everything but what they see fit to give you?

Are you allowing the wool to be pulled over your eyes by glittering promises of large groups of pictures, some of *which you haven't seen*, and of which you know nothing?

Are you being blinded by slick advertising schemes? Or are you doing business on the new basis—the just, right and equitable basis, that of *buying one picture at a time, strictly on its exhibition and exploitation box office value?*

Gentlemen—Get this straight. We challenge any producer or set of producers in this industry to prove to us that sticking the exhibitor is good business.

We challenge these producers to follow suit and match the newly organized F. B. O. policy, which says to exhibitors: *"We will sell you our product, picture for picture, one at a time, on the strict merits of each picture."*

In other words, F. B. O. will sell you pictures on the box office and exhibition value of *each picture individually,* and with all pictures backed by the most intense and practical exploitation this industry has ever seen in its history.

Exhibitors wake up! Watch your step! Don't—don't —don't—let any producer or set of producers put it over on you. Be just as smart as they are. Demand that they sell you pictures on a "picture for picture" basis, with each picture on its merits. Don't let them club you or bull you or salve you into buying large groups of pictures, some of which are still unmade.

Be a business man by realizing this: *There will be enough big pictures on the market this season to enable you to pick and choose the best, the money makers, and each picture on its merits.*

Don't choke yourself, and don't let anybody choke you. Stop and ask yourself the question: "Why are these certain producers bending every effort to tie up exhibitors with their big blocks of pictures?" Because by that tricky plan they get an outlet for their entire product, good and bad pictures alike.

Tell these producers or their representatives in plain, understandable English, these words: *"Gentlemen, We demand to see your pictures. We demand to see each picture individually*, and to see your exploitation. We demand that we be allowed to judge of the box office and exhibition value of all pictures, *strictly on the merits of each individual release."*

Exhibitors of America,—let us warn you with all the power at our command, Watch your step! Don't be caught napping. Don't fall for smooth, suave salesmen's palaver. Don't let them pull the wool over your eyes. Don't buy an unseen, unknown product. Don't let them trim you.

And remember this: The F. B. O. policy means selling you pictures on a picture for picture basis.

723 Seventh Ave., New York **F. B. O.** of America *Exchanges Everywhere*

"Bachelor Daddy" Wins Meighan Friends

A picture that has made more new and staunch friends among fans for Thomas Meighan than any other of his recent releases, according to Paramount, is "The Bachelor Daddy," which is receiving highest praise from exhibitors wherever it is shown.

The following letter from Stanley N. Chambers, managing director of the L. M. Miller Theatrical Enterprises, Wichita, Kas., is but one of many of the same character received at the Paramount offices during the past few weeks:

"It has been many days since we have run a picture in any of our houses that has received the complimentary remarks or has given the audiences as much downright entertainment as 'The Bachelor Daddy.' My sincere wish is that we have more pictures of this kind."

F. B. O. Announces Salt Lake Exchange

A new Film Booking Office of America exchange will be opened at Salt Lake City on September 1st, according to an announcement of Harry M. Berman, general manager of distribution of the F. B. O. Emil C. Jansen, western division manager, is now en route to Salt Lake City from Chicago, where he attended the meeting of F. B. O. exchange chiefs, and will make arrangements for the opening of the new exchange.

The Salt Lake branch will make a total of twenty-three F. B. O. exchanges serving the exhibitors in the United States.

Goldwyn "Movie" Scout Now in New England

Bijou Fernandez, the only "movie" scout in the world, who is searching for new screen possibilities for Goldwyn Pictures Corporation, last Thursday began a week's tour of Boston and New England under the auspices of the Boston Post. The Post reporter estimated that Miss Fernandez examined 10,000 persons in Boston that day, but only two screen possibilities were found among the girls and none among the men.



Constance Talmadge at Best in Latest

CONSTANCE TALMADGE'S greatest picture, "East is West," has been completed at the United Studios under the direction of Sidney Franklin and Producer Joseph M. Schenck is enthusiastic. He is certain that the film will prove one of the year's sensations and will add considerably to the prestige of his young star.

The film, which is to be released through Associated First National, is a picturization of the famous stage play of the same name in which Fay Bainter starred for years. Ten weeks were consumed in the filming of the adaptation of the play, which was prepared by Frances Marion Miss Talmadge plays the role of dainty, fragile Ming Toy.

Edward Burns, plays opposite Miss Talmadge in the role of Billy Benson, E. A. Warren had unusual opportunities in his role of Lo Sang Kee. Hop Toy, as played by Frank Lanning, is a sinister figure, in startling contrast to the kindly Lo Sang Kee. Warner Oland is seen as Charlie Young. Nigel Barrie, plays the part of Jimmy Potter; Nick De Ruiz is Chang Lee, and Jim Wang is the proprietor of The Love Boat.

Lloyd Picture Among Twelve Best

In defiance of his own rule, which heretofore has barred comedies, James W. Dean, well known as a picture reviewer, has given the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," a place in his list of the "Twelve Best Films in the First Half of 1922." The list is now being sent out to the 400 newspapers which receive the Daily Movie Service of the Newspaper Enterprise Association.

"Harold Lloyd fashioned more than a comedy when he produced "Grandma's Boy," says Dean, in explaining his departure from custom. "It is an incisive study in psychology. Elaborated into five reels, it must take its place with other feature pictures. The deciding factor in the choice of the first 12 was that each of them was expressed better in motion pictures than it could have been in any other medium of expression."

Chaplin Revival Is N. Y. Capitol Feature

An unusual revival of Charles Chaplin in "Shoulder Arms," a First National Attraction, took place at the Capitol Theatre, New York, last week. The Chaplin comedy was advertised as the feature of the bill, which was a Rothafel Unit Program.

Crowds at the Capitol welcomed the revival with enthusiasm and the New York newspapers were lavish in their praise of it.

Mack Sennett Latest Is "Homemade Movies"

Mack Sennett's latest offering to the comedy screen is a delightfully refreshing and whirlwind two-reel antic, exceptionally well timed for summer release, according to First National. The scenes depict life in the frozen north, where grass and flowers give way to snow and ice, and the automobile makes room for the dog sled.

This new comedy significantly titled "Homemade Movies," is a First National attraction. Ben Turpin is the star. His hallucinations in the arctic are humorous in the extreme. Phyllis Haver is the featured comedienne. Dot Farley, Jim Finlayson and George Cooper are associate players. F. Richard Jones directed.

Pirates Foiled Showing Lloyd Pictures

THE Sun, of New York, published the following article a few days ago, under the heading "Foils Film Pirates":

"How Harold Lloyd, motion picture comedian, acting through his business representatives, stole a march on film pirates by arranging for the distribution of his new feature, 'Grandma's Boy,' in nearly every other country of the world before it is released generally in the United States was revealed today.

"A Tokio dispatch to The Sun last Tuesday told of the routing of a band of supercrooks who had been flooding the Orient with stolen movie masterpieces, presenting them before audiences in China, Japan and India concurrently with the Broadway runs.

"The pirates would have had no opportunity to exhibit a version of 'Grandma's Boy' anywhere on earth, even if the gang had not been routed.

"Anticipating an attempt to filch the film, Associated Exhibitors placed the feature for early release not only in China and Japan but throughout the British Isles, in continental Europe and in Australia and New Zealand, before arrangements had been made for showings in the United States."

Nine O'Clock Towns Stay Up For Train Wreck

Choosing a road-crossing along the Southern Pacific tracks in Ventura County as the location for a thrilling auto-train wreck, John M. Stahl recently broke the bonds of tradition in three California cities, Santa Paula, Ventura and Fillmore. For years they have been justly termed "nine o'clock towns," but when it became known that Lewis Stone was going to work in scenes for a forthcoming First National release, "The Dangerous Age" in the vicinity, the whole country-side turned out, parking their cars along the main highway and waiting patiently until 1:30 A. M. when a big wreck was staged.



Young Johnny Jones gets a "hand out," in "Supply and Demand," a C. B. C. Film Sales Corporation production.

Select Special Being Well Received

Weekly additions to the list of the bigger and more important theaters throughout the country which have played Select's "A Woman of No Importance" indicate that the big Select's special founded upon Oscar Wilde's play of the same name is being especially well received by exhibitors.

Chosen at random from the list are Kunsky's Madison in Detroit, Fred J. Doole's Alamo in Louisville, Lisbon's Walnut in Cincinnati, the Fox theatre in Denver, Markowitz's Strand in San Francisco, the Hope theatre in Dallas, Lowrie's Modern and Beacon theatres in Boston, and the Castle theatre in Chicago.

Reviews on the picture printed in daily newspapers everywhere seem to agree on two things, namely that the performance given by Fay Compton in the name part is of exceptional merit and that the Oscar Wilde story provides the type of dramatic recital which is all too infrequently encountered in the motion picture business.

Tropical Island Setting For "Ebb Tide"

A tropical island which George Melford is now using as a location for his new Paramount production of Robert Louis Stevenson's "Ebb Tide," adapted for the screen by Lorna Moon and Waldemar Young, will be the scene of the company's activities for several weeks.

No one who has read "Ebb Tide" will ever forget the power and romance with which this masterpiece of fiction is imbued. To translate it to the screen is no mean task, but Mr. Melford, with his record of success in "The Sea Wolf," "The Sheik" and "Moran of the Lady Letty," is equal to the task, Paramount believes. The all-star cast includes James Kirkwood and Lila Lee in the featured roles, together with Raymond Hatton, George Fawcett, Jacqueline Logan, Noah Beery, and others.

Associated Chief on Fishing Tour

At the wheel of his faithful touring car, Roy Crawford, vice-president and treasurer of Associated Exhibitors, left New York City July 8th for William Early's Camp, Maine, to "rough it" for three weeks. Mrs. Crawford, their 7-year-old son, Roy, Jr., and Orlin T. Crawford, Jr., Mr. Crawford's nephew, accompanied him.

"Bill of Divorcement" Scenes All Shot

THE final scenes for "A Bill of Divorcement" were shot at the studios of the Ideal Film Company, London, on Tuesday, July 11, according to cable advices received by Reginald Warde yesterday. The conclusion of the picture was marked by an informal buffet luncheon at the studios, with Constance Binney, who is the star of the picture; Fay Compton, the British star who plays the wife in the picture, and Clemence Dane, the author of the play, as hostess.

There were no ceremonies, but Harry and Simeon Rawson, the executives of the Ideal, and Dennison Clift, the director, thanked Miss Binney and the members of the company for the splendid cooperation and team-work that had characterized the entire production.

The complete negative, and an edited print, will be dispatched immediately to the United States, where Mr. Warde is now working on the distribution plans for the picture.

Violet Clark Engaged for Glyn Story

Violet Clark, photoplaywright, has been engaged by the Goldwyn Pictures Corporation to make the screen adaptation of Elinor Glyn's original story, "Six Days," recently purchased. Miss Clark has just returned to the Coast from New York, where she combined vacation and business.

Just before leaving Los Angeles, Miss Clark wrote the continuity for Carey Wilson's story, "This Way Out." The company liked her work so much that it engaged her for the Glyn opus. Some of the scenes of "Six Days" will be made in Italy. The director has not been announced.



Colleen Moore in "Broken Chains," the $10,000 prize story Goldwyn picture

Short Subjects Are Popular

Educational's One-Reel Picture is Receiving Much Favorable Comment

THE increasing popularity of the short subject of high quality is being reflected in newspaper reviews of motion picture programs in newspapers and magazines of all parts of the country. More and more frequently single-reel or two-reel subjects are being reviewed at length.

Almost half a column of space was given a few days ago by the Chicago *Daily News* to a discussion of Educational5s one-reel picture, "The People of Old Bruges," a recent release of the world Wanderings in which Educational shows people and places in all corners of the world. The review in the *Daily News* was written by Carl Sandburg, its motion picture critic.

"Letting plots and plays of love, murder, money, jewels, battles and schemes go for a day," writes Mr. Sandburg, "we might point out that Educational Pictures Corporation has issued another one of a series entitled 'Wanderings in World Corners.'

"This latest release covers the city of Bruges in Belgium. And it would be hard to criticize unfavorably at any point their presentation of this city. They touch off a series of impressions that leave one almost with a feeling that for a few minutes we have been lifted bodily and mentally out of Illinois for an actual visit to Bruges.

"The practical side of life in Bruges is covered, the milkmen carrying the milk cans from door to door, the markets where the housewives buy their potatoes and onions, the dogs and donkeys that do the street hauling.

"And, not least, we have the close-up of flying spindles, operated by fingers instinctive with generations who have made laces of design and quality.

"And the old sober, sombre canals flanked by stone walls—they seem heavy with centuries of life, strife and toil and death of peoples."

Tony Sarg Almanac for Educational

ONE of the important additions to the program of short subjects to be distributed by Educational Film Exchanges in the new season soon to begin will be the Tony Sarg Almanac, the single-reel animated picture by this famous artist which has made such a hit on Broadway and in leading first run houses in the rest of the country.

Educational will release twenty-six pictures in this series in the year of 1922-1923, beginning the last week in August. Releases will follow one every other week.

Among the earliest pictures in this new series will be "The First Flivver" and "The First Degree." In "The First Flivver" Mr. Sarg imagines the pre-historic pleasure vehicle which most nearly resembled the popular "Lizzie" of the twentieth century, while in "The First Degree" he pictures the bestowing of degrees, fraternal, collegiate, etc., as it may have been done in ye olden days.

Century Giant Has Hard Time in "Lowers"

Jack Earl, Century's seven-foot four-inch giant who played a "big" part in Alf Goulding's version of "Jack and the Beanstalk," had a most trying time getting into a lower berth engaged to carry him to Yosemite where a new comedy is to be made.

Earl held up the entire company in a vain effort to get comfortable sleeping quarters and in despair accepted the best the Southern Pacific could offer under the circumstances. Earl comes from Texas, but when the giant came to California for his health his family motored him there owing to the straightened measurements of sleeping cars.

VITAGRAPH STARS



Dorothy Gish to Join Barthelmess

ANOTHER member of the celebrated Griffith triumvirate of the screen has joined Inspiration Pictures, which announces that Miss Dorothy Gish will play opposite Richard Barthelmess in his fifth starring vehicle, "Fury," which will be filmed as soon as "The Bondboy" in which Mr. Barthelmess is now appearing, is completed. This means that in Mr. Barthelmess and Miss Gish, Inspiration Pictures will have in one film play two stars of the world's greatest in motion pictures.

This will be Dorothy Gish's first appearance under other than the Griffith management since she entered pictures.

Zazu Pits Returns in Metro Picture

Zazu Pitts is to return to the screen. The talented comedienne, whose portrayal of rural and eccentric characters established her as one of the most amusing motion picture entertainers, has been signed by Metro for an important role in "Country Love," the first of the special stories series of productions in which Billie Dove will play, under the direction of Emile Chautard.

Miss Pitts left her motion picture work some time ago to become the wife of Tom Gallery, who was her leading man in several pictures. This happy family now consists of three instead of two as they have a five-months-old baby who has been keeping Miss Pitts so busy she could not return before the camera.

However, now that the baby is older, Miss Pitts is resuming her screen career in "Country Love," in which she will enact the role of Emily, a member of a barnstorming theatrical troupe.

Mary Miles Minter in "South Sea Story"

Paramount announces as its release for July 16, Mary Miles Minter in "South of Suva," a dramatic story of the South Sea Islands.

This picture, Paramount believes, should be particularly interesting to Mary Miles Minter fans because it presents her for the first time in her career in a really grown-up role—that of a young English wife who goes to her husband in the South Seas after a separation of three years and finds that the tropics have "got" him so completely that he is scarcely recognizable.

Furthermore, Paramount claims for it that it is one of the most accurate South Sea dramas ever filmed, for the author, Ewart Adamson, not only spent five years in the very country he wrote about, but was on hand at the studio to watch personally the filming of every detail.

Fred Myton wrote the scenario and Frank Urson directed. John Bowers is Miss Minter's leading man, Walter Long plays the heavy.



Estelle Taylor in the "Vampire" role in "A Fool There Was," a Fox release.

"Just Tony" for Release August 20

"Just Tony" is based upon the story, "Alcatraz," from the pen of the popular Max Brand, and was directed by Lynn Reynolds. In addition of "Tony" and Mix, the cast includes such well know screen actors as Claire Adams, Duke Lee, J. P. Lockney, Frank Campeau and Walter Robbins.

The story revolves round a wild desert mustang who is the leader of his herd. Comes a time when "Tony" is captured by white men and maltreated by a Mexican. The horse is recognized by a wandering cowboy (Tom Mix) because of its white hind legs and the blaze of white on its head. The cowboy, Red Ferriss, compels the Mexican to cease whipping the horse. "Tony" eventually effects his escape and returns to his herd. Then begins his depradations in retaliation for the cruelties inflicted on him.

The daughter of a wealthy ranchman employs "Red" to kill the horse because of the havoc he has wrought. Red agrees, but when he finally discovers "Tony"—he recognizes in him the same animal he had once saved. He drops his rifle and refuses to shoot. From here on a series of rapid events bring the story to a happy conclusion, with the beautiful girl in the cowboy's arms and "Tony" at their side.

Billie Dove Will Work on Real Stage

Leaving the speaking stage to appear before the camera does not require much re-adjustment for Billie Dove, the New York beauty who forsook the glare of the footlights to appear in a series of pictures at Metro's Hollywood studios.

The first production in which Miss Dove will make her debut as a Metro player has the legitimate stage for its setting. "Country Love," a story by Hulbert Footner, is the title of the picture. It deals with the theatre in all its phases, ranging from a successful musical comedy star on Broadway to a barnstorming trouper. Miss Dove enacts both characters in the story.

A mammoth theatre, complete in every detail from a fully equipped stage to luxurious boxes, has been contructed on one of Metro's enclosed stages for use in "Country Love."

Elaborate Publicity for Fox Product

BACKED up by the most elaborate and far reaching publicity and exploitation campaign, the Fox Film Corporation product will go to the exhibitors next season with a broadside of advertising that will cover the country from coast to coast.

This not only will be done, but is being done right now and has been done from the time the big specials conceived by Fox were outlined in the mammoth program for 1922-23.

Publicity has not been confined to any one line of publication, but has been so arranged that the exhibitor in the smallest hamlet will benefit as well as the first run houses in the large cities. The publicity mediums used have been those that reach most directly and in the largest numbers the people who pay to go into the theatres—the "fans."

While this publicity was started even before the first of last January, and has been growing steadily ever since it is just now that the department having this in charge is concentrating on its broadside for the opening of the season. It is being done largely through the newspapers with their many millions of circulation and the motion picture "fan" magazines, whose circulation also runs into the seven figures.

Mollie King' Appears in "Her Majesty"

Mollie King and Creighton Hale are the featured players in "Her Majesty," the Playgoers offering in five reels, which is set for release July 23rd. Miss King is called upon to portray a double role and she is said to add to her winsome charm a fine sense of dramatic proportion that makes her work vividly realistic.

One of the earliest of Creighton Hale's stage triumphs was with Gertrude Elliott in "The Dawn of Tomorrow," while in numerous Broadway successes he had leading roles with John Mason, Holdbrook Blinn and others. More recently he has been seen to distinct advantage in such popular films as "Oh Boy!" "A Damsel in Distress," "Way Down East," and "The Honor of the House."

Lee Moran Skillful at Two-Reelers

Lee Moran is an adept at making two-reel scenarios of small town comedy. Three of these that he recently helped write and starred in as well are "Some Family," "Women First" and "Foolish Lives."

Moran is beginning another series on an entirely different theme, but embodying his own distinctive type of humor. The scenes will be laid in the city, and take off the different types to be found there.



Johnnie Walker and Ella Hall in "In the Name of the Law," an R-C picture

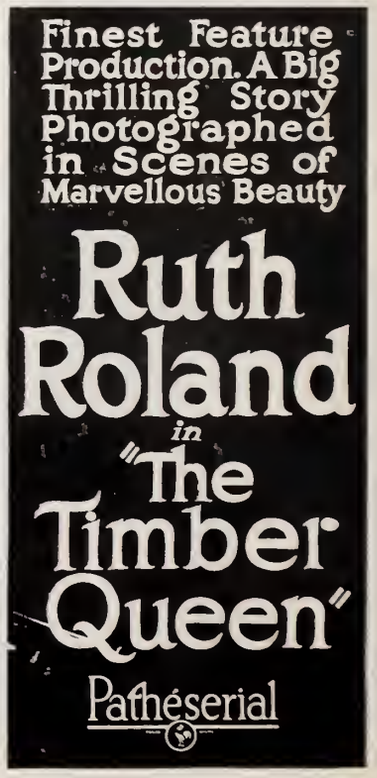
Sheldon Is Preparing "East of Suez"

E. Lloyd Sheldon, who has the distinction of having written forty-six original screen successes during the past five years, has been engaged by Metro to prepare the continuity for his new story, "East of Suez," which will be enacted by a diatinguished cast, headed by Billie Dove.

The material for this story was gathered by Sheldon during a recent trip to the Orient. The writing of "East of Suez" follows his preparation of the continuity for Mary Pickford's production of "Tess of the Storm Country."

Among the forty-six screen successes written by Mr. Sheldon were six for William Farnum, including "If I Were King"; "Dawn of the East, for Realart; "Sisters" and "The Honorable Peter Sterling," for Cosmopolitan; and "The Honeymoon" for Constance Talmadge.

Miss Dove's first appearance in a Metro picture will be in "Country Love," a story by Hulbert Footner, which Edith Kennedy has adapted for the screen. Emile Chautard will direct it.



Marion Davies Release Due in August

Cosmopolitan Production's latest picture, "The Young Diana," in which Marion Davies is the star, will be released the latter part of August.

This story is by Marie Corelli. It is said to offer Marion Davies opportunities she has never had before.

Miss Davies is noted for her exquisite beauty and her magnificent gowns. In a portion of this story, however, she turns her beauty into homeliness, and her gorgeous gowns into shapeless coverings.

As "Diana May" in the story, she is first seen in all her radiant youth and beauty. Then comes a great disappointment into her life and she is shown after the supposed passage of twenty years—wan, spiritless, drawn, drab and slouchy, the spring of youth departed from her stride, shuffling along in premature old age.

De Haven Comedy Given New Title

The first Carter DeHaven comedy to be released by the Film Booking Offices of America has been definitely titled "Rice and Old Shoes" and will be given a release date early in the fall, announces that company. This is the first of a series of DeHaven comedies, production on which is well advanced at the R—C Studios on the West Coast.

The DeHavens, who have always proved one of the most popular teams of the stage and of the screen, are planning to offer a new type of comedy to the exhibitor beginning with "Rice and Old Shoes." They can be generally described as "domestic" comedies, but will be developed in an elaborate way and special attention will be paid to supplying original gags.

Robbins to Make Next Picture in N. Y.

Jesse Robbins, who is producing dramatic farces for Vitagraph, the first of which "Too Much Business," was so successful, has arrived in New York. He is accompanied by Mrs. Robbins, and will combine a little vacation with preparatory work on his third feature.

Robbins has just completed "The Ladder Jinx," the second of the series. It is said to be a worthy successor to "Too Much Business," according to those who have seen the picture.

Robbins plans to produce his next picture in New York. Edward Horton, who will continue to star in these unique specials, is in New York, for rehearsal of "The Nervous Wreck," an Owen Davis play which opens in August at the Harris Theatre, and in which Horton is cast for a leading role. Producer Robbins will work in the preparation of his next picture, with Arthur Goodrich, noted writer, and author of "Yes or No," a recent Norma Talmadge subject from the play of the same name.



"The Crossroads of New York," a Mack Sennett production. First National release

Fox Specials Due in August

"The Fast Mail" and "Silver Wings" Have Both Been Highly Approved

HEADING the list of August releases by Fox Film Corporation are two long-heralded specials, "The Fast Mail," based upon the famous Lincoln J. Carter melodrama, and "Silver Wings," with Mary Carr, who won fame as the mother in "Over the Hill," "The Fast Mail," which recently completed a run at the Strand Theatre, Broadway, New York, is scheduled for release August 20, while "Silver Wings," which is in the tenth week of its indefinite engagement at the Apollo Theatre, New York, has been set for August 27.

Newspaper reviewers have been unstinted in their praise of these two specials, and the public has responded by breaking many attendance records at both Broadway houses. "The Fast Mail," which was directed by Bernard J. Durning, was said to be the fastest picture of the age by the press criticisms which followed its world's premiere at the Strand. "Silver Wings" was produced under the direction of Jack Ford and Edwin Carewe, and presents a family problem of interest to every American. That Mary Carr's portrayal of the indulgent mother is unique, was the opinion of all who witnessed the picture.

These productions are the first two of a series of fourteen which Fox Film Corporation will release during the season of 1922-23. The others already announced are "Monte Cristo," "Nero," which is entering its ninth week at the Lyric Theatre, New York, "A Fool There Was," "Lights of New York," "A Little Child Shall Lead Them" and "My Friend the Devil."

The William Farnum production for August is "Moonshine Valley." It is from the story by Mary Murillo and was directed by Herbert Brenon.

"Just Tony" is the title of Tom Mix's August release. It is based on the novel, "Alcatraz," by the popular Max Brand, and features "Tony," Mix's own horse.

Dustin Farnum will be seen in "Oathbound," a racy story of the sea and silk smugglers.

"The New Teacher" is the August release starring Shirley Mason, the petite Fox actress.

Lupino Lane, the famous English music hall pantomimist, makes his screen debut in "The Reporter." It will be ready for distribution August 20.

Clyde Cook essays the cold, cold sailor in "The Eskimo," an hysteria-producing comedy which will be released August 27th.

"Pair of Aces," the Lee Kid production, will be ready for the exhibitor August 20.

"Falls Ahead" is the Mutt & Jeff Animated Cartoon. August 20 is its date of release.

Fox News will be issued twice a week as usual.

Billie Dove Careful of Color Harmony

Billie Dove, who heads the cast chosen for Metro's "Country Love," believes the color scheme of an actress's clothes adds effect to her performance on the screen.

"It is my theory that as careful a study of harmony in colors should be made for an appearance before the camera as one would use for any other occasion," said Miss Dove.

"I always feel the effect of colors in my gowns. I select them with the same care and precision in regard to color as if they were to be reproduced on the screen in their natural hues."

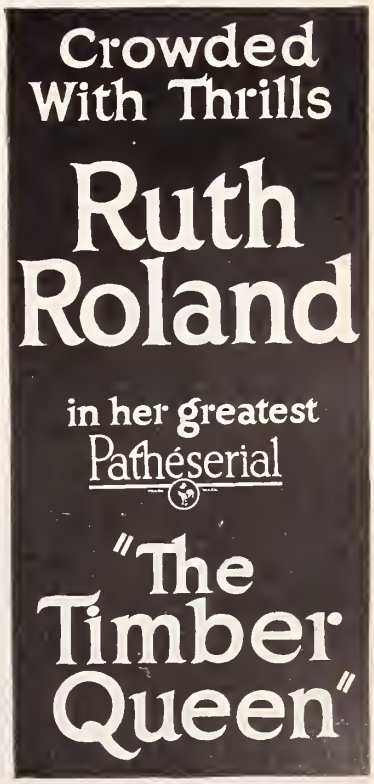
Miss Dove brought a complete wardrobe from New York with her, which she intends wearing in her first Metro picture, "Country Love," upon which production will start in the near future under the direction of Emile Chautard. This story was written by Hulbert Footner and adapted by Edith Kennedy.

Viola Dana Doll Aids Charity Bazaar

Viola Dana, who recently returned to Hollywood from a nation-wide tour of the country, making personal appearances in every large city, made a unique and dual appearance in the interest of charity at a recent Los Angeles bazaar.

This time, the tiny Metro star, appeared in all the attractiveness of her own self, but as a vest-pocket edition of the real Viola. Weighing but two pounds, eighteen inches in height, the new Viola created a sensation as she was held up to the admiring gaze of the spectators. Viola No. 2 was a doll, the product of Metro's plaster shop made to resemble her young sponsor so closely that all marvelled at the great similarity in the features.

To make the illusion more complete, the real Viola insisted on dressing her young protege herself.



Jessen's Studio Notes by Wire

UNIVERSAL

"The Flirt," under the direction of Hobart Henley, "The Kentucky Derby," directed by King Baggott; "Confidence," starring Herbert Rawlinson under the direction of Harry Pollard: "The Galloping Kid," starring Hoot Gibson, direction of Nat Ross, are finished. "Misfit" becomes "The Chaperone." "The Long Chance," all star cast with Jack Conway the director, is also complete.

A burlesque bull fight subject, entitled "A Lot of Bull," directed by Gilbert Pratt, has been made ready for release.

Lewis Sargent will be featured in a series of one reel messenger boy stories written and directed by Scot Darling and Robert Kerr. The first will be "His First Job."

Reeves Eason will direct Hoot Gibson in the Ralph Cummings novel "Laramie Lad." The cast includes Marjorie Daw, Helen Holmes, Hayden Stevenson, William Welch and Jack Pratt.

"It Can't Be Done" is title for the Tod Browning crook story which will be Priscilla Dean's next vehicle.

Lee Moran, Century, will shortly go to Europe to make a series of comedies, accompanied by Julius Stern. The next picture Alf Goulding will direct is "Hansel and Gretel," featuring "Baby Peggy," Johnny Fox and Jack Earl. The latter is the seven foot five inch giant who will make his screen debut in "Jack and the Beanstalk."

Al Herman has finished the Johnny Fox comedy which has been titled "At the Fair."

The "Baby Peggy" subject entitled "The Scoop" has been renamed "The Kid Reporter.'

GOLDWYN

The complete cast for "The Christian" now selected includes Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver, Cyril Chadwick, Mahlon Hamilton, Joseph Dowling, Claude Gillingwater, Milla Davenport, Harry Northrup.

Henry Walthal has been added to the cast of "Gimme," Rupert Hughes production.

Marshall Neilan is casting "A Stranger's Banquet."

"Captain Blackbird" has been retitled "Passions of the Sea."



SEE ME ABOUT
The New Series of
HALLROOM BOYS COMEDIES

WARNER BROS.

William Beaudine is directing "Little Heroes of the Street," starring Wesley Barry.

Julien Josephson has been engaged to write continuity for Sinclair Lewis' story "Main Street."

Monty Katterjoh is writing the continuity for the Charles G. Norris novel, "Brass." Wallace Worsley will direct.

Olga Printzlau is engaged in writing continuity for "The Beautiful and Damned," a novel by Scott Fitzgerald.

R-C PICTURES

The Sherwood MacDonald Productions are on the second of the "Gloria Joy" two reel subjects. In the supporting cast are Marie Vantasel, Gordon Sackville, Eddie Saunders, Dixie LaMont, Glen Gordon.

Chester Bennett is casting for "Thelma," starring Jane Novak.

The fifth of the DeHaven series, entitled "Twin Husbands," direction Mal Saint Clair, is being filmed.

Harry Carey is on his vacation at Laguna Beach.

LASKY

Leatrice Joy will play opposite Thomas Meighan in "The Man Who Saw Tomorrow," under the direction of Alfred Green, the production to start this week.

Sam Woods is now making the Deuville sequence of "The Impossible Mrs. Bellew," using a great number of bathing girls.

Phillip Rosen is engaged in filming of the "reincarnation party," for "The Young Rajah."

James Fidler, former city editor of "Hollywood News," is now a member of the Paramount Publicity Department.

METRO

Sawyer-Lubin begins filming "Quincy Adams Sawyer" Saturday, under the direction of Clarence Badger. The complete cast includes Blanche Sweet, John Bowers, Barbara LaMar, Lon Chaney, Louise Fazenda, Elmo Lincoln, Gale Henry, Joseph Dowling, Edward Connelly, Kate Lester, Victor Potel, Hank Mann, June Elvidge, Millie Davenport, Harry Davenport.

"June Madness," by Crosby George, to be directed by Harry Beaumont, starring Viola Dana has been cast with Bryant Washburn opposite the star and Leon Barry in an important role. The production is under way.

Irving Willat will start his production "All the Brothers Were Valiant," with an all star cast on August 1st. Julien Josephson will write the continuity.

Emile Chatuard, directing Billie Dove in "Country Love," has transferred his company to Sacramento River for ten days.

Rex Ingram goes to New York within the week.

INDEPENDENT

Edward Sloman, formerly director for Metro, Hampton, and Frothingham, has organized an independent company to produce a series of features. The first will be "Blind Justice," from the story by the same name by Frank R. Adams. Space at Fine Arts Studio has been leased and an all star cast now being selected.

E. A. Schiller, general representative for Marcus Loew, is here supervising the reorganization of the Loew policy for the Warfield theatre, San Francisco, and the State theatre, Los Angeles, which on September 17th will discontinue vaudeville entirely and show only pictures. Lionel Keene accompanied Mr. Schiller and will remain in Los Angeles as coast representative.

Thomas Ince returned Sunday from New York after five months, the longest absence since establishing Inceville, thirteen years ago. At the reception tendered him at the studios this afternoon, Mr. Ince made the statement that the coming season would be the busiest in the history of the Ince plant. He is launching new productions, immediately.

The Jack Pickford company is using the one hundred thousand acre Tevis ranch, near Bakersfield, for "Garrison's Finish."

FOX

William Russell has started on the production "Mixed Faces," by Ray Norton, the continuity by Paul Scofield, direction Rowland Lee.

Jerome Storm will direct "St. Elmo" by Augusta Evans, continuity by Jules Furthman, starring John Gilbert.

The complete cast for "The One Way Trail," by Ridgewell Cullum, continuity by Jack Strumwasser, starring Dustin Farnum, includes Irene Rich, Walter McGrail, Frank Campeau, W. J. Ferguson, Charles French. The production is under the direction of Bernard Durning.

Clyde Cook has returned to the studio, after an absence of ten weeks account of broken knee.

General Manager Sol Wurtzel is spending his vacation with his family at Yosemite, with the Farnum Company.

UNITED

The Ruth Roland serial, "Riddle of the Range," is being completed this week. The story for the next Ruth Roland serial is being prepared by Frank Leon Smith and Bert Jenkins. It will be made at United.

Principal Pictures Corporation have engaged Dorothy Phillips as star, Bruce MacRae, Kenneth Harlan, Otis Harlan and Jack MacDonald as principal for the Elinor Glyn story laid in Hollywood, entitled "The Worlds a Stage."

VITAGRAPH

Larry Semon has started a new comedy with Tom Buckinham as director, Lucille Carlisle the lead.

General Manager W. S. Smith will leave for New York next week.

It is reported here that Vitagraph have leased their eastern studio to Yale University, for a period of five years.

SELZNICK

An all star cast is being assembled for "Blazing Sands," an original by Edward J. Montagne to be directed by George Archainbaud.

Fast Riding, Thrilling Escapes, Startling Stunts

Ruth Roland in "The Timber Queen"

Pathéserial

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Last Chapter Completed in Polo Serial

"CAP'N KIDD," Eddie Polo's first Independent serial, was finally completed this week.

While actual production was finished some weeks ago, editing and titling on the last chapters had not yet been done. Word comes from Milton Binhak, of the editing department of the Star Serial Corporation, which controls world rights to "Cap'n Kidd," that this has been accomplished, chapters fourteen and fifteen having been screened this week in their final state. This completes the serial, which is comprised of 15 chapters.

There is said to be a tremendous thrill in Chapter 14, which has been titled "A Fight in Mid-Air."

"Victory and Happiness," as 15 has been titled, clears up the mystery.

Paper and accessories were also completed on these final chapters this week, it is announced.

"School Days" Going Big in South

Despite the fact that rainy weather interfered with theatre patronage in the south, the Warner Brothers' production, Gus Edwards' "School Days," featuring Wesley Barry, broke all attendance records during its run at the Howard Theatre, Atlanta, according to a telegram received by Harry M. Warner from M. Mitchell.

The freckled-faced star who recently completed his next picture for the Warner Brothers, "Rags to Riches," and who has begun active work on the second Harry Rapf production, "Little Heroes of the Street," under the direction of William Beaudine, recently played host to thousands of orphaned children of Los Angeles who visited the Warner studios. Barry, with the aid of the studio staff, distributed fourteen barrels of lollypops, with 2,000 pops to the barrel.

Newfoundland to Enter Production Field

From St. Johns, Newfoundland, comes a call for Ernest Shipman to establish a producing unit in the country of all the earth which sent to the war a greater per cent. per capita than any other. Newfoundland has its own picturesque and romantic history, which will soon be developed upon the screen.

Will Rogers in Old Classic

"The Legend of Sleepy Hollow" to Have Big Production—Great Cast

"THE LEGEND OF SLEEPY HOLLOW" will be seen on a Broadway screen early in October.

The cast of the picture is regarded as a flawless one. Will Rogers, who fits the part as though he had been Irving's inspiration, plays the role of the unique "Ichabod Crane," the lanky Yankee schoolmaster.

Lois Meredith plays the charming "Katrina Van Tassel," belle of Sleepy Hollow, whose wiles stir up hopeless ambitions in the narrow breast of Ichabod.

The supporting cast of thirty-odd principals has been painstakingly selected, in order that the "different" note struck in the production might be maintained in the acting. Ben Hendricks, Jr., plays the redoubtable "Brom Bones," Nemisis of Ichabod:

The producer of the picture is a man of the new school of film production who believes that the public is eager to see American classics dramatized and picturized with intelligence and good taste. This producer is Carl Stearns Clancy, a young man of high ideals and of long experience in the film field.

An entire year of preparation was made on this production before the first foot of film was exposed. During this time, Mr. Clancy wrote and re-wrote the continuity until in his opinion it showed that the characteristic charm of Irving could be put upon the screen. All of the exterior scenes are being taken near Tarrytown on the Hudson—actual Sleepy Hollow locations. The interior scenes are being photographed at the Tecart Studios on East 48th street, New York City. Edward Venturini is directing the production. Ned Van Buren is chief cameraman.

The Clancy organization is adhering very closely to the story in filming this famous legend.

The cast of principals engaged for prominent supporting parts is composed of many well known stage and screen players. Among these are May Foy, Bernard Reinold, Downing Clarke, Robert Ayerton, George Pelzer, Charles Graham, Maree Trudeaux, Phil Munn, Charles Hancock, Harold Crane, Nancy Chase, Kay MacCausland, Edna Brice, Jack Gardner, G. Wallman, Gardner James, Sheridan Tanzey, Jerry Devine, Knox Kincaid, Henrietta Floyd, Maude Hill and Ann Eggleston.

Jungle Feature Is Re-Titled

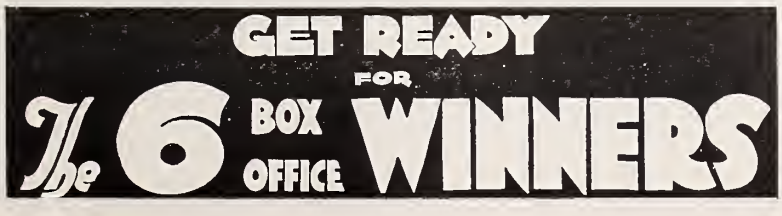
"Lost in the Jungle" is First of Seven Pictures for Release in Fall

THE title of the Warner Brothers' wild animal feature announced as "A Dangerous Adventure," has been changed to "Lost in the Jungle." The featured player is Grace Darmond, who is supported by a cast which includes Jack Richardson, Philo McCullough, Robert Agnew and Derelys Purdue. S. L. and Jack Warner directed the feature from a story written by Frances Guihan.

"Lost in the Jungle" is scheduled as the first of seven Warner fall releases. The locale of the story is laid in the heart of the African wilds. According to Harry M. Warner, hundreds of wild animals of every breed and description furnish some of the most startling scenes ever filmed for a motion picture.

"This feature contains more thrills than can be found in the average serial production," said Mr. Warner. "It truly portrays jungle life, and the many gripping incidents interwoven in the fabric of an interesting story, will prove to exhibitors that 'Lost in the Jungle' is a big box-office attraction."

The entire Warner studios, it is said, save the administrative offices, were converted into a veritable jungle in order to film the feature. Of the many massive sets that were built, the building of a jungle idol is said to have taken clay modelers and carpenters fully a month.



Warners Sign Up Star Scenario Writers

FIVE of the best known scenario writers on the west coast have been engaged by S. L. Warner and Harry Rapf to adapt the series of forthcoming Warner Brothers pictures, is is announced.

By an arrangement with Famous Players, Olga Printzlau will adapt F. Scott Fitzgerald's novel, "The Beautiful and Damned," for the screen. Monte Katterjohn, who has written scores of original photoplays, will translate into screen terms the Charles G. Norris' novel of marriage and divorce, "Brass." Julian Josephson, who wrote the Ray-Ince stories and a great number for Famous-Players, has been engaged to adapt Sinclair Lewis' novel, "Main Street." The continuity for Edmund Goulding's original story, "Little Heroes of the Street," featuring Wesley Barry, has been written by Isabel Johnston and Mildred Considine.

"Little Heroes of the Street," which is the second Barry picture being made by Harry Rapf, is being directed by William Beaudine with James Hogan assisting. Wallace Worsley will direct "Brass."

Organist Agency Takes New Offices

Kraft Attractions, managers of the motion picture theatres for Victor Herbert, Sacsha Jacobsen and the Victor Herbert Cameos, announced this week the establishment of an agency for the placing of organists and conductors for motion picture theatres at its offices in 1476 Broadway, New York City.

This has been done in response to the great demand for organists now prevalent in the picture industry and this department has been placed under the direction of Walter Wild, the organist at the Sheridan Theatre. Organists desiring positions are requested to register and theatres desiring organists and conductors are invited to make inquiries.

H. S. Kraft, president and founder of the New York Concert League, Inc., has resigned from that organization and has taken new offices in the Longacre Building, New York City. Francis A. Mangan has taken offices in the same building.

Nigh Picks All Stars for "Notoriety"

Will Nigh said it with stars this week. He picked the cream of film favorites for his forthcoming feature—"Notoriety" which he is now directing here. The stars of "Why Girls Leave Home," "The Old Nest," "Paying the Piper," "Civilization," "Dinty," "Man Woman Marriage," "Rider of the King Log" and "What Do Men Want" have been combined in one cast.

Maurine Powers, star of "Why Girls Leave Home" was the first engaged for "Notoriety." Mary Alden of "The Old Nest" fame is next. J. Barney Sherry in the male lead comes to the cast of "Notoriety" with a long list of laurels.

Rod La Rocque is another familiar figure in successful stardom engaged for Nigh's next. Richard Travers, also in the cast of "Notoriety" featured in "Among Those Present." George Hackathorn, sixth in the cast is the familiar male lead of "Heart of Humanity."

National Advertising on Metro Pictures

National advertising will be launched by Metro Pictures Corporation to create patron-demand for this company's releases during the coming season.

This preparation of the field for the exhibitor of Metro pictures will be begun well ahead of the first fall distributor, and will be of a weight sufficient to give publicity in every city and town in the United States and Canada to the advent of Metro attractions.

In regard to Metro's national advertising plans, William E. Atkinson, general manager of the organization, said this week:

"The campaign in periodicals of gigantic circulation is in strict accordance with the Metro policy, as established at the birth of the company, and as pointed out recently as applying with increasing fidelity. That policy is, in effect, that every Metro picture is designed to make money for its exhibitor, and that the single aim of the Metro company is to do all in its power to achieve that objective.





Huge display to advertise "The Storm"—painted on the side of the building housing the Universal headquarters, 1600 Broadway, New York City. This is one of the mammoth displays in New York used to advertise "The Storm"

Holland Picture Progresses

"Bull Dog Drummond" Company Now Preparing to Move on to England

CABLE advices to Producers Security Corporation from Holland, state that the "Bull Dog Drummond" production is progressing nicely. The interiors are being made in the Hollandia Studios and as soon as completed the company will move to England to secure the exteriors.

The Producers Security Corporation announced this week the sale of Oscar Apfel's new production "The Wolf's Fangs," to the First National Exchange of New York for the State of New York and Northern New Jersey.

The production was personally directed by Oscar Apfel and Wilfred Lytell is starred. The strong supporting cast consists of Nancy Deaver, Manilla Martan and Walter Greene.

The latest triumph of Dorothy Gish, "The Country Flapper" is reported ready for Independent Distributors. The Producers Security Corporation originally planned to release the feature in the fall but the demand is said to be so great from Distributors, it is to be released immediately.

Miss Gish's supporting cast headed by Glenn Hunter, the new screen favorite, sparkles with youth. Mildred Marsh, Tommy Douglas, the Hackett Brothers and Catherine Collins all come in for worthy praise for their excellent work.

"Grandma's Boy" Big Hit

Exhibitors of North and Middle West Approve Harold Lloyd Feature

W. B. Frank, general manager of Associated Exhibitors, back in New York City after a five week tour of northern and middle western states in the interest of "Grandma's Boy," Harold Lloyd's new feature, produced by Hal Roach, declared:

"Exhibitors are welcoming 'Grandma's Boy' with extraordinary enthusiasm because they see in it a great prosperity breeder. Business conditions generally in the territories I visited are still a little below normal, but recently there have been indications pointing to a revival in the autumn, with a return to genuine prosperity next year. Many big men see in 'Grandma's Boy' just the tonic needed to insure the complete recovery of the industry.

"My tour took me as far west as Minneapolis and Des Moines," continued Mr. Frank, "and I screened the picture no fewer than nineteen times. Among the well known exhibitors who saw it and expressed almost unbounded enthusiasm were Jake Lourie, Park Theatre, Boston; Nathan Robbins, Avon, Utica, N. Y.; James Callahan, Regent, Rochester; Michael Shea, Shea's Hippodrome, Buffalo; S. Barrett McCormick, Allen, Cleveland; Edward Zorn, Temple, Toledo; Max Balaban, of the Balaban & Katz enterprises, Chicago; Andrew Karzas, of the Woodlawn, Chicago's big new South side house, and Abe Blank, of Des Moines, head of the extensive Blank interests.

"Every one of these exhibitors and many others joined in acclaiming 'Grandma's Boy' as the very best thing Harold Lloyd ever did.

Twin Heroines Cause Complications

THERE are two heroines in "Her Majesty," the feature which Playgoers Pictures is releasing July 23rd. They are twin sisters, one of them delightful hoyden — impish, ..mischievous, lovable, the other selfish, spoiled, willful. The girls look so much alike that their respective suitors, not to mention the audiences, have difficulty in telling them apart. Thus, in the midst of the two romances arises a series of complications that assure no end of comedy, of suspense and of action.

Mollie King is both heroines, both twins, and it is only natural that Creighton Hale, who is in love with one of her, should become the very bewildered hero, for he doesn't know that the object of his affection is a twin at all.

"Up and At 'Em" For August Release

"Up and At 'Em," the latest Doris May comedy-drama, has been set for release early in August by the Film Booking Offices of America formerly Robertson-Cole Distributing Corporation. "Up and At 'Em" shows the delightful comedienne in a piquant and fascinating story such as has made her popular in the past.

William A. Sciter, who has directed all of Miss May's pictures since she became a star in her own right, wielded the megaphone in "Up and At 'Em." In the supporting cast are Hallem Cooley, Otis Harlan, J. Herbert Frank, Otis Harlan and Clarissa Selwynne. The scenario is the work of Eve Unsell.

Tearle Is Engaged for Selznick Specials

Close on the heels of the announcement by Lewis J. Selznick, President of Select Pictures Corp., that the producing units regularly contributing to the Select output had abandoned the restricted "star" plan and would in the future produce pictures using story, star and production value entirely at the discretion of the producer, comes another announcement that Conway Tearle has been engaged by Selznick Pictures Corporation to appear in two big Selznick specials during the coming season.

"Captain Blackbird" Title Changed

It is announced that the title of Carey Wilson's story, now being produced by Director R. A. Walsh for Goldwyn, has been changed from "Captain Blackbird" to "Passions of the Sea."

Leading roles in the production will be carried by Antonio Moreno and Pauline Starke. Others in the cast include, George Siegmann, William V. Mong, Rosemary Theby, Mary Jane Irving and Carl Harbaugh.

GET READY FOR The 6 BOX OFFICE WINNERS



The GREATEST PICTURES of the YEAR

The BEST STATE RIGHTS "BUY" EVER OFFERED

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1600 BROADWAY NEW YORK CITY

Early Release Due on Linder Comedy

Announcement is made by Allied Producers and Distributors Corporation, the newly organized United Artists Corporation subsidiary, of an early release for Max Linder's new comedy "The Three-Must-Get-Theres," a burlesque on the famous Dumas story "The Three Musketeers."

"The Three-Must-Get-Theres" is a real comedy in every sense of the word, yet is said to be replete with thrills and as full of action as any melodrama ever screened. And with every thrill and every piece of action there is a laugh. The cast is as follows: Bull Montana, Frank Cooke, Catherine Rankin, Jobyna Ralston, Jack Richardson, Charles Metzetti, Clarence Werpz, Fred Cavens, Harry Mann, Max Linder.

The story was written and directed by Max Linder, with titles by Thomas N. Miranda. The photography is Harry Vallejo and Dupont, with Fred Cavens as Assistant director.

Kennedy is Associated Sales Head in L. A.

Arthur S. Kane, president of Associated Exhibitors, has just announced the appointment of L. E. Kennedy, a veteran of the World War and well known in the sales end of the picture industry, as Associated's sales representative in Los Angeles.

Kennedy enjoys a wide acquaintance with exhibitors, for he was one of them for several years prior to 1915, when he accepted a position with Pathe Exchange as a salesman out of the Los Angeles office. Two years later he was appointed manager of Pathe's Los Angeles branch, which position he resigned, following America's entrance in the war, to enter the United States Naval Service.

Upon his discharge from the Navy Kennedy was appointed manager of the Fox office in Los Angeles, later accepting the post of manager of Vitagraph's Salt Lake City branch office.

Hallroom Boys Winners at Movie Ball

INTERESTING proof of the popularity of the Hallroom Boys Comedies and the characters of Percy and Ferdie Hallroom was received this week at the offices of the producers of these popular two-reelers.

This was in the form of a letter containing a newspaper clipping from Halifax, Nova Scotia, in which was given an account of a "movie ball" held there. The ball, the clipping states, was a private affair at which the guests were asked to dress and make up like some motion picture star.

Two boys in the full Hallroom Boys regalia won first prize—their high hats, carefully polished, frock coats, cross-barred vests, white spats and canes winning more than a majority vote as the best bit of copy make-up.

Burr Signs Doris Kenyon

Stage, Screen Star to Play Opposite Johnny Hines in "Sure-Fire Flint"

C. C. BURR scored another scoop this week when he announced that Doris Kenyon, legitimate and screen star had been signed to portray the female lead opposite Johnny Hines in his second feature length production, "Sure-Fire Flint."

The fact that Burr had definitely chosen Doris Kenyon for this important role is conclusive proof of his effort to build up a cast for "Sure-Fire Flint" that will take rank with the more important and pretentious casts announced by the bigger producing companies this year.

With the addition of Miss Kenyon, the cast now includes, besides Johnny Hines, Edmund Breese, J. Barney Sherry, Effie Shannon, Robert Edeson and Charles Gerard.

Doris Kenyon needs no introduction to exhibitors and the theatre-going public, since her characterizations as a star on the legitimate stage and screen have brought her forth prominently as an actress of rare quality. Best remembered of her screen productions, perhaps, is her important role with George Arliss in "The Ruling Passion," the United Artists release, which scored so heavily throughout the country.

Commenting upon the signing of Miss Kenyon's contract, C. C. Burr said: "When I announced about three months ago that we intended producing six big productions for the independent market, I made the statement that I would secure big stories and box-office casts only, and I believe that in 'Sure-Fire Flint,' the first of the Big Six, I have more than vindicated my promise."

Sloman Becomes Producer

Noted Director Launches Own Company and Starts Production Work at Once

EDWARD "TED" SLOMAN, known to exhibitors and the picture public throughout the country for his work as director of many notable plays for the screen, among which are "The Westerners," "The Mutiny of the Elsinore," "The Ten Dollar Raise," "Pilgrims of the Night," "The Other Woman" and others, has formed his own producing organization and will start work at once on the filming of a series of strong dramatic features, which he will personally direct and supervise.

For his initial subject Director Sloman has selected "Blind Justice," Frank R. Adams' popular and widely read story which ran in serial form in Munsey's Magazine.

The principal roles in the story are to be portrayed by artists whose names are well known and popular in the film firmament, it is said, and the complete cast is expected to be announced shortly.

Those associated with Mr. Sloman in the launching of his company comprise a staff that has had years of experience in film production methods and every indication is that the company will meet with success in its new venture. Among those on Director Sloman's staff are Chance Ward, production manager; Sherry Hall, assistant director; Max Dupont, cameraman; Hylda Hollis, scenario editor; Billie Hodges, auditor; Al. Risley, publicity manager; George Minnig, property man, and Neal Jack, chief electrician.

C.B.C. Still Independent

Announce They Will Release Six Big Features Through State Right Market

ONE of the biggest announcements forthcoming in some time in the Independent field, is the report this week to the effect that despite many tempting offers to the contrary, Joe Brandt and Jack and Harry Cohn, who comprise the C. B. C. Film Sales Corporation, will adhere to their determination to remain Independent for the season 1922-23.

This means that the series of six features which this company announced a few weeks ago, will be released on the open market to States Right buyers, and the announcement comes as an answer to the many questions that have been rife throughout the field as to just how C. B. C. would handle this series.

Since word first filtered out of the filming of "More to be Pitied than Scorned" and the five other features which would follow it up,—"Only a Shopgirl," "The Lure of New York," "Forgive and Forget," "Pal o' Mine" and "Temptation," C. B. C. has been the recipient of several really big offers from national program organizations offering to take over the entire six features.

Despite the fact that there was an exceptional opportunity offered to Brandt and Cohn by national distributors, they nevertheless show their confidence in the Independent field by deciding to State Right their features.

"Our determination to State Right this series—which comprises, we are confident, six of the biggest real box-office features of the year, in the face of the flattering and tempting offers we have had to let them go over on program organizations, is the expression of our confidence in the Independent field and what it can and must stand for," said Joe Brandt this week.

Bugs Play Comedy Roles in New Series

John J. Hayes, president of Pacific Film Co., Inc., announces that his firm will release, beginning August first, the first of a series of twelve one-reel novelty films.

According to Hayes, this release is of a semi-educational nature, comedy forming the chief entertainment value. The "actors" and "actresses" used in portraying the various roles are the tiny dwellers of the meadows—grasshoppers, beetles, lady-bugs and chiggers. The first issue of this series shows the "bugs" as they are known at the studio, going through a story replete with genuine humor.

Although these films will be released monthly it requires two months of patient labor on the part of Elmer Dyer and Frank Givvens, the producers, to complete approximately a thousand feet, states Mr. Hayes.

Catchy Title Leads to Pertinent Query

Taking every advantage of the catchy title "What's Wrong With the Women," Equity Pictures will launch Daniel Carson Goodman's production on the state right market by bringing the title to the attention of many of the prominent men and women in the country, who will be asked to give their opinion as to what, if anything, really is wrong with the fair sex of the present day.

Those who have seen Mr. Goodman's production state emphatically that it lives up to its title by presenting a story which is entirely pertinent.

"What's Wrong With the Women" is interpreted by an all-star cast including Montagu Love, Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod La Rocque, Hedda Hopper. Constance Bennett and Paul McAllister. It was directed by R. William Neil under the supervision of Daniel Carson Goodman.

Betty Blythe Picture Is Completed

The actual photographing of Betty Blythe in "How Women Love" at the Whitman Bennett Studio, for presentation under the management of B. B. Productions, Inc., has been completed and the cutting of the picture by director Kenneth Webb, and the final titling, by Dorothy Farnum, are now occupying the attention of the organization.

During the last few days of the taking of the picture, several well-known artists not heretofore mentioned were engaged for minor roles, so that the complete cast of "How Women Love" includes a very unusual list of names which should add greatly to the exploitation value for the exhibitor.

In addition to Betty Blythe, the cast includes, Gladys Hulette, Julia Swayne Gordon, Katherine Stewart, Jane Thomas, Anna Ames, Robert Fraser, Charles Lane, Henry Sedley, Signor Salerno, Harry Sothern, Templar Saxe, Charles Beyers, Georgio Majeroni.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

PITTSBURGH

The new theatre at Girard, Pa., will be named after Denman Thompson, the famous actor whose play "The Old Homestead" is known from coast to coast. Girard is the birthplace of this well known actor.

The Liberty theatre, Masontown, Pa., has been bought by Fielding and Sam O'Kelly. Fielding is the manager of the Main theatre at Uniontown and Sam is and will be the manager of the Liberty. This theatre was formerly owned by a local concern composed of prominent merchants.

Art Nelson, theatre owner of Kane, Pa., has gone to Kokomo, Ind., to sell a theatre that he owns in that town. Mr. Brown, his partner in the Kane theatre, will have charge during his absence.

Robert Carson and Robert Tansey were visitors in Pittsburgh last week. Mr. Tansey and Mr. Carson are producing two-reel Western pictures for the Lustre Photoplays, Inc., New York.

E. P. Stockman has sold his theatre, the Lyric, of Terra Alta, Pa., and will handle a number of well known makes of automobiles hereafter.

Sam Lurie and Sam Obramovitz have taken over the Victoria theatre on Centre avenue, Pittsburgh, and after remodeling will open up with big pictures.

The Olympic and Grand theatres, two Pittsburgh downtown theatres, are being treated to a complete interior decoration by one of the best decorators in this town.

A. H. Schnitzer, manager of the Local R-C exchange, was married to Miss Rosina G. Blau at the bride's home in New Castle, Pa., two weeks ago.

WESTERN NEW YORK

Lanigan & Kelley, owners of the Hi-Art theatre in Lockport, N. Y., are spending $20,000 in remodeling the house. The seating capacity is being enlarged.

Robert J. Flaherty, Fellow of the Royal Geographical Society, who produced "Nanook of the North" for Revillon Freres, was in Buffalo last week. He was host at a private screening of the picture in the Pathe exchange for a party of Buffalo friends. Mr. Flaherty came to town to visit his brother.

George A. Bouchard, former director of the Strand theatre, Buffalo, orchestra, and now a member of the Shea Hippodrome ensemble, and one of the finest organists in the country, will preside at the big Marr & Colton organ at the new Strand in Niagara Falls. The big new house is expected to open August 1 under the management of R. W. Thayer, formerly with the Paramount theatre department.

The street car strike in Buffalo has knocked business for a goal in the downtown houses and aided box office receipts at the neighborhood theatres. Everyone is jitneying to the office, and once one gets home he or she seldom feels like going downtown again in one of those rollicking Henry's. Consequently the theatres in the communities are benefiting. There is every possibility that the strike will be a long one.

Howard J. Smith, manager of the Palace theatre, came across with his old stunt of putting on a big one in the summer. This week he put on "The Delicious Little Devil," spent much money in advertising it and attracted good business in an otherwise dull season. He was aided by the local Universal exploitation man.

R. W. Thayer, manager of the Cataract theatre in Niagara Falls, N. Y., is getting out some fine warm weather advertising these days. He's building that cool feeling into every display.

Business will be good this fall. That's the talk in Buffalo in both exchange and exhibitor circles. The revival will begin the middle of August, leading film men say.

The Regent, Buffalo, has abandoned the idea of adding vaudeville to its program. Manager J. H. Michael will put all his efforts on "big pictures." It is understood, however, that the Victoria may present vaudeville.

CANADA

H. H. McArthur, 102 Hollis street, Halifax, N. S., has sustained the loss of his film exchange by fire, the material destroyed including 17 features and considerable office equipment and supplies. Mr. McArthur is the representative in the Maritime Provinces for Stevenson Attractions, Limited, and also handled Equity releases. His loss was heavy.

Fred Elkins, for four years the Vancouver, B. C., branch manager of Specialty Film Import, Limited, former Pathe distributors in Canada, has been appointed Vancouver manager of Regal Films, Limited, replacing G. A. Falkner, who has been transferred to an important post at the Toronto branch of Regal Films, Limited. These changes are a result of the absorption of Specialty Film Import, Limited, by Regal. The Regal company recently acquired the Canadian distributing rights for Warner releases.

A strong deputation representing the Moving Picture Exhibitors' Association of Manitoba waited on the Suburban Municipalities Association at its regular meeting in the Winnipeg City Hall on July 12 to seek the co-operation of the municipalities in the Province of Manitoba in prohibiting the showing of small carnivals and circuses throughout the district. The delegation was headed by C. V. Lindsay, secretary of the Exhibitors' Association, and others included George Law, Winnipeg manager of the Canadian Universal Film Company, W. P. Wilson, George Graham and Pete Egan, Winnipeg exhibitors. The delegation pointed out that no opposition was offered to such circuses as Ringling Bros. and Barnum & Bailey but they strenuously objected to the so-called circus that remained in a community for a week at a time and that was nothing more than a sideshow. The delegation was assured by the meeting that the question would be taken into serious consideration and, if possible, action would be taken to restrict licenses to the small travelling shows.

George Valiquette of Ottawa, the Canadian capital, Fox cameraman for a number of years, has been given an important assignment in the Canadian Arctic regions. He set sail a few days ago with a Canadian government expedition from Quebec City, the voyage being taken under the direction of the Northwest Territories Branch of the Canadian Department of Interior.

Harry Brouse, owner of the Imperial and Family theatres, Ottawa, and prominent as a franchise-holder in Associated First National, has purchased the Alexandra Hotel, one of the largest hotels in the Canadian capital. The Alexandra, which has about 125 rooms, is situated just across the street from the Imperial theatre and Mr. Brouse has intimated that any film salesman who visits Ottawa and does not stop at his hotel will stand very small chance of booking any pictures into the Imperial.

About 200 orphans from various institutions in Ottawa, Ontario, were special guests at the Loew theatre, Ottawa, for a matinee performance on Thursday, July 13, when they enjoyed the presentation of the regular picture attraction on the bill, this being "Bachelor Daddy," starring Thomas Meighan.

FLORIDA

C. D. Cooley, general manager of the Consolidated Amusement Co. of Tampa, Fla., is back on the job again, from a four weeks' vacation in the mountains of Tennessee.

The merchants of Clermont, Fla., formed a combination and are giving the people of that city a series of entertainments each Saturday night during the summer. There is a band concert, dancing and a nine reel program of motion pictures. It is all free and given out in the open.

The Rotary Club of Tampa, Fla., were given a grand opera treat at their weekly luncheon recently. C. D. Cooley, manager of the Victory theatre, and a Rotarian, donated the theatre and arranged the program, which was given in connection with the feast. Selections from different operas were given by some former Grand Opera stars and about forty "local talents."

SAN FRANCISCO

H. T. Moore, president and general manager of the Moore Feature Attractions, which controls the state rights of several film productions in a territory comprising thirteen western states, Canada and Alaska, was in San Francisco recently, with a view to establishing in this city the general offices of the concern he heads. From this point he will direct the routings and tours of his road shows. The first of the Moore pictures, "Some Wild Oats," was shown at the Rialto.

Norris B. Holt, house superintendent of the Frolic theatre, has just been married to Miss Juanita Dot Buckhannon, prominent in St. Louis musical circles. The romance of the pair began during their St. Louis high school days a few years before the World War. Mr. and Mrs. Holt were attended at the wedding ceremony by Barney Gurnette of the Universal Film Exchanges and Mrs. Gurnette.

TAMPA, FLA.

C. D. Cooley, the general manager of the Consolidated Amusement Co., of Tampa, is away on a vacation. Assistant Manager Jack Frost is keeping the home fires burning.

The Teatro Casino de West Tampa has closed for the summer.

The big organ at the Strand in Tampa is hitting 'em on all fours again, for Ralph Waldo Emerson is back. Ralph just naturally eats that organ alive, and knows so well how to swing along with the picture, that he keeps the audience in the proper mood.

Giving an act from the opera "Pagliacci" with a big cast of former grand opera singers and some of Tampa's best musical talent, in addition to the Dorothy Dalton picture, "The Woman Who Walked Alone," is the treat the Victory of Tampa gave their patrons last week.

INDIANAPOLIS

The American Legion sponsored "Cardigan" at the Circle this week.

The Circle will give a special show as part of the Elks' annual summer frolic for orphan children.

Manager Herb Jennings of Loew's State theatre denied a rumor the house, which is closed for renovation, is to reopen with Schubert vaudeville. The picture policy will continue, he said. Schubert's have the Park, as was announced several months ago.

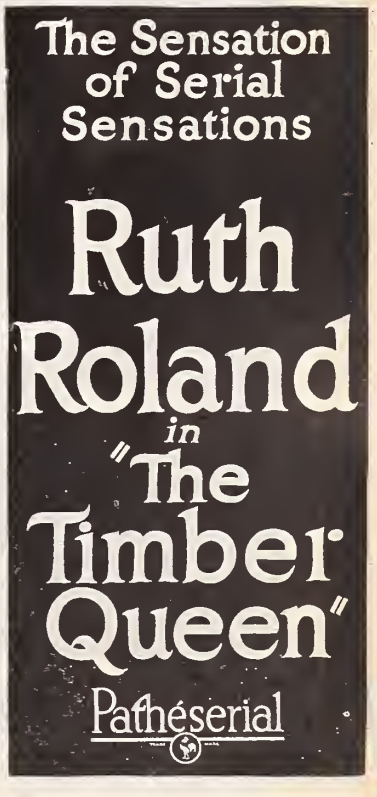
Columbus, Ind., photoplay houses have agreed to run only on Friday and Saturday evenings until September 1. They tried operating, one house at a time, on alternate weeks, but there was not enough patronage to pay for keeping the single theatre open through the week.

THE CAROLINAS

D. M. Bain of Wilmington, A. F. Samms of Winston-Salem, and E. F. Dardine of Charlotte are making preparations and gathering data for their forthcoming trip to Atlanta where they will meet with the Atlanta Better Films Committee to get a working knowledge of the committee's activities in order to sponsor a similar organization in North Carolina

William H. Wassman has resigned from the Bromberg organization in order to cover the Carolinas for Robertson-Cole and is now hitting the trail.

Mrs. Ella Hope Pearce, organist of the Criterion theatre, Atlanta, is enjoying her vacation at Ocean View, Va.



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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Simple Process for Making and Coloring Lantern Slides

Contrary General Impression No Great Difficulties Involved in Process

UNDER the title of "Lantern Slides, How to Make and Color Them," the Eastman Kodak Company has published a booklet of precise and practical information on the important subject of slide making, which can be had for the asking.

Contrary to the general impression there are no great difficulties connected with slide making. Anyone, in fact, who can make a good photographic print can also make a good slide.

Lantern slides are made on glass coated with a emulsion similar to that used for making negatives, but slower and of finer grain. They are developed, fixed, washed and dried just like negative plates, but more light can be used in the dark-room since they are not as sensitive to light as negative plates or kodak film.

Any negative which will give a good print will give a good slide, though it should be as free from blemishes as possible, since any imperfections, such as scratches or pinholes, although too small to be noticed in the hand, will show up very plainly on the screen. Any spotting or retouching should, therefore, be done very carefully.

Printing the Slide

The slide may be printed either by contact or by projection. If the negative is small, and it is required to include all of the subject, or if only a portion of a large negative is required, contact printing is the simpler, but if the whole of a negative larger than the slide must be included, the slide must be made by reduction.

The contact method of printing will appeal to the beginner, as it entails nothing more than an ordinary printing frame.

Place the emulsion side of the slide in contact with the emulsion side of the film or glass negative and make the exposure in the same way as when making a Velox print.

If a number of duplicates from the same negative are required, a special printing frame such as the F. and S. lantern slide contact printing frame is a convenience. This consists of a frame with a composite back, the outer frame serving to hold the negative in position while the inner one holds the slide in place. In this way any danger of scratching the negative is eliminated, the slides are duplicated exactly, while a neat border is automatically produced around each side.

Printing by Projection

When making a slide by enlargement or reduction, the method of procedure is exactly the same as when working with bromide paper.

A convenient method of holding the slide against the enlarging easel is by means of four short pins arranged in the form of an L, or to cut out an L-shaped piece of card, wood or metal, and fasten this on the easel, the slide being allowed to rest on this during exposure.

First mask the negative so that only the portion desired is projected onto the slide. In this way any reflections from the edges of the slide which would otherwise produce fog are avoided. Then focus on an unexposed slide with the emulsion side facing the lens, cover the lens with the cap, replace the slide with a new one, and expose as when making an enlargement.

Exposing

The method of procedure when exposing, whether printing by contact or projection, is the same, though it should be remembered when using an enlarger that the contrast of the slide will be greater when using a condenser system of illumination than when diffused light or opal glass is used.

When using a lamp to make slides by contact, the intensity of the light varies roughly as the inverse of the square of the distance from the lamp, but this does not apply when moving the easel to and from the lens when enlarging.

For contact printing use a frosted or opal bulb, otherwise a shadow of the filament is liable to fall on the printing frame. A clear bulb may be frosted by coating with the Eastman ground glass substitute.

Before inserting the negative in the enlarger or the printing frame, clean the glass side thoroughly, since any marks will show very plainly on the screen. Any dust should also be removed from the slide by gently tapping the edge on the bench, rather than by brushing.

Before exposing the negatives should be classified so that the exposure may be adjusted according to the quality of the different negatives.

Range of Tones

A negative showing a full range of tones, normally exposed and correctly developed, may be referred to as a "normal" negative. The negatives should then be classified into five classes: "Normal," "thin," "very thin"—these being very much under-exposed—and "dense" and "very dense," the latter being over-exposed and with little contrast in the shadows.

Having classified the negatives, it is only necessary to know the exposure for the normal or standard negative. When using a frosted 25-watt tungsten lamp at a distance of, say, six feet, the exposure for the Seed Yellow Label and Standard Regular Lantern Plates will be about five seconds, and that for the Standard Slow about fifteen seconds.

Roughly speaking, a thin negative will require about half the standard exposure, and a very thin negative a quarter, while a dense negative will require about twice and a very dense one four times this exposure.

When making slides by enlargement or reduction it is absolutely necessary to make trial exposures, since the exposure depends on the degree of enlargement or reduction, size of diaphragm, intensity of light source, character of negative, and its color and capacity.

Developing

Beginners often make the mistake of under-developing their slides, the necessary density being obtained by over-exposing. The result is flat, foggy-looking, gray slides of poor quality.

It may be taken as a rule that a slide should be developed in from two to three minutes at 65 degrees F., and that any modification should be made by altering the exposure or the dilution of the developer.

Keep everything clean. Use a clean tray, cleaned if necessary by means of the following tray cleaner:

	Avoirdupois	Metric
Sodium bichromate	3 ozs.	90 grams
Sulphuric acid (strong)	3 ozs.	90 grams
Water to	32 ozs.	1000 cc.

(*Continued on page 550*)

Interesting Story of Pioneer Who Grew Up with This Industry

MR. HEDWIG, owner of the "Rex" Laboratory, is an old timer in the motion picture game, having started his career in this industry when motion pictures were first commercialized.

Mr. Hedwig has had many interesting experiences. Realizing this, we imposed upon Mr. Hedwig's good nature in asking him to write a short description of his activities in this field. The following contribution illustrates his willingness and interest in motion pictures.

"About 1907 Mr. F.-J. Balshofer engaged me for his plant which he and Kessel & Baumann then owned and which was located in Brooklyn. We developed and printed the Bison films, maybe you remember the first release, David Crocket in "Hearts United." Also the trouble we had to keep out of jail, a good many of you will remember. The Patent Company did all they could to stop the development of the independent producer, exchange man and exhibitor. This battle was fought successfully and many a day was spent behind locked doors to prevent intrusion.

"About one year later Edwin S. Porter who had left Edison, started to produce the Defender Photoplays for the independent market. You remember the Red title with the big "Berthas" indicating the independent defensive force. He produced his pictures in Staten Island and brought some of the negatives to our laboratory to be developed and printed. He came himself to inspect the work and there discussed the motion picture photography with me. We spoke of the brilliancy the film should have and also discussed the soft artistic print which retains all the details in the heaviest shadows. We discussed the color necessary to permit the greatest volume of light to penetrate the film and the developing agents and their action on the film. In other words we became thoroughly acquainted and found that our views were practically alike.

"In the meantime the independents had won the battle and the business was getting very big. Kessel & Baumann were building a great laboratory in Coney Island. The Brooklyn plant was shut down and everybody was transferred to Coney Island. Then the work went on with great vigor.

"A certain group of people at that time were working on talking pictures. They had transferred some old shack in the Bronx on Clermont avenue into a motion picture plant. Lack of knowledge of printing made it impossible for them to run the plant and so they appealed to Kessel & Baumann for help. Kessel & Baumann showed them the plant in Brooklyn and they closed a deal by which they would purchase the plant, providing they would be given permission to take anybody they wanted to run it for them. After spending a couple of weeks in the Coney Island laboratory they selected me as their manager and decided that I should pick three people for my assistants.

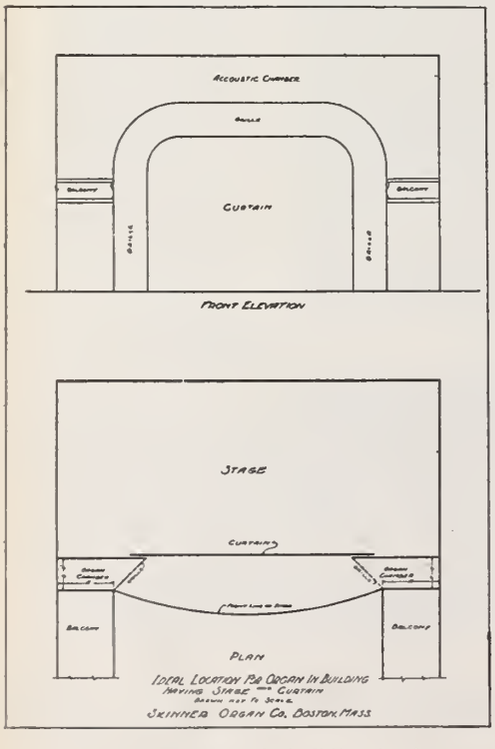
"It lasted but a short while because of their inability to meet their payments to Kessel & Baumann, and the plant therefore was left idle.

"When I returned to the New York Motion Picture Company, I found they had a great deal of trouble in turning out their work. I was asked by Kessel if I cared to take some of the work over to the old plant and turn it out there. This I did which resulted in my running the first commercial independent laboratory in the United States. There were some, I believe, that were making titles, but there were none that were printing release work.

"However, it did not last long. The Coney Island plant soon began to run somewhat smoother and they were able to turn out all the work themselves. The little title work, leader and trailer work was not enough to keep a plant of that size going. It was in December when I shut down the plant and was about to go back to Kessel & Baumann at the "Owl Studio," when one evening Joe Engel burst into my house and almost prostrated, declared that Edwin S. Porter wanted to see me. He had been looking for me for a week. Well, the next day I saw Porter and it did not take much to induce me to go with him.

"When the consolidation of the Universal Film Company took place, Porter organized the Famous Players Film Company and I built the Harvard Laboratory. I sold my interest after one year's time and after spending one year with Lasky-Lubin and then with Goldwyn, I organized the Hedwig Laboratory, which name was later changed.

"Four and a half years ago I wanted to revive the name Rex and that is why I started the "Rex" Laboratory. And here I am happy and proud to give you the quality with the name which I had the honor to help make famous."



Ideal location for organ in building having stage and curtain, planned by the Skinner Organ Co.

The Delusion of Fire Escapes

In writing up fire after fire, newspapers usually fail to mention the fire-escapes if they get blocked by flames and smoke. The fire prevention experts know that the majority of all outside iron fire-escapes are *useless* during fires. They know that the average fire "escape" cannot save life except by mere "good fortune."

Experts say in no uncertain terms that it is *criminal folly* to put faith in protective measures that, at best, only work under the most favorable conditions.

The following pages give a slight idea of the serious menace that these so-called "escapes" are to the lives of school children, hospital patients and inmates of asylums and Homes for the Aged.

Making Colored Lantern Slides

(*Continued from page 549*)

The most convenient developer for lantern slides is Nepera solution diluted 1:4 or 1:6. If the photographer prefers to mix his own solution, the following formula is recommended:

A	Avoirdupois	Metric
Sodium Sulphite (EKCo.)	120 grains	8 grams
Tozol	120 grains	8 grams
Water to	16 ozs.	500 cc.

B	Avoirdupois	Metric
Sodium carbonate (EKCo.)	100 grains	6.5 grams
Potassium bromide	15 grains	1 gram
Water to	16 ozs.	500 cc.

Use equal parts of A and B. For softer results dilute with an equal volume of water.

Do not wet the place before developing, but slide it into the developer and remove any air bubbles by means of the finger.

When to Stop Development

The effect of prolonging the time of development (at a constant temperature) is to increase the contrast or brilliancy of the slide, that is, the difference between the density of the deepest shadow and the highest light is increased, though after developing for three or four minutes with the above developer, the greatest possible contrast is obtained and further development will produce fog.

The appearance of the plate is best judged by developing in a white enameled tray, and viewing the surface as in the case of a print.

When development is complete, the highest light should be appreciably veiled over, and this can be judged by comparison with the white margin of the slide.

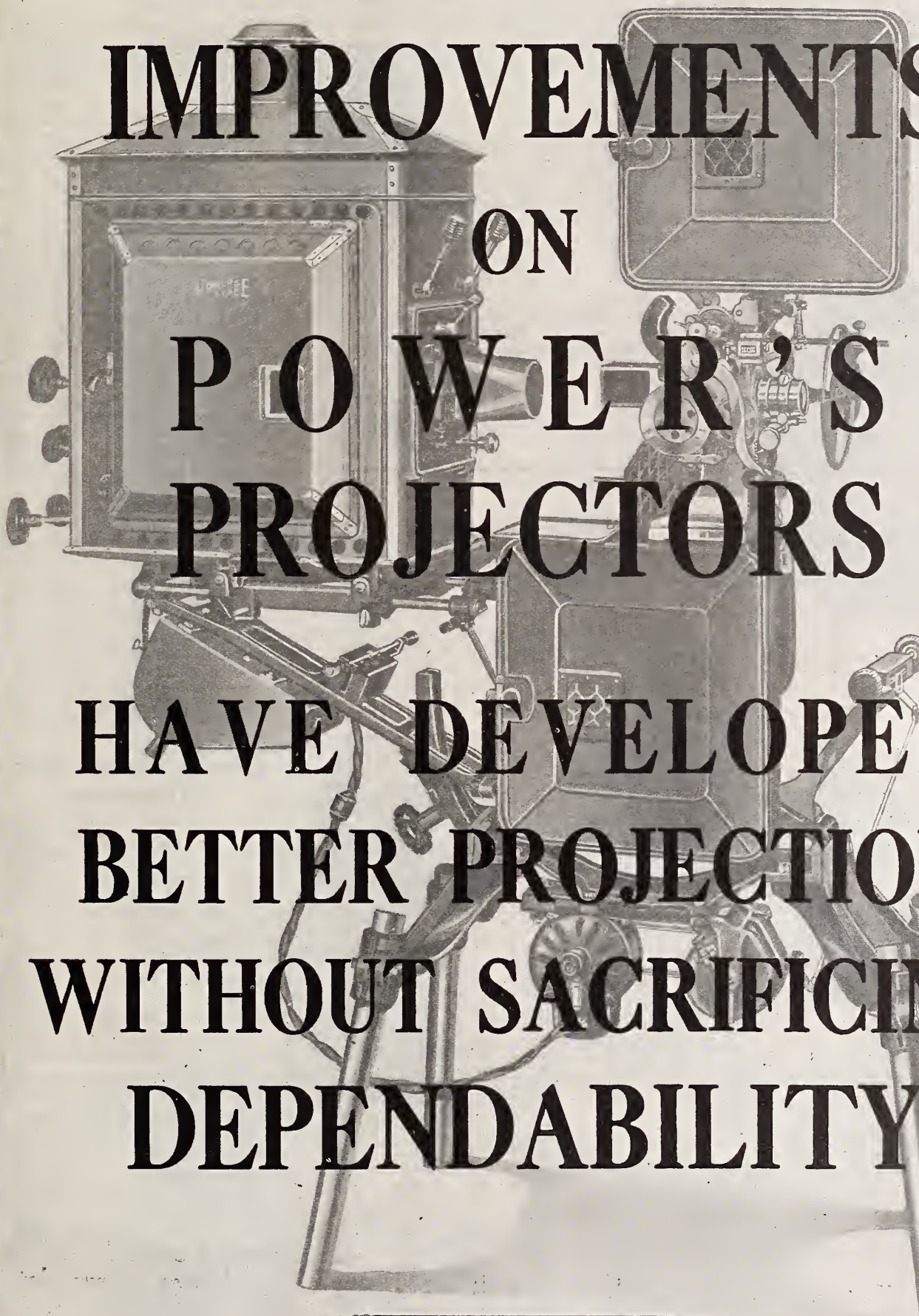
Until experience has been gained in judging the slide in this manner, the progress of development should be checked by examining the slide by transmitted light, looking through the slide at the lamp from the back, that is, with the film side held toward the light. This gives a good idea of the density of the slide.

After a few trials, and by observing the relation between the appearance of the slide before and after fixing out, the correct method of judging may soon be acquired. The slides should always be viewed at approximately the same distance from the dark-room lamp, otherwise, in a strong light, the slide will appear less dense than in a weaker one.

If the image appears very slowly and refuses to gain in strength on prolonged development the slide is under-exposed and the only remedy is to make another slide.

If the image flashes up almost immediately the slide has been over-exposed. On the screen the image will appear weak, the high lights will appear veiled and the shadows muddy. Over-exposure can be partly remedied by developing fully and afterward reducing the slide, but it is best to expose another.

(*Continued on page 555*)



IMPROVEMENTS ON POWER'S PROJECTORS

HAVE DEVELOPED BETTER PROJECTION WITHOUT SACRIFICING DEPENDABILITY

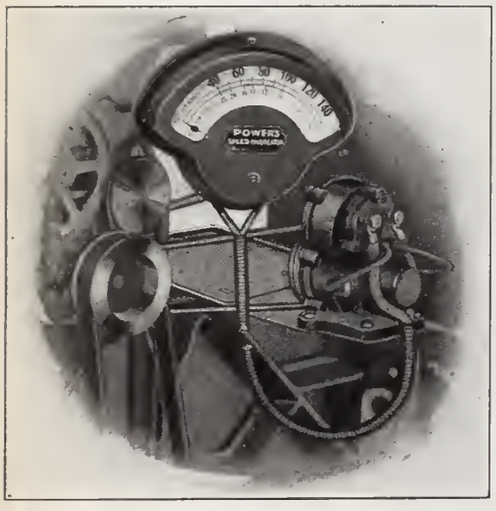
NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Table Showing Time Required for Projecting Any Number of Reels

The accompanying table was compiled by Mr. J. J. Hopkins, Projectionist of the Rialto Theatre, New York, and brought to our attention through the courtesy of Mr. M. D. O'Brien, traveling representative of the Nicholas Power Company. It shows at a glance the time required for projecting any number of reels from one to ten.

Where fractions of a reel are to be considered, it is merely necessary to point out the decimal place and multiply by the number of feet. For example, the length of time required for running 6,000 feet at a speed of 84 crank turns would be 71 minutes. If the film had a footage of 6,600 feet, it would require 71 minutes plus 7 1/10 minutes or 78 1/10 minutes. If it were necessary to project 9,000 feet in a given length of time, say in one hour and 45 minutes or 105 minutes, a glance at the speed column will show that a speed of 86 crank turns must be maintained.

As a good many houses are now supplied with instruments such as the Power's Speed Indicator, shown on this page, a copy of this table in the manager's office, as well as the projection room, should prove very useful.



Speed indicator for attachment to the Nicholas Powers projector and explained by the accompanying story

WITHOUT any interruption to even a single performance during the four weeks' time it took to complete improvements, the Imperial Theatre, San Francisco, has undergone an entire change in its appearance. A new orchestra pit, larger and more up-to-date than ever and entirely new in appearance, has been the result.

It has been made capable of holding a large concert orchestra which the Imperial Theatre management plans installing in the very near feature. The stage itself has been almost entirely reconstructed, so as to have ample space for tableaux of large proportions.

The lighting system of the stage and theatre in general has also undergone a radical change through the installation of a mammoth new switchboard coupled with new wiring of the theatre. Scenic artists have been busy for the purpose of building new and beautiful scenic settings for each concert. Much improvement as regards the auditorium proper, where new tinting and carpet are also noted, has occupied much time, making the Imperial more up-to-date, comfortable and inviting than ever before—Gross.

Number of feet of film to be shown

SPEED	1000	2000	3000	4000	5000	6000	7000	8000	9000	10000
60	17	33	50	67	83	100	117	133	150	167
61	16	33	49	66	82	98	115	131	148	164
62	16	32	48	65	81	97	113	129	145	161
63	16	32	48	63	79	95	111	127	143	159
64	16	31	47	63	78	94	109	125	141	156
65	15	31	46	62	77	92	108	123	138	154
66	15	30	45	61	76	91	106	121	136	152
67	15	30	45	60	75	90	104	119	134	149
68	15	29	44	59	74	88	103	118	132	147
69	14	29	43	58	72	87	101	116	130	145
70	14	29	43	57	71	85	100	114	129	143
71	14	28	42	56	70	85	99	113	127	141
72	14	28	42	56	69	83	97	111	125	139
73	14	27	41	55	68	82	96	110	123	137
74	14	27	41	54	68	81	95	108	122	135
75	13	27	40	53	67	80	93	107	120	133
76	13	26	39	53	66	79	92	105	118	132
77	13	26	39	52	65	78	91	104	117	130
78	13	26	38	51	64	77	90	103	115	128
79	13	25	38	51	63	76	89	101	114	127
80	13	25	38	50	63	75	88	100	113	125
81	12	25	37	49	62	74	86	99	111	123
82	12	24	37	49	61	73	85	98	110	122
83	12	24	36	48	60	72	84	96	108	120
84	12	24	36	48	60	71	83	95	107	119
85	12	24	35	47	59	71	82	94	106	118
86	12	23	35	47	58	70	81	93	105	116
87	11	23	34	46	57	69	80	92	103	115
88	11	23	34	45	57	68	80	91	102	114
89	11	22	34	45	56	67	79	90	101	112
90	11	22	33	44	56	67	78	89	100	111
91	11	22	33	44	55	66	77	88	99	110
92	11	22	33	43	54	65	76	87	98	109
93	11	22	32	43	54	65	75	86	97	108
94	11	21	32	43	53	64	74	85	96	106
95	11	21	32	42	53	63	74	84	95	105
96	10	21	31	42	52	62	73	83	94	104
97	10	21	31	41	52	62	72	82	93	103
98	10	20	31	41	51	61	71	82	92	102
99	10	20	30	40	51	61	71	81	91	101
100	10	20	30	40	50	60	70	80	90	100

Charles H. Goulding to Manage New Eastman Theatre

Rochester is in the throes of excitement incident to preparation for the opening of the world's handsomest and costliest theatre, and at the same time most unique amusement institution. The latter distinction is accorded the Eastern Theatre because it is part and parcel of the University of Rochester and as such will be operated by that venerable institution of learning.

George Eastman's matchless gift to his home city is rapidly emerging from the chaos of a building operation into the fulfillment of the purpose for which it was designed, after more than two years of structural work. The opening is scheduled for early September and a whirlwind of activity attests that nothing will be left undone to be in readiness for the premiere at the scheduled date. In fact, Charles H. Goulding, manager of the palatial enterprise, is actively engaged in the selection and organization of his staff at this time.

The appointment of Charles H. Goulding as manager emphasizes the purely practical manner in which the great university is approaching the operation of its huge theatre. Several New York and Chicago managers and picture presentators were considered for the post, but were discarded in favor of Mr. Goulding because of his splendid record and varied experience, particularly in smaller cities, where he has had opportunity to demonstrate his capacity to establish an intimate personal contact with the public such as is considered highly desirable in an institutional theatre of the character of the Eastman. Mr. Goulding was long identified with the Keith and Proctor enterprises, having been responsible for the establishment and successful building up of the Proctor Theatre at Schenectady, which he managed for nine years. He has also been a factor in resuscitating up-state motion picture houses that were slipping into decline prior to passing under his management.

Beatty House Being Renovated

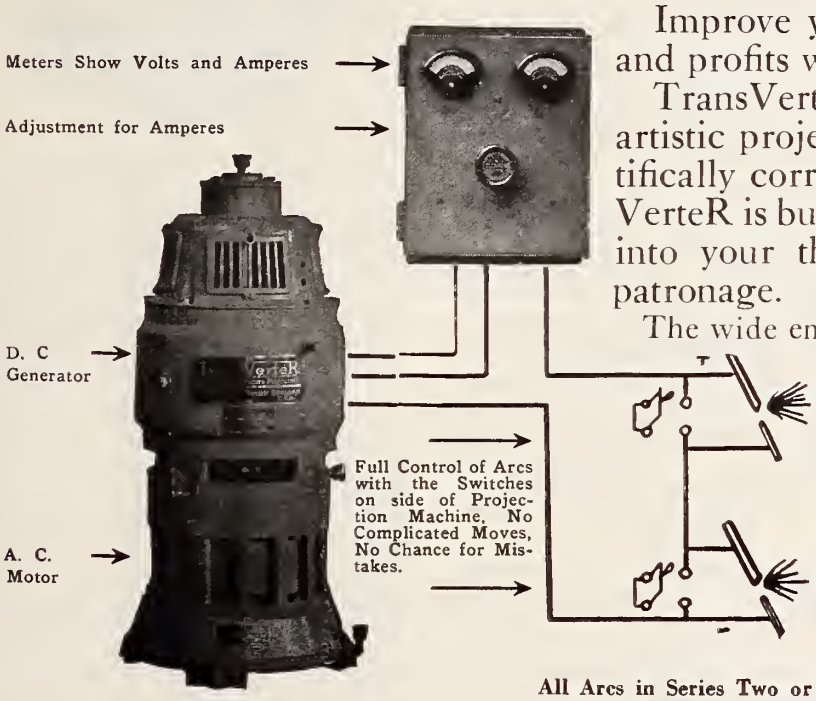
The Beatty House at Carrollton, Ohio, owned and operated by Park Beatty, is being fitted up with complete new equipment including two 6B latest type Powers projection machines, with G. E. mazda lamps, a Bead screen, an asbestos booth and 500 Peter Volts chairs.

The Beatty House is a distinct novelty. It is not only a motion picture theatre, but a theatre and dance hall combined. The main section of the auditorium is on a straight floor. In the rear there is an incline so as to permit a clear view of the stage. But on the main floor, where all is on a level, the seats are arranged so that they can be easily removed. At the end of each row there is a counter sunk plug that is flush with the floor. Metal slats are fastened to these plugs at the end of each row. The seats are fastened to these slats. In order to take up the seats, all that's necessary is to loosen the end screws that fit into the plugs. E. Loeb.

Bass Camera Company Issues Pamphlet

The Bass Camera Company, Chicago, Ill., has issued a new book on "The True Guide to Correct Motion Picture Camera Buying." A great deal of valuable information is contained in this publication.

Better Projection—More Patrons — TransVerteR Will Do It



Motor Generating Unit

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Built to Last and Give Satisfactory Service

All Arcs in Series Two or More

Any Two Simultaneously
Same Amperes in each Arc

Improve your projection and your attendance and profits will grow accordingly.

TransVerteR will do this. It permits the most artistic projection of pictures, because it is scientifically correct, and mechanically right. TransVerteR is built *for you* and to enable you to attract into your theatre steadier and more profitable patronage.

The wide endorsement received by TransVerteR from Motion Picture Exhibitors everywhere, is evidence of its many desirable points of utility and economy.

TransVerteR has many worthwhile features and the greater one's experience with projection conditions, the more these distinctive features are appreciated.

You should know about TransVerteR

Write For The Facts

THE HERTNER ELECTRIC CO.

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CLEVELAND, O.

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Purchased by Exhibitors who have carefully studied the requirements of their theatres

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An Improved Projection Lens for Best Film Projection.
Write for attractive, illustrated folder describing Gundlach Radiant Projection Lenses.

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For twelve years Gundlach Projection Lenses have demonstrated their superiority and uniformity of quality, a modification of the original optical formula increases their efficiency and adds wonderfully to their effectiveness for the Mazda as well as arc light source.

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with brilliancy of image and accurate rendition of tone values is characteristic of these lenses.

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No. 1 Size Projection Lenses, without jacket	$17.00	No. 2 Size Projection Lenses, without jacket	$30.00
No. 1 Size Jackets	3.00	No. 2 Size Jackets	5.00

Sold subject to approval by all dealers

GUNDLACH-MANHATTAN OPTICAL COMPANY
853 Clinton Avenue, South Rochester, N. Y.

New "Semi-Automatic" Spotlight Embodies Many Commendable Features

THIS lamp, though manually operated, is semi-automatic because the pulling of the striker chain strikes the arc and automatically sets the carbons at proper distance from each other. It is further automatic, in so far that every pull on the striker chain rests the arc in the same position regardless of the amount of carbon that has been consumed.

The only adjustment needed and provided is the slide for moving the light toward or away from the condenser to vary the spread of the projected beam. This slide works very freely and is fitted with a thumbscrew for locking it when the desired position is chosen.

The illustrations show the simplicity and ruggedness of the mechanism.

The condenser is mounted in a separate cell, easily detachable from the lamp front; facilitating the use of various condensers of different focal length, and making practical the use of the lamp as a flood light by simply removing the condenser.

The carbon holders are concentric, firmly yet lightly gripping the small carbons without the need of pliers. A moderate twist with two fingers is all that is needed to insert or remove the carbons.

The spring hinged doors enclosing the mechanism open in such a way as to facilitate easy cleaning.

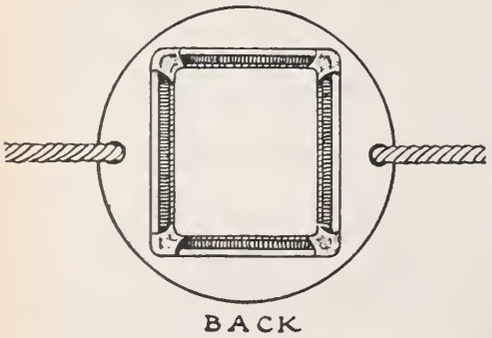
The lamp front is fitted with suitable brackets for the use of diffusing or color screens.

The tilting support of aluminum, light and strong, permits of locking the lamp firmly at any angle.

The telescopic stand is made of Parkerized Shelby steel tubes removably attached to the cast base. A stud is provided on the base so that the lamp with its titling support may be set close to the floor when an upward projection of the light is desired.

By using the positive carbon in the same plane and concentric with the optical axis of the condenser, the light source exactly faces the condenser center, and the light crater is parallel to the condenser surface. Thus the light source can never get out of the focal axis of the condenser and needs no adjustment.





The moving picture machine of 1825

BALTIMORE'S newest neighborhood theatre, the Metropolitan, being erected at a busy intersection in the northwestern residential section, promises to be one of the finest uptown houses in the city, according to F. W. Schanze, president of the Metropolitan Theatre Company and a veteran exhibitor, who will manage the new house.

Mr. Schanze announced that the theatre will be completed September 1, and will open probably a month later after the incidental equipment is installed. The theatre will seat 1,500 and will be but one of several interests housed under the one roof. There will be five stores, a billiard room, bowling alleys and several suites of offices, and the income from these, it is anticipated, will go far toward carrying the investment.—Gibson.

Large Organ Adds to Success

The Orpheum Theatre at Oshkosh, Wisconsin, shown above, is owned by Saxe Brothers, who also own theatres at Milwaukee, Kenosha and Marinette. The Orpheum is one of the most popular theatres of its size in Wisconsin, and very few of its thousand seats are ever empty during a performance.

The Orpheum shows pictures only, with special accompaniments played by John Dowling on a Barton Orchestral three manual, twenty-five stop organ, installed in organ room on stage. The Orpheum organ is exceptionally large for a theatre of this size and is a big factor in the success of the house. Organ specialties and song slides bring out the wonderful melody of the Barton organ and are a great attraction. Saxe Brothers have equipped all of their theatres with Bartons.

The "Movie" in Year 1825

Here is the first moving picture machine. It was called a "Thaumatrope" and appeared in England about 1825 as a toy. Its invention is credited to Dr. Finton, an English physician. As will be seen the Thaumatrope was simply a cardboard disc with a cord through its diameter with the short ends of which the disc was twirled thus presenting to the eye in rapid succession the images imprinted upon either side. Through the persistence of vision the two images appeared to merge. In the specimen shown here the picture seemed at once to be framed. The Thaumatrope is said to have been very popular. It sold for half penny. The pictures printed on it were of wide variety.—*AMERICAN CINEMATOGRAPHER.*

Hartsoe Constructing New Theatre

G. Otto Hartsoe, owner and manager of the North Newton Theatre, Newton, N. C., has under construction a modern brick building, size 30 x 100 feet, and will be equipped with modern equipment throughout. Mr. Hartsoe has been operating the North Newton Theatre in the town of Newton for a little more than three years. He hopes to be in his new place not later than August 1st, where his patrons can enjoy a good show in comfort.



The Wohl "Semi-Automatic" low current spot light

Three Hundred Thousand Dollar House Opens

The Nasser Brothers' Castro Theatre, Castro and Market Streets, opened in San Francisco, Thursday evening, June 22nd. The Castro Theatre is one of the most attractive in the city, the facade being probably the most pretentious in the country. The house has a seating capacity of 2,000 and the structure cost in the neighborhood of $300,000. In order to favor the crowds who could not get in the first night, the opening program was repeated the second night.—Gross

The Cosmos Theatre has secured a permit to remove the roof and construct a new one at their present location, 919-21 Pennsylvania Avenue, from the Commissioner of Building Permits, at an estimated value of $10,000.—Knappen

Permit for repairs on the Poli Theatre, Treasury Department premises, 15th and the Avenue, was granted, value $5,000.—Knappen

Making Colored Lantern Slides

(*Continued from page* 550)

When developing as above, roughly by time, and more accurately by inspection, the density of the deepest shadows will only be correct providing the exposure and contrast of the slide were correct also.

If the contrast of the negative is such that the slide is too contrasty after developing as above, either dilute the developer or give more exposure and develop for a shorter time.

If the contrast is not sufficient when using the Standard Slow plate and developing for three minutes in Nepera solution 1:4, the negative should be intensified.

After developing, rinse for one or two seconds in plain water ,and fix in the following acid fixing bath for five to ten minutes:

	Avoirdupois	Metric
Hypo	8 ozs.	240 grams
Water to	32 ozs.	1000 cc.

When fully dissolved, add two ounces of Velox Liquid Hardener or two ounces of the following hardening solution:

	Avoirdupois	Metric
Sodium sulphite (EKCo.)	1½ ozs.	4 grams
Acetic acid 28%	8 ozs.	250 cc.
Alum	1 oz.	30 grams
Water to	16 ozs.	500 cc.

Dissolve in the order named.

The fixing bath should remain acid at all times, otherwise the slides are liable to be stained. Fix for at least twice as long as it takes the milkiness of the slide to disappear.

Fixing, Washing and Drying

After fixing, wash for ten to fifteen minutes in running water, and wipe the surface with a piece of wet absorbent cotton to remove grit and dirt. The slides should then be placed in a rack to drain and dried in a current of air, taking care that all spots of water are removed from the film, otherwise in warm weather drying marks are liable to be produced.

Varnishing—In order to protect the slide and prevent the film from absorbing moisture in damp weather, which causes "dewing," or the condensation of moisture on the cover glass when the slide is heated in the lantern, the slide should be varnished, preferably with the Eastman Lantern Slide Varnish. This may be applied cold to the slide which has been previously heated to drive out all moisture, and allowed to cool.

Masking

This is a most important operation, and just as when trimming a print, at this stage the composition of the finished picture is determined.

As a general rule, to which exceptions are rare, the shape of the mask should be rectangular, and only in special cases should circular or other shapes be employed. The portion of the subject desired is first outlined by means of lantern binders on the film side of the slide, the remaining space being filled in to the edge with binders also. If preferred a suitable mask may be cut from a piece of black paper.

In all cases the borders of the masked-off picture should not be too near the edge of the slide, otherwise some of the picture is apt to be cut off by the slide carrier in the lantern. The standard size matte opening for motion picture theatres is three inches by two and one-quarter inches.

After masking, a white spot should be placed in the lower left hand corner when holding the slide so that it appears in the hand as it should appear on the screen. This spot serves as a guide to the operator when inserting the slide in the lantern. Instead of the white sticker, a red binder may be used for binding the lower edge of the slide.

Binding

After masking, the slide is bound in contact with a plain sheet of glass or a "cover" glass.

The slides may be bound either by means of short strips of black paper coated with adhesive or with a long continuous strip.

When binding with short strips first moisten the strip on both sides by means of a damp sponge and lay face up on the table. Place the edge of the slide and cover glass in the center of the strip and after pressing thoroughly into contact at the edge, press down on each side. After binding the opposite edge, the ends of the

(*Continued on page* 556)



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Making Colored Lantern Slides

(*Continued from page* 555)

binder should be trimmed and the remaining edges of the slide bound in a similar manner.

When binding with the continuous strip lay the moistened strip face up and roll the slide along it so that the center of the strip adheres to each edge. Now lay a clean cloth over the forefinger, bent in the form of a groove, and pass the finger around the slide, thus pressing the strip into contact on both sides.

Hand Coloring

Slides may be conveniently hand-colored by means of the Velox Transparent Water Color Stamps. These consist of strips of paper coated with a suitable coloring material which is soluble in water, and the various coloring solutions are readily prepared by soaking one or more stamps in a little water until a solution of the desired strength is obtained.

Slides suitable for coloring should be thin, but full of detail, though the nature of the slide will depend on the degree of coloring required. If very bright colors are desired, the shadows should be weak and the necessary contrast obtained by building up with color, though usually the application of a weaker color to a deeper shadow will produce more satisfactory results.

Before coloring, the slide should first be soaked in water and sponged over with a weak solution of ammonia to remove grease, and any excess moisture wiped off with a sponge.

Begin to color by "working in" the lighter tints, applying the stronger ones later. Do not use too much color, since it is easier to go over the same portion of the slide with several washes of dilute color, thus strengthening the tint, than to use a strong tint for the first application. It is a difficult matter to reduce the color when applied stronger than required, especially if the black and white slide was fixed in an alum hypo bath, owing to the mordanting action of the hardened gelatine on the color, though if the coloring is only weak it can usually be removed by bathing the slide in successive baths of weak ammonia.

Complete instructions are issued with each set of the Velox Water Colors.

Tinting

This consists of immersing the slide in a solution which colors the gelatine film, causing the whole picture to have a veil of color over it.

TONING—As distinct from tinting, a toned slide consists of a colored image embedded within a layer of clear gelatine, so that while the high lights are clear the shadows are colored.

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Reviews of the Latest Features

Conducted by LAURENCE REID

"Salome"

Nazimova—Six Reels

(Reviewed by Laurence Reid)

THIS is an ambitious effort—taking Oscar Wilde's tragedy and attempting to make screen entertainment from it. Getting right down to brass tacks the picture may appeal to one's artistic sense but it offers no entertainment and won't be a sell-out for the exhibitor. In the first place it is too "arty"—too far over the heads of the everyday patrons, the majority of whom will wonder why it has been screened at all. In the second place it travels on one key which is not relieved by any variety of scenes or conversation. There is only one setting, the background of which has been blackened out, and the foreground containing a banquet table and a representation of marble columns, which, while simple and artistic in design, would be far more effective if Wilde's beautiful words were audibly expressed.

As it is the picture becomes monotonous because Salome is ever harping on her wish for the head of Jokaanan. It is a play which even embellished with Strauss' gorgeous music could not shake its patrons from the idea that it was too bold for consumption. It has not been shown in its operatic form for some time. And now Nazimova, guided by her artistic perceptions, has given it screen expression. Rambova's staging is after designs by Aubrey Beardsley. But the filmgoers—the great mass of them, if they see "Salome" at all, will ask "who is Aubrey Beardsley?" His name and fame will only be caught by the highbrows. If Nazimova has made this production to please her artistic sense and that of a small discriminate public—then her effort has not been in vain. It is mighty courageous on her part to break away from the conventions. Would that many of her contemporaries had her initiative. But in departing from tradition she should select material which carried entertainment values.

"Salome" never varies in theme. It is shrouded in gloom and exceedingly talky. At other times it is filled with pretty postures assumed by the players. The star's conception of Herodias' daughter is original to say the least. There is nothing seductive about the portrayal—nothing of the temptress in the study. She is coy and flirtatious throughout with the exception of the scene when she tilts the platter suggesting that Jokaanan's head is carried on it. Here she expresses some feeling for the part—as if her selfishness was swallowed by her conscience. The portrayal is as "arty" as the setting.

Those who want to appear "in the know"—who want to impress their friends that they understand these new impressions—will call it a masterpiece.. It's comparable to getting on the bandwagon when any new fad comes along. For fear of being called lowbrows they hop aboard. With Wilde's haunting phrases silenced, Salome, Jokaanan, Herod and Herodias lose all semblance of reality, for there is not enough movement to compensate for the illustrated dialogue. Mitchell Lewis' pantomime as Herod is marred by a too emphatic make-up.

The Cast

Salome ..... Nazimova
Herod ..... Mitchell Lewis
Jakaanan ..... Nigel de Brulier

Adapted from play by Oscar Wilde. Directed by Charles Bryant. Art direction by Natacha Rambova.

The Story—Based upon Oscar Wilde's play which treats of Salome's mad whim for Jokaanan's head after she has been repulsed by him. Her mother, Herodias, agrees with her, but King Herod, tries in vain to make her withdraw her request. She consents to dance for him if he grants her favor. And his passion for her overcomes his scruples in sparing Jokaanan.

Classification—Tragedy of Biblical figures with Salome giving expression to her mad impulse for Jokaanan's head. Adaptation of Wilde's play of same name.

Production Highlights—The artistic simple design. The careful adaptation.

Exploitation Angles—This daring play is widely known to playgoers. Being dignified throughout it demands a dignified prologue. A simple, plain setting with Oriental dancing should be featured. Plenty of copy about the star and her past performances will help.

Drawing Power—We doubt whether this picture will appeal to the picture public except those who are educated up to the artistic. Nazimova's name will draw, but the story is too bold to appeal to the everyday spectator. For high class houses only, which cater to a highbrow trade.

"Flesh and Blood"

Irving Lesser-Western Pictures Exploitation—Six Reels

(Reviewed by Laurence Reid)

HERE is a picture of father love—a love so powerful that like a flower that grows through a stone wall, it conquers the confines of a prison. "Flesh and Blood" gives Lon Chaney opportunity to show why he is called one of the most gifted character actors on the screen. You who booked him in "The Penalty" and marveled over his uncanny characterization of a legless cripple, will marvel again over his skill in using crutches. In the other picture he was a criminal. He is a convict here through being railroaded to prison. And though confined for fifteen years, his love is so strong that it gives him an overwhelming emotion to be near his loved ones. Prison walls cannot hold him.

The picture starts with a punch as the siren screeches, announcing the fact that a convict has escaped. There is some effective detail in showing his journey to Chinatown where he finds refuge in the quarters of an Oriental politician. The law is hounding him. Outside the detective who sent him up the river is keeping a steady vigil. But he eludes the "bulls" by adopting crutches. It is a scene of pathos as he watches his wife's funeral procession from the roof of an adjoining house. Bitter toward the enemy who sent him to prison, he is resolved to punish him. But fate takes a strange course even though it is a conveniently melodramatic one. His daughter, now grown to young womanhood, is in love with the son of his Nemesis and the painful shock of this attachment is brought home to him so that he finally admits himself beaten in his scheme of revenge.

The story balances its dramatic moments with some scenes of heart interest. These show the convict journeying down to the mission where his daughter presides. He cannot tell her that he is her father. And Chaney can bring out this pathos with deep feeling so that mawkish sentiment never intrudes. The climax finds him bearding the lion in his den and making him confess his great wrong. The magnate is in his power, but just as he is ready with a triumphant gesture the girl and the youth enter the room. Consequently the boy's father grants his consent to their marriage. With the daughter's happiness assured the convict returns to prison and gives himself up. Having straightened out his entangled experiences it is certain that his freedom will be given him soon after. Edith Roberts, Jack Mulhall, Ralph Lewis, Noah Beery and De Witt Jennings assist Chaney in giving the picture a first rate interpretation. The picture is a good audience number. Irving Cummings directed.

The Cast

Lon Chaney
Edith Roberts
Noah Beery
Ralph Lewis
Jack Mulhall
Togo Yamamato

By Louis Duryea Lighton. Directed by Irving Cummings. Produced by Irving Cummings. Distributed on states rights by Western Pictures Exploitation Co.

The Story—Convict escapes prison to see his loved ones. Finds refuge in Chinatown with a powerful politician. Eludes the law by resorting to crutches as a means of getting around. Sees his daughter but is prevented by his experience in announcing his relationship. Maps out scheme of revenge toward the enemy who sent him to prison, but discovers his daughter is in love with son of the financier. Is instrumental in obtaining written confession which he tears up when the enemy grants his consent toward the marriage of the young couple. The convict returns to prison.

Classification—Heart interest story of escaped convict who is determined to see his loved ones and mete out venegeance upon his enemy. Strong in father love.

Production Highlights—Chaney's compelling work as escaped convict. The getaway of the criminal. The search for him. The scenes in Chinatown. The heart tug in the scene when convict sees his wife's funeral. The scenes when he approaches his daughter and is unable to declare his love. The climax when he meets his enemy. The return to prison.

Exploitation Angles—This picture is Chaney's all through. So get out the paper on him. Use plenty of copy about this star and his previous work. Feature a prologue showing an interior of a mission with a violin solo as the musical number. A prison wall and a convict escaping over it, followed by armed guards would be a good touch. This can be done with compo board and a little work by your carpenter at small expense.

Drawing Power—Good for all neighborhood houses. Good for transient trade and houses everywhere because of human appeal.

"The Love Slave"

Herz Film Corporation—Five Reels

(Reviewed by Charles Larkin)

THIS one was made in Europe. It should have been kept there. American audiences have been too well educated to swallow such wild film plays as this. There are few redeeming features in "The Love Slave." The direction is conspicuously poor, the titles are childish, the interior sets like most of these Continental offerings are bizarre and gaudy, and the photography is much below the American standard. The one redeeming feature, perhaps, are the exterior sets. These at times are attractive and show some real natural beauty.

The story jumps all over. There is no effort at continuity. The name of the star is given. The others are not recognized in the film as the cast is not listed. It is just as well. Lucy Doraine may be called "the reigning beauty of the screen," but that beauty is not given any chance in this production. Most of the time the star is forced to go around wearing a chin bib so as to cover an alleged wound. Most of the dra-



It appears there is considerable action in the William Fox screen version of "Trooper O'Neil," with Charles Jones in the title role.

matic situations are so terribly done that they become burlesque. Both the hero and heroine are continually smiling about nothing in the early reels. This smile is infectious. The entire cast takes it up. Then again the male personnel must have been selected because of a wonderful ability to smoke cigarettes. Clouds of smoke blur the scene ever and anon.

The scenes in the gambling salon in Paris are fairly well done. "The Love Slave" is an example of what present day motion picture audiences do not want. You might get by with it, however, in these piping days when you have got to show something. If you book this get it over quick.

The Cast

Kora, a slave girl.....Lucy Doraine

By Georges Ohnet. A Sascha production. Presented by Herz Film Corporation. Released by Russell Clark Syndicate, Inc., 1540 Broadway, New York.

The Story—A young Parisian traveling in the Orient rescues Kora, a slave girl, from her Kurd master. He takes her to Paris. There in a fit of jealously he attempts her life. At the trial her evidence sends him to jail. He escapes and returns to Paris under an assumed name. He marries the daughter of the nobility. Kora, learning of his return, threatens exposure and robs his wife of his society. Desperate, he confesses, defies Kora and awaits the police. A friend, however, given the mission of carrying a letter from Kora to the police, tears it up. Kora loses her mind as well as the Parisian, who finds happiness in the love of his wife.

Classification—One of those wild, foreign love dramas which is decidedly below par.

Production Highlights—About the only thing good in this one are the attractive exteriors, showing scenes in Damascus, along the Mediterranean, in Monte Carlo, etc.

Exploitation Angles—There is a wave of popularity for productions of "The Sheik" type. Play this up as one of this class. Also boost the fine settings. Be careful, however, of the superlatives on the rest of the production.

Drawing Power—If your audiences are used to high class entertainment, don't take a chance on this one. Might go over in smaller neighborhood houses and in the towns off the main road.

"Trooper O'Neil"

Fox—4862 Feet

(Reviewed by Laurence Reid)

THE Northwest Mounted pattern seems destined to continue to the end of time. "Trooper O'Neil" is the latest contribution founded upon this hoary plot—a plot which offers nothing in the way of variation and which builds through a familiar line of action to its orthodox conclusion. The author or director has attempted to shroud it in mystery but it doesn't tax the imagination to discover just how he is proceeding with the formula. The theme revolves around the conflict of love or duty. But when the Mounted obeys his oath of office instead of the call of his heart, you are forced to put him down as too virtuous—too honorable to be real.

The girl in the story is suspected of murder and the mystery finds expression through various characters associated with her receiving some of this suspicion. Her sister has been disgraced and the crime is committed by one of the natives in avenging the girl's honor. The ever-present fight on the precipice is shown before the picture ends and it is about the only vital touch present. A villain gets his just deserts in a short and snappy fight, after which the above-mentioned struggle of the Mounted toward love or duty gets into its stride. He arrests the girl who has assumed that he is a trapper. But he puts on his uniform and disillusions her. Some will probably notice that she is attired in summer frocks while the officer is garbed for a winter outing. This is faulty detail so marked that we wonder how it escaped the director.

Charles Jones hasn't much to do in the way of expressing action. There are moments when he uses his deductive powers after the manner of Sherlock Holmes. And this is further emphasis upon the mystery. The "heavy" hurls a knife through the air. It causes a slight wound in the officer's arm. The Mounted gives chase and the Canuck plunges over the cliff. His dying confession clears up the atmosphere and the story registers happiness for the lovers. The story is so stereotyped that the director never has a chance to add a novel touch. The exteriors are first rate, though one misses the white mantle of snow.

The Cast

Trooper O'Neil.....Charles Jones
Marie.....Beatrice Burnham
Pierre.....Francis McDonald
Black Flood.....Claude Payton
Rodd.....Sidney Jordan
Paul.....Jack Rollens
Jules Lestrange.....Karl Forms

Story by George Goodchild. Scenario by William K. Howard. Directed by C. R. Wallace and Scott Dunlap. Photography by Lucien Andriot. Produced by Fox.

The Story—Northwest Mounted officer captures his man and his attention is turned to a murder case. Circumstantial evidence compels him to arrest girl he loves, but dying confession of a trapper frees her from suspicion. Love triumphs.

Classification—Northwest Mounted formula with officer in conflict between love and duty.

Production Highlights—The exteriors. The fight on the cliff between the officer and the trapper. The suspense of the mystery attending the solution of the crime.

Exploitation Angles—This being a Northwest Mounted story you can possibly interest those patrons who haven't been fed up with the familiar plot. If Jones has a following be sure to mention his name. Also use the angle of having a man attired as a trapper or Mounted officer ballyhooing the picture on the street.

Drawing Power—Good for neighborhood houses which cater to action. Will please those patrons who aren't tired of familiar plots. Particularly suitable for factory districts.

"The Woman Who Came Back"

Playgoers Pictures—Six Reels

(Reviewed by Charles Larkin)

THERE are two fine bits of characterization in this picture play. One is contributed by Evelyn Brent as Sonia; the other by Clive Brook as David. These two figures are the outstanding ones in a picture which, with a little editing to speed up the action, should prove quite satisfactory with any audience. The story is an adaptation of the novel "Sonia," from the pen of Stephen McKenna and which we are told went through some 22 editions a few seasons ago. This is a valuable box office feature as those who read the book will undoubtedly want to see the screen version.

Miss Brent as Sonia is thoroughly convincing as the selfish, temperamental, pleasure-loving girl. She works hard throughout the picture and puts over an unsympathetic role. The only criticism one can make of her work is that she is inclined to overact at times. This was especially noticeable in the scenes between "Porky" and Sonia when the former lures the latter to a lonely inn while on a motor party on the continent.

Walter McEwen assumes the role of David in his younger days and does well as the youngster who is determined to succeed in spite of all odds. Later Mr. Brook takes up the role and interprets it in quiet, convincing manner. The rest of the cast is adequate, but are not called upon for much in the way of acting.

Some of the hokum surrounding English school life could well be omitted in the beginning of the picture, especially in this country as it would only be laughed at in spite of its serious purpose. This is true of the whipping scene. There are some suggestive titles during the moments at the inn. They should be toned down. So should the attempted assault. We could get along very well without the closeups of the two during this attack. The Germans do not look vicious enough in the wartime scenes.

Stories of a woman's regeneration are usually popular. Folks like to see how character develops. The plot is interesting in this picture and your audiences will probably like it. There are a large number of dramatic situations during the action. "The Woman Who Came Back" is a good program offering.

The Cast

Sonia Dainton.....Evelyn Brent
David Standish.....Walter McEwen
David Standish.....Clive Brook
Sir Roger Dainton.....M. Gray Murray
Lady Dainton.....Hetta Bartlett
Tom Dainton.....Cyril Raymond
Lord Loring.....George Travers
"Porky".....Olaf Hytten

Adapted from the novel "Sonia," by Stephen McKenna. Directed by Denison Cliff. Scenario by Denison Cliff. Distributed by Pathe.

The Story—David Standish, a youth who has great confidence in himself, has been roaming about the world. He decides that he will graduate from Oxford, which he succeeds in doing through hard work. He falls in love with Sonia, a heartless flirt, who accepts him and then breaks the engagement. He warns her, however, that some day she will return to him. Then he leaves for America to seek his fortune. He returns to England five years later, finding Sonia still frivolous. When the war breaks out she is in Bavaria and soon realizes to what depths her frivolity has led her. She is detained as an enemy alien. David, rescuing her with a daring stunt, leaves her to enlist. He is blinded in action. The butterfly Sonia has become a sober woman, finally convincing David of her regeneration.

Classification—A drama of a woman's regeneration through suffering and sacrifice.

Production Highlights—The beautiful scenes of old England, Oxford College, along the coast and inland. The work of Evelyn Brent in the role of "Sonia," the heroine of the book by Stephen McKenna, which attained great popularity in this country. The London carnival. The foreign office reception. The scenes between "Porky" and Sonia in the village inn. The meeting between Sonia and David when the latter returns blinded from the front. The good photography.

Exploitation Angles—The title. Tie up with women's wear stores. Put over book display with "Sonia." Tell your patrons that here is a new twist on the eternal triangle. Play up the fine settings. If you are in a college or university town arrange a special student show, as this picture shows how a youth, through grit, worked his way through Oxford.

Drawing Power—This one should be suitable for second class downtown theatres and the best neighborhood houses. Also a good attraction for the towns.

"Dangerous Toys"

Bradley Feature Film Corp.—Seven Reels

(Reviewed by Charles Larkin)

THIS is not quite the thing for the adolescent portion of our populace. There's a lot of risque situations and titles in this picture which should have been eliminated by our "efficient" censor board. Another fault is that it is too much drawn out. Padding is very noticeable in spots and there are some careless titles. On the other hand "Danger-our Toys" has been excellently mounted. We are given some views of unusually luxurious interiors in a men's club, the banker's private apartment and a Fifth Avenue style shop in which manikins parade before the camera in "the latest modes for madame."

As for the story, it deals with an old banker, whose wife left him early in life, and who becomes a cynic, believing all women toys. He thinks that a woman is an obstacle in the way of a man's success. When he learns that his private secretary is married he plots to separate him fom his wife, the while parading pretty women before him and showing him some real life. In the telling of this tale the audience is shown some very frank titles and equally frank situations in both home and apartment of our millionaire banker. This is all very well for the sophisticated, hard boiled proletariat, but far from what our mothers' clubs have been urging as entertainment for present-day flappers and their male counterparts, the floppers.

However, the picture is not without its moral for extravagant wives and the pater familias may find it worth while to take the wife to see this one, if the latter is inclined to look lightly on life and the hardships placed in the way of gathering in the weekly stipend. However, the screen is surfeited with these problem plays and folks nowadays don't like to sit through the unraveling of others' troubles. They have enough of their own.

The leading characters are portrayed by Frank Losee, William Desmond and Marguerite Clayton. Mr. Losee can always be depended upon to register a convincing role, which he does in this case, while Miss Clayton as the wife who has a craving for pretty clothes and who goes to extreme ends in order to satisfy that desire, is attractive and at times gives us some good emotional display.

The picture has a number of good exploitation possibilities and real showmen should be able to put it over.

The Cast

Jack Gray ..... William Desmond
Hugo Harman ..... Frank Losee
Louise Malone ..... Margaret Clayton
Mrs. Harmon ..... Marion E'more
Phyllis Harman ..... Lillian Greene
Mrs. Malone ..... Frances Deveraux

By Edmund Goulding. Directed by Samuel R. Bradley. Distributed by Federated Film Exchanges of America, Inc.

The Story—Because his wife left him for another, Hugo Harman, banker, loses faith in the opposite sex. In old age he has forgotten his grief and has come to the conclusion that women are nothing but toys with which to play. He takes a sudden liking to his clerk, Jack Gray, but when he finds that he is married, he tries to bring about a separation. He thinks a wife hinders one's ambitions. He lures the wife to a luxurious apartment. He gives her much money to satisfy her insatiable desire for beautiful things. He does this without condition for three weeks during which time he tries to get Gray mixed up with other women. The scheme fails. The wife sees the emptiness of such a life. The husband believes in her in spite of her "adventure." Realizing that there is such a thing as true love, Harman, forgiven by Gray and his wife, is eventually reunited to the woman who left him in early life.

Classification—Another society drama or problem play telling the story of a wife's fight against the temptation of luxury.

Production Highlights—The good cast. The luxurious interior settings. The Fifth Avenue style shop scenes in which striking gowns are shown for the women in your audience. The excellent characterizations contributed by Frank Losee, William Desmond and Marguerite Clayton. The scenes in the millionaire's home. The lavish apartment of the banker. The views of New York club life.

Exploitation Angles—The title. The style shop and its gowns. The models in the picture offer a good suggestion for a style prologue to the presentation of the production.

Drawing Power—O. K. for towns, neighborhood theatre and smaller downtown houses.

"The Man Unconquerable"

Paramount—Five Reels

(Reviewed by Laurence Reid

HERE is melodrama straight from the shoulder—the action starting immediately after the leader and continuing without interruption through the climax. The title is sort of meaningless—if you are expecting something about a man's regeneration. At least it does not keep the spectator away from the theatre by announcing the fact that it is a tale of the South Seas. This locale has been used so often that many picturegoers might go to the neighboring house. But if they enter the theatre where this Paramount offering is showing they will not see a beachcomber finding his soul or a half-caste maiden wooing him away from civilization after he has reformed.

It starts out with a moving plot and considerable counterplot and never deviates from its course. The hero is a young American who has inherited some pearl fisheries in the islands and the conflict begins when the opposition, consisting of a crooked governor, a villainous overseer and his riff-raff henchmen, seek to ruin his industry. This melodrama is convenient. Which is to be expected considering that a heroine is employed to provide the romance. She is the daughter of the business rival and it is the author's plan to have her abducted in order that the Amer-



"DURING the current season," says the *Moving Picture World*, "there have been presented to the trade some 700 feature productions Of these, the generous estimate for absolute big successes is 35 productions . . Of the remaining 665 productions, some 365 could be called failures The remaining 300 can be termed average pictures not good enough . . to set the great public in a frame of mind to care whether they saw more of them or not"

It is worth recording in this connection that the National Committee for Better Films in its 'Year's Best List," awarded *Hodkinson Pictures* 10% of the finest product of the past year This, in the face of the fact that *Hodkinson Exchanges* distributed only about 2% of the year's productions

The selective principle exercised by this corporation, as applied both to pictures and sales personnel, comes as near as is humanly possible to assuring the Exhibitor a steady supply of failure-proof product

The Theatre Owner who can say, "I play Hodkinson 100%." automatically reduces his percentage of poor pictures—a fact that is borne out by the impartial judgment of the best critical bodies of the industry

HODKINSON
PICTURES



Some scenes that promise an interesting production of "The Man Unconquerable," starring Jack Holt, Paramount.

ican may rescue her in the nick of time. The picture contains several full grown thrills. The characters rush about in a speedy manner. This touch naturally destroys some of the suspense because there is little attempt at deliberation.

The climax furnishes a hectic fight which is crammed full of punch. Subtleties of direction are conspicuous by their absence. It is all planted broadly with emphasis ever placed upon the rapid-fire action. A few novel touches are introduced—one of which shows the American outwitting the ruffians with a machine gun. This incident takes place in a boat. It is all fast and furious and pretty good entertainment. While it is pure fiction the scenes are broad enough so that the spectator is not compelled to take it too seriously. The settings are picturesque, the atmosphere appropriate throughout. Jack Holt earns his salary here. He has to work hard every minute. Consequently there isn't much opportunity for him to display the characterization of "While Satan Sleeps." Sylvia Breamer is sincere and always charming as the heroine.

The Cast

Robert Kendall	Jack Holt
Rita Durand	Sylvia Breamer
Nilsson	Clarence Burton
Duenna	Ann Schaeffer
Perrier	Jean De Briac
Michaels	Edwin Stevens
Governor of Papeete	Willard Louis

By Hamilton Smith. Scenario by Julien Josephson. Directed by Joseph Henebery. Produced by Famous Players.

The Story—Treats of young New Yorker who inherits a pearl fishery in the South Seas. Governor of island protects plotters desirous of looting the place of its jewels. Youth meets girl whose father operates a nearby fishery. The latter thinks the New Yorker a scoundrel but soon after changes his mind. The old man is killed by the plotters who attempt to fasten crime on the American. But he defends himself in able fashion and conquers his enemies. Soon after the youth and the girl come to an understanding.

Classification—Melodrama revolving around pearl fisheries and the coveting of jewels by plotters. Much action and picturesque locations. Slight love interest.

Production Highlights—The numerous fights. The conquering hero well played by Jack Holt. The appropriate atmosphere and beautiful backgrounds.

Exploitation Angles—A teaser campaign would be a good angle for this one. Also a prologue featuring South Sea life, such as hula-hula dancing. If you can get some Hawaiian musicians use them for a musical act. Play up the title for copy and feature Holt. Use the mail campaign, advising your patrons to come and take a picturesque journey with you to the South Seas.

Drawing Power—Played up properly this picture will draw. Best suited for transient trade and downtown trade. Will be liked by the fans who want action and background. Good for two days most anywhere.

"Afraid to Fight"

Universal—Five Reels

(Reviewed by Lillian Gale)

IF your summer patronage has fallen off among men, get them in the picture habit again by advertising "Afraid to Fight," considerably in advance of the play-date, dwelling upon the fact that the last of the picture depicts a prize fight from the beginning to end in realistic detail. You will not disappoint those who answer the call, and if there are women in your neighborhood who have never seen about, this should arouse certain curiosity that helps along box-office receipts. Frank Mayo is decidedly well cast for the leading role and supported by carefully selected principals, all good types.

Completely divorced from happenings of a great city is this film, the locale being that of a country village, where the ex-pugilist-soldier returns to his mother after the war, with no job and handicapped with weak lungs. Then there is the health resort in the mountains where a promoter sends Tom Harper, the once famous, on speculation, with hope that his recovery will place Harper in line for championship, again. Here begins the love interest, and there is sufficient pathos throughout to balance appeal with possible objection to fights.

There is action and then more action. The direction, thereto, is a credit to William Worthington. The film has been cleverly assembled, too, to provide suspense and avoid offense. The proper "fight" atmosphere is sifted in by the use of slang phrases in the sub-titles, which ring with true humor, to followers of sporting events.

The Cast

Tom Harper	Frank Mayo
Harriet Monroe	Lillian Rich
Sally Harper	Peggy Cartwright
Mrs. Harper	Lydia Knott
Dr. Butler	W. S. McDunnough
"Big Jim" Brandon	Tom McGuire
Leonard	Harry Mann
Phillip Brand	Wade Boteler
"Slick" Morrisey	Al Kaufman
Bertie	Roscoe Karns
Fat Boy	Guy Tiney
Johnny Regan	Chas. Haefeli
Battling Grogan	Tom Kennedy
Slim Dawson	James Quinn

Story by Leet Renick Brown. Scenario by Charles Sarver. Directed by William Worthington. Photography by Arthur Reeves. Produced and distributed by Universal.

The Story—Tom Harper absorbed chloride gas while in U. S. service and returned to his mother only to find his little sister a cripple and both to support. When it was found that an expensive operation could put the little girl right again, Tom longed for a way to make sufficient funds. About that time a prize-fight promoter recognized Tom's ability, offering to stake him to three months at a health resort, if Tom would agree to fight the champion, when given a physician's O.K. While in training quarters, Tom meets a girl. The big fight comes off, and against odds, Tom wins, goes back to the mountains and proves to the natives that he is not afraid to fight as they believed, because he followed the doctor's orders and refrained from any strenuous tax, reclaims the girl's regard and starts life anew.

Classification—Comedy-drama. Rural atmosphere; ends with prize fight.

Production Highlights—The big prize fight, which shows the ring and surroundings in detail. Another fight, following the professional bout, with the cad who called the pugilist "afraid to fight."

Exploitation Angles—Tie up with sporting goods stores, or department stores with a sporting goods department. Offer gloves or trunks as prizes. Decorate your lobby with canvas and a miniature ring. Let the ladies see what a ring is like and attract the men with display of gloves, etc.

Drawing Power—Best in communities where sports are in favor. Frank Mayo's popularity can be used to advantage.

"The Trouper"

Universal—Five Reels

(Reviewed by Laurence Reid)

WERE it not for the fact that this picpicture is called a burlesque on the road show and in part lives up to it, one would have to dismiss it as something of little consequence. As it is it is far below the good standard maintained by Gladys Walton the past year. The director should have consulted Mack Sennett to catch the proper spirit in applying the hokum, for Mack has done this identical thing to the tune of merry laughter. As it is the sponsors have attempted to balance it with a serious side, probably because the star has demonstrated her ability to express abundant emotion.

She is slavey here—a slavey for a cheap road company. Her time is spent in doing odd jobs for the thespians and being kicked about by the troupe on every occasion when things are not going well. Sometimes they cuff her through habit. But with this unkind treatment she indulges in day dreams. She, being romantic, has a soft place in her heart for the heavy, who talks in terms of the traditional fur-coated tragedian.

"The Trouper" should have been broadly burlesqued with the hokum put on so thickly that you couldn't cut it with a knife. In its humorous moments it carries a slight sparkle. But in adding the sentiment and stressing it the picture trespasses into the dramatic field and, consequently, falters. The plot, whereby the feminine lead vamps the rich son of an indulgent father, seems to be dragged in by the heels. It seems to have its purpose here in allowing the slavey to come through at the finish and put things in order. Shortened to three reels and quickened up and cutting out the heavily sentimental portion, it would carry greater substance and much more entertainment.

Miss Walton is hardly able to get into character here. She has had such good stories that one feels disappointed to find her

in something mediocre. However, such a feature as "The Trouper" carries out the law of averages.

The Cast

Mamie Judd.....Gladys Walton
Herman Jenks.....Jack Perrin
Frank Kramer.....Thomas Holding
Irene La Rue.....Kathleen O'Connor
Neal Selden.....Roscoe Karns
Warren Selden.....Tom D. Guise
Mrs. Selden.....Florence D. Lee
Mary Lee.....Mary Philbin
Minnie Brown.....Mary True

By A. P. Younger. Directed by Harry B. Harris. Photographed by Earl Ellis. Produced by Universal.

The Story—Cheap road company carries a young slavey who is abused by the players with one or two exceptions. She possesses a happy disposition which lightens her trials. A time comes when she proves her mettle and saves an innocent boy from disgrace. A kindly youth, a member of the company, responds to her charms enough to fall in love. So complete happiness comes to her.

Classification—Treats of life with a cheap road company, the scenes being balanced with sheer hokum and attempts to introduce sentiment and drama.

Production Highlights—The good work of the star and Kathleen O'Connor. The scene when she rescues the innocent youth. The scene of the opening performance with all the tricks and hokum—pure burlesque.

Exploitation Angles—Naturally this title suggests life back stage. Tell them that it concerns the experiences of a little slavey connected with a road company. Play up the title and put over a burlesque prologue for appropriate atmosphere.

Drawing Power—Fair for second class theatres and neighborhood trade. Don't use any superlatives. Build up rest of program. Will go better in small towns than in cities.

"A Fool There Was"

Fox—Five Reels

(Reviewed by Laurence Reid

REMEMBER Fox's "A Fool There Was" with Theda Bara as the vampire? Porter Emerson Browne's play inspired from Kipling's poem, "The Vampire," has been re-vamped into a censor proof film with Estelle Taylor playing Miss Bara's role. The present version seems lacking in vitality. For one thing it seems hardly reasonable that a level-headed business man, wrapped up in tender devotion to his family would be intrigued by a modern flapper whose eye play appears to be her sole technique. There are no scenes showing any real cause for marital infidelity. It is all suggested by subtitles and sequences revealing the after effects visited upon a trespasser of the home.

The loving husband and father meets the temptress aboard ship. He has sufficient warning through one of her admirers—his business partner committing suicide on account of unrequited love. Yet he takes a huge bite of the figurative apple and forgets everything but the wily charms of the adventuress. Estelle Taylor has lent a modern touch to the role. She hasn't much expression insofar as a seductive appeal is concerned. She seems more like a vivacious flirt who indulges in summer romances than a creature whose business is to wreck hearts and homes. Much has been left out of this film. Either the shadow of censorship loomed up in the offing suggesting to the director to proceed carefully or else it has been extensively edited. Yet the picture is fascinating at times.

There is a pretty good attention to detail and the contrast of the sorry plight of the wife and child forsaken by the breadwinner and the latter's desire to go it alone so that he may entertain the vampire is well planted. But you do not extend him sympathy. You feel that he is a novice in the art of romance—to fall so hard for a flapper. It is our impression that no girl can hold a man long by simply flirting with her eyes and indulging in convenient tears. The story is well constructed and follows the stage play in every particular. The helpless victim is about to be reconciled to his wife after a wild orgy of drunkenness when the temptress comes back into his life. All his good resolutions go to smash. He makes it plain that he will kill her as the only means of escape, and is tipped over the banister by the temptress and receives a fatal injury.

One gap needs bridging. It shows the wife about to take her husband home and leaving him after a few moments. Having suffered so long and appreciating his weakness, it is natural that she would have stayed to see that the gay charmer does not trespass again. The result, as outlined above, is tragic. Fox has lavished money upon the picture, although the latter sets carry too many staircases. If it fails to carry the substance of the Bara offering, it, at least, is fairly interesting and should succeed most anywhere. Lewis Stone lends dignity to the part of the husband, although he seems miscast.

The Cast

Gilda Fontaine.....Estelle Taylor
John Schuyler.....Lewis Stone
Mrs. Schuyler.....Irene Rich
Muriel Schuyler.....Muriel Dana
Nell Winthrop.....Marjorie Daw
Tom Morgan.....Mahlon Hamilton
Avery Parmelee.....Wallace MacDonald
Boggs.....William V. Mong
Parks.....Harry Lonsdale

Adapted by Bernard McConville from stage play of same name by Porter Emerson Browne. Inspired by Kipling's poem, "The Vampire." Directed by Emmett Flynn. Produced by Fox.

The Story—Financier with happy family travels to Europe. It is first time he has ever been separated from his wife. He has warned director in his business of a woman known as the "vampire." The youth kills himself when she gives him up. She is traveling on the same boat and the financier is conquered by her evil charm. Forgets family and returns broken in health and spirit. Just when a reconciliation is about to be effected the "vampire" re-enters his life. He kills himself knowing it the only way to avoid her presence.

Classification—Story on old theme of marital infidelity. Other woman, an adventuress, lures happy husband and father away from his family ties. The story ends in tragic fashion. Develops a balance in showing the unhappiness of family and the man's separate establishment.

Production Highlights—The careful attention to detail on part of director. The fine work of Lewis Stone. Estelle Taylor's personality suited for part of vampire. The scene when financier repulses the adventuress. The shipboard scenes. The climax when financier gives himself up to drink and conquers his weak tendencies, only to be frustrated by appeal of vampire.

Exploitation Angles—Kipling's poem "The Vampire" should be featured in all your copy. Get your local editors to run it. Spread it about through hand-bills and throwaways. Play up the title, the play and author. Mention the cast. Use a dignified presentation for a prologue.

Drawing Power—Well produced enough to stand a week run in larger houses. Theme is old but is interestingly told. Should draw.

"Forget Me Not"

Burston-Metro—Six Reels

(Reviewed by Laurence Reid

AN exceptionally human interest story is Louis Burston's "Forget Me Not," which Metro is releasing. It succeeds in its purpose of arousing sentiment and sympathy even though it is manipulated by a process of direction that suggests convenient devices. Nothing has been forgotten in emphasizing the heart touch. And up to its concluding scenes it builds well carrying out its message of broken love. You see a poverty-stricken mother leaving her infant in an orphan asylum. She is torn between her overpowering love in keeping the babe and thus letting it starve, or giving it up to strangers.

Fifteen years elapse and the mother is shown with all the luxuries of life. Yet it is never explained how she met with such good fortune. Meanwhile the girl is growing up and developing a fine romance with an orphan companion. It seems as if this mother could have kept track of her child, yet when visitors arrive to adopt the children, this woman adopts the girl's playmate and sweetheart. Everyone passes her by because of her crippled leg. The parting scene of the youthful lovers is fraught with feeling. It is one of the high spots of the picture. The dramatic devices develop in the rather arbitrary method of showing the influences of an unhappy fate. The boy is taken into a good home, while the girl is adopted by a sidewalk musician who teaches her to play exquisite melodies on the violin.

The contrasts are sharply divided and the director has remembered every trick in bringing forth the heart tug. Especially good is the scene showing the distorted vision of the girl as she sees her sweetheart through her tears. The author or director shows the youth being married to another girl and his old playmate rendering the wedding march at the ceremony. This scene doesn't belong in the story, because it paints the boy as lacking in the feeling which gave him character. And getting his wife out of the way by having her conveniently die is a faulty touch—one which takes away some of the humanities. We next see him wandering through the streets in a sort of a daze, thinking not of his dead wife and child, but of his long lost sweetheart. Then he recognizes her face in a picture tacked outside a concert hall. He enters and discovers her making her first public appearance and after an ovation he comes forward and proffers his love. The scene is interspersed with flashbacks of her day dreams which provide the inspiration for her gifted fingers. It ends happily.

Bessie Love contributes her finest performance as the orphan girl—emerging from gawky girlhood into young womanhood with true understanding of the transformation. Irene Hunt plays the mother with splendid feeling, while Otto Lederer as the musician offers many touching moments. Gareth Hughes is the boy and his interpretation is not so good chiefly because he is allowed too much latitude in registering the various emotions. Mention should be made of a dog which adds to the humanities. It's a great audience picture.

The Cast

The Mother.....Irene Hunt
The Father.....William Machin
The Girl.....Bessie Love
The Boy.....Gareth Hughes
The Musician.....Otto Lederer
The Other Girl.....Myrtle Lind

ALSO

Hal Wilson, Gertrude Clair, Sam Allen, William Lawrence and
"Queenie".....Just a dog

Directed by W. S. Van Dyke. Supervision of Louis Burston. Produced by Louis Burston. Distributed by Metro.

The Story—Mother leaves her baby in orphan asylum and returns in fifteen years, affluent, ready to adopt her. Unable to recognize her, she adopts the child's sweetheart. The little girl is soon after adopted by a street musician and taught to play the violin. One day she plays at the wedding of her chum. The children are brought together later when the boy's wife dies. She is giving a concert and he discovers her. Their love has remained constant through the years.

Classification—Human interest story of orphans with love interest strong throughout. Many heart touches. Pathos well suggested.

Production Highlights—The acting of a well balanced cast, particularly work of Bessie Love, Irene Hunt and Otto Lederer. The scene when girl sees her lover through a veil of tears. The orphanage scenes when street musician plays for children. The scene when the sweethearts are reunited. The pathos when girl discovers her chum married. The human interest.

Exploitation Angles—A great title adorns this human interest picture. Play it up and use the flowers of that name for a lobby display.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trademark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures—S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	H. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	July 8
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	
Married People	Mabel Ballin	Hodkinson	6 reels	
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	
Trouper, The	Gladys Walton	Universal	5 reels	
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount		
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Heart's Haven	Adams-McKim	Hodkinson		
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Paid Back	Gladys Brockwell	Universal	5 reels	
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
Wreckage	All Star	Film Book. Offices		
Young Diana, The	Marion Davies	aramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
Husband and Strife		Arrow-S. R.	2 reels	
In at the Finish	Vernon Dent	Folly-Pacific	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	First National	2 reels	
Mysterious Stranger	Jimmy Aubrey	Vitagraph	2 reels	
Nobody Home	Geo. Ovey	Folly-Pacific	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	

Now or Never	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Off His Beat	Harry Sweet	**Universal**	**2 reels**	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 13
On Patrol	Billy Bevan	First National	**2 reels**	
On the Jump	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
One Horse Town	**Harry Sweet**	**Universal**	**2 reels**	Apr. 1
Our Gang	**Snub Pollard**	**Pathe**	**1 reel**	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	**2 reels**	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	**2 reels**	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot **Rivals**	Lee Moran	Universal	**2 reels**	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, **The**	Lee Moran	Universal	2 reels	
Shaky **Family Tree, A**	Neely Edwards	Universal	1 reel	
Sheik, The		**Fox**	**2 reels**	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic **'Em Brownie**	Brownie	**Universal**	2 reels	May 27
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Sleepyhead, The	**Harry Sweet**	**Universal**	**2 reels**	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	**2 reels**	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	**Fox**	**2 reels**	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	**Fox**	**2 reels**	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
They're Off	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tis the Bull	Bobby Vernon	**Educational**	**2 reels**	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	**2 reels**	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	**Johnny Hines**	**Educational**	**2 reels**	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	**2 reels**	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	**2 reels**	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	**2 reels**	Apr. 15
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Crowning King Blizzard (Scenic)	**Educational**	**1 reel**	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	**Winkler-S. R.**	**1 reel**	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	**2 reels**	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	**Pathe**	**2 reels**	
Magic Gems (Study)	**Prizma**	**1 reel**	
Matching Wits (Drama), Art Acord	Universal	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	**Educational**	**1 reel**	Apr. 29
Mysterious Tracks (Drama)	Pathe	**2 reels**	
Never Let Go (Drama)	Universal	**2 reels**	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A.	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	**1 reel**	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	**Pathe**	**2 reels**	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	**1 reel**	Mar. 25
Quaint Holland (Scenic)	Educational	**2 reels**	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	**2 reels**	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	Mar. 25
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	**1 reel**	
Sky Ranger, The (Serial)	**Pathe**	**15 episodes**	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Prevos & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	**1 reel**	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	**1 reel**	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	**Kineto Review**	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	**1 reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	



Scene from "The Country Flapper," starring Dorothy Gish, supported by Glenn Hunter. Released through Producers Security Corp.

THE WILLIAMS PRINTING COMPANY, NEW YORK

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Dorothy Phillips
in
"Hurricane's Gal"

Allen Holubar presents
Dorothy Phillips in an
Unusual screen entertainment
Entitled *"Hurricane's Gal."*
Based on a story by Harvey
Gates; photographed by
Byron Haskin and Wm. McGann;
Titles by Max Abramson;
Edited by Frank Lawrence;
Lieut. Tom Berrien, U. S. N.,
Naval Technical advisor;
Harold Bucquet, Asst. Director;
Story adapted and personally
Directed by Allen Holubar.
A First National Attraction—
Rothacker Prints, of course.

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.



The laboratory with a conscience.

Founded 1910
by
Watterson R. Rothacker

AUGUST 5, 1922

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Bragging

About Motion Picture News' leadership as an advertising medium is more than exuberance over an achievement.

The **PRODUCER,** for obvious reasons, wants to know how the count stands.

The **EXHIBITOR** is interested too. The leader carries EVERY important trade announcement and ALL the news of the industry.

THUS THE REASON for a mid-summer count (Jan. 1st to Aug. 1st) of the advertising pages of each of the national publications:

Motion Picture News	**1733**
Moving Picture World -	1312
Exhibitors Herald - - -	1168
Exhibitors Trade Review -	1138

A Clear Margin of 421 Pages for the First Seven Months

VOL. XXVI No. 6 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* **PRICE 20 CENTS**

Published Weekly $3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

YEARS of experience are responsible for the smoothness with which our organization functions. There is no confusion nor disorder when we're working at top speed. That's why the quality of our prints never varies.

THE size of our fine, new plant, the excellence of our equipment, the skill of our employees—the efficient co-ordination of all these things enables us to handle a big job quickly and well. You will never be held up by a rush order left with us, for we promise nothing we cannot perform.

SPEED, without haste; the utmost care, without delay; the highest possible quality of work, always—these are the reasons the foremost producers of the West depend upon us for complete laboratory service. Are you among them?



Standard Film Laboratories

John M. Nickolaus — S. M. Tompkins

Phones
Hollywood
6315 and 6943

Seward and Romaine Streets
Hollywood California

"Unlimited Facilities For Quality Work"

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO

IN

"Blood and Sand"

WITH

LILA LEE AND NITA NALDI

THE combination of star, story, director, cast and production in "Blood and Sand" positively makes it one of the greatest pictures of all time.

Can you honestly imagine a better box-office attraction than this? Of course you can't. If you ever dreamed of a world-beating picture, here is your dream come true!



A Paramount Picture

Forty-One Great Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

No. 8

A FRED NIBLO PRODUCTION
Scenario by June Mathis
From the novel by Vicente Blasco Ibanez and the play by Tom Cushing

THIS IS THE FOUR-COLUMN PRESS AD.
MATS AT EXCHANGES

THE SATURDAY EVENING POST September 23, 1922



It's a Paramount

If it's a Paramount Picture it's the

Jesse L. Lasky presents

Cecil B. DeMille's PRODUCTION "MANSLAUGHTER"

with

THOMAS MEIGHAN

Leatrice Joy and Lois Wilson

From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson



A ern plot

This double-spread advertisement appears in the SATURDAY EVENING POST September 23.

It reaches approximately seven and one half million readers.

It tells them about Cecil B. DeMille's greatest production, one of the greatest pictures ever made.

Every person who reads it is a prospective customer.

Be sure you get your share of this seven million!

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st pace.

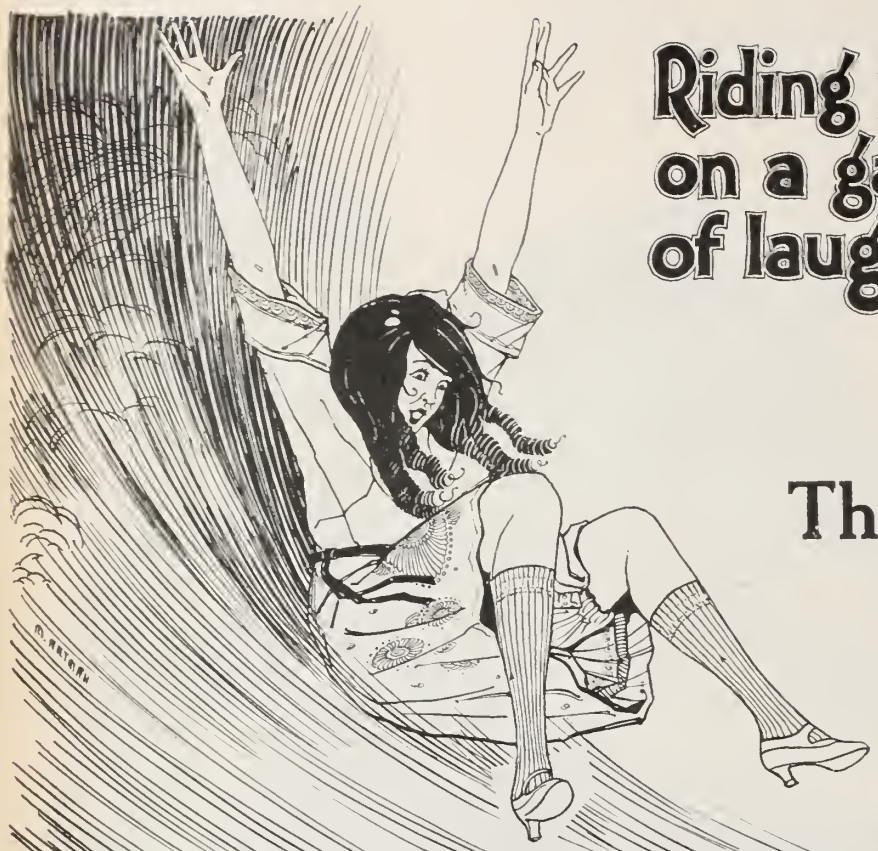
at
heatres.

Picture

best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY



Riding in on a gale of laughter

The Little Queen of Comedy

Introducing GLORIA JOY COMEDIES

Keep Your Eye On F.B.O.

1923 will belong to this bristling, new, l ve wire organization

SHOWMEN everywhere will welcome her—Showmen everywhere know the box-office value of her vast personal following on stage and screen—Showmen everywhere are hailing with enthusiasm the announcement that Gloria Joy—greatest of female juvenile stars—will appear in a series of two-reel comedies for F. B. O.

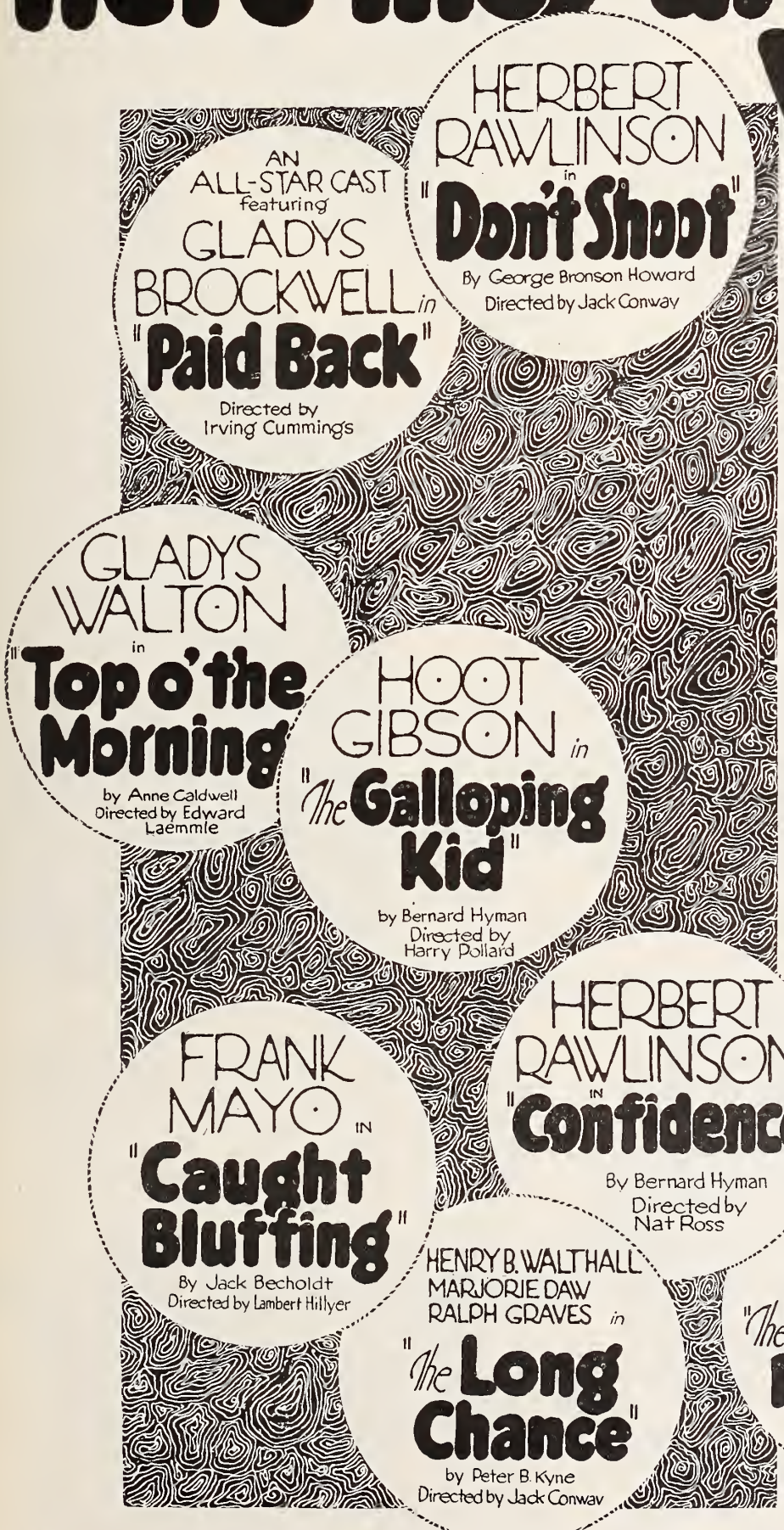
The popularity of juvenile stars has been clearly established—Women idolize them—Men adore them—and this sparkling little radio of sunshine will start a stampede toward the box-offices when she comes to broadcast merriment throughout the land. Don't delay. Make room for Gloria Joy comedies, directed by Sherwood MacDonald. Here at last is SOMETHING DIFFERENT! The first, "Sweet Thirteen," is ready for release NOW.

Film Booking Offices of America, Inc.

Main Offices
723 7th AVENUE
New York

Exchanges Everywhere

Here they are—The Winning Nine!



NINE splendid productions that will stand up under all the promises you want to make for them! They're built for BIG exploitation methods—get behind them with every bit of showmanship you've got. Call on the Universal Exploitation Manager in your Exchange—he'll help you put your show over to a harvest of profit. Glance at the titles—they are the kind you can exploit to the skies! So are the stars—the stories and the directors. The Winning Nine will win for every wise showman in the land!

SAVE SOME TIME FOR THE WINNING NINE!

Universal Attractions de Luxe

Presented by CARL LAEMMLE

RELEASED IN AUGUST

CARL LAEMMLE'S
box-office sensation, the most talked of and most valuable screen entertainment ever released



"FOOLISH WIVES"

The million dollar Super-Jewel which has established a world's record for attendance figures

By and with Von Stroheim

UNIVERSAL for 1922



RELEASED IN SEPTEMBER

THE YEAR'S BIGGEST PICTURE!

HOUSE PETERS

Virginia Valli and Matt Moore

IN

"The Storm"

From Geo. Broadhurst's sensational Broadway success of Langdon Mc.Cormick's great play. Directed by Reginald Barker.

SAVE DATES for these BIG ONES

RELEASED IN OCTOBER

DEDICATED TO THE MOTHERS OF THE WORLD BY CARL LAEMMLE.

HOUSE PETERS

AND AN ALL-STAR CAST IN

"HUMAN HEARTS"



from the famous stage play by Hal Reid, containing a superb cast, including Edith Hallor, Russell Simpson, Geo. Hackathorne, Mary Philbin, Gertrude Claire and Ramsey Wallace. Directed by King Baggot

Backed by National Advertising in the Saturday Evening Post



RELEASED IN DECEMBER

The Greatest Racing Picture of the Age!

REGINALD DENNY

and AN ALL-STAR CAST IN

"THE KENTUCKY DERBY"

From Charles Dazey's great Broadway stage success "The Suburban"

Directed by King Baggot

UNIVERSAL 23

Presented By CARL LAEMMLE



RELEASED IN NOVEMBER

PRISCILLA

DEAN

Audacious! Insolent! Glorious!

as "Cigarette", the Daughter of the Regiment in the most magnificent Jewel of her career

"UNDER TWO FLAGS"

from the immortal novel by Ouida

Directed by Tod Browning

RELEASED IN JANUARY

Booth Tarkington's Great Story of the American Girl!

EILEEN PERCY

supported by Helen Jerome Eddy and a superb cast IN

"THE FLIRT"

made from one of the best selling novels by the famous author Booth Tarkington

Directed by Hobart Henley



It's in the air, it's everywhere, it's Universal year *and* Your year!

AN ES PRODUCTION



ENTERTAINMENT *Plus*

a theme as big as all outdoors
Yet so simple a child can understand it!

HEART INTEREST *Plus*

a story that digs into the Heart and imbeds therein a never-to-be-forgotten lesson!

EXPLOITATION VALUE

a story that will appeal to the masses rather than the classes.

Combined is what Exhibitors have *demanded*, you get *these 3 and more!*

in

Edward Sloman's

First Personally Produced Picture

"BLIND JUSTICE"



Adapted from FRANK R. ADAMS' most popular story recently published *in*

MUNSEY'S MAGAZINE

1: "BOX OFFICE" TITLE.
2: A STORY FRESH *in the* PUBLIC'S MIND
3: MASTERLY DIRECTION
4: A PERFECT PRODUCTION
and
5: The GREATEST CAST ever ASSEMBLED!

MILTON SILLS
PAT. O'MALLEY
ALEC. FRANCIS
CARMEL MYERS
CHAS CLARY
ERIC MAYNE
JACK MOWER
WALTER LONG

EDWARD SLOMAN PRODUCTIONS. 4534 Sunset Blvd., Los Angeles, Cal.

"They Stand Unequalled!"

says

O.L. MEISTER
Whitehouse Theatre—Milwaukee, Wis.



LEE MORAN

THAT'S what Century Comedies are—UNEQUALLED in fun, in entertainment and box office returns! Every one packed with clean, fast-action humor—the sort that everyone enjoys. That's why they're the Nation's favorites. You get these UNEQUALLED comedies every week.



BROWNIE





JOHNNY FOX



QUEENIE

CENTURY COMEDIES

RELEASED THRU UNIVERSAL



We've Got The Pictures

AMERICAN RELEASING CORPORATION takes pleasure in announcing its control and distribution of the most sought-after picture of the year, the GEORGE BEBAN production, "THE SIGN OF THE ROSE," which will be booked by us first of all with Mr. Beban and his company of eight players for record-breaking engagements in the big first run houses of the nation—and later on, but not now, to be booked alone without the act. "The Sign of the Rose" is today the world's greatest motion picture attraction.

1 SEPTEMBER 10: "QUEEN OF THE MOULIN ROUGE." Ray C. Smallwood's Pyramid production of Paul Potter's great play featuring Martha Mansfield, Joe Striker and Henry Harmon. Art direction by Ben Carre. A tremendous melodrama.

2 SEPTEMBER 17: "TIMOTHY'S QUEST." A Dirigo Films, Inc., production of Kate Douglass Wiggin's world-known story. Directed by Sidney Olcott. Production Manager Charles M. Seay. Scenario by Katherine Stuart. A combination of "Daddy Longlegs" and "Rebecca of Sunnybrook Farm." A heart story. All-star cast.

3 SEPTEMBER 24: "FOOLS OF FORTUNE." An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis Wm. Chaudet. The biggest laugh melo-comedy drama of the past two years. Marguerite de la Motte, Russel Simpson, Tully Marshall, Frank Brownlee and Jack Dill in the cast.

4 OCTOBER 1: "THE WOMAN HE LOVED." A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast including Marguerite de la Motte, William V. Mong and eight other well-known players.

5 OCTOBER 8: "WHEN THE DESERT CALLS." A bigger, stronger, better known drama than "The Sheik." A Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. A tremendous romance of the desert.

6 OCTOBER 15: "THE PILLAGERS." A story of the far north bigger than "The Spoilers" with an all-star cast of seven big principals. An A. B. Davis production directed by Louis Wm. Chaudet and edited and titled by W. C. Tuttle, the author of "Fools of Fortune." Romance and melodrama.

7 OCTOBER 22: "THE HOUSE OF SOLOMON." Starring William H. Strauss supported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. This is the greatest Jewish comedy-drama ever made. It is a combination of the pathos and beauty of Peter Grimm and the humor and philosophy of Abe Potash. Produced and presented by Carl Krusada from the story by Val Cleveland.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

And The Stars

We likewise take pleasure in announcing to exhibitors everywhere thirteen big-story, big-director, big-star or big all-star-cast productions for the first quarter of the 1922-1923 season, beginning September 10th, at the rate of one production each week; with the definite assurance to the exhibitors of America that we will release 70 productions within the year beginning in September.

8 OCTOBER 29: "FLAPPER LOVE." From Eugene Walter's newest play, "The Flapper," to be presented this fall on the New York stage. An all-star cast including Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger, who made the Marion Davies success, "The Bride's Play."

9 NOVEMBER 5: "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. This is the man who produced "When Dawn Came," a screen production that set the entire country talking. With an all-star cast of six big names.

10 NOVEMBER 12: "THE DEERSLAYER." Another of James Fenimore Cooper's Leather-stocking Tales. Produced at Glacier National Park by Sacramento Pictures Corporation with entire tribes of Crow and Blackfeet Indians giving the picture the reality it deserves. A story of romance and adventure.

11 NOVEMBER 19: "MILES BREWSTER AND THE SUPER-SEX." A Frank R. Adams production personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan and the Saturday Evening Post.

12 NOVEMBER 26: "AT THE CROSSROADS," starring Seena Owen. This is Harriet Comstock's tremendous new domestic novel that is one of the best sellers today in the forty leading cities of America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.

13 DECEMBER 3: "THE GREAT CITY." A tremendous melodrama of New York's night life; its dance palaces, its bright lights. A cast of big names and a big director. Produced at the Whitman Bennet studios under the personal supervision of Whitman Bennett.

Check all these releases against those of all the other producing and distributing companies in the business; match them, week for week, all the way down the year and American Releasing Corporation will equal or excel the output of any other companies in—Stories. Directors. Casts. Box-office values. Technical standards. WE'VE GOT THE PICTURES.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited





The LYING



A Marion Fairfax

With an all-star cast including

MARJORIE DAW - PAT O'MALLEY

TULLY MARSHALL - NOAH BEERY

Written and directed by ***MARION FAIRFAX***

John Jasper, *Mgr. Production*

Here is a story that has all the wallop of "The Bat," "The Thirteenth Chair" and "The Cat and the Canary"—three plays that with their elements of mystery have done an unparalleled business in New York; one running two years; the others a year each.

Marion Fairfax has given this clean story the punch of a trip-hammer and audiences everywhere like it immensely.



TRUTH

Production

Everywhere "The Lying Truth" has played, in the best houses, on the largest circuits, in the best neighborhood houses, the title of the picture has drawn the public in past the window.

After the audiences were inside they liked the story; the cast of well-liked players; the excellence of Marion Fairfax's direction and editing and titling of the picture.

Romance and mystery are great box-office elements in a well-made picture. Because mystery has been cheapened and abused in certain cheap productions or in lively serials many exhibitors long ago took fright at the word "mystery."

The biggest book publisher in America, lunching yesterday with the most powerful magazine editor in the world, told us that the largest audiences they can get are obtained through constant publication of romantic mystery stories.



American
RELEASING CORPORATION
In Canada, Canadian Releasing Corporation, Limited


J. L. FROTHINGHAM
presents
SHATTERED IDOLS
Directed by EDWARD SLOMAN
This is a whale of a production filled with spectacular dramatic and pictorial values. Each role has been filled by a player of proved box-office value and the strongest asset is based upon the story which is I. A. R. Wylie's novel "A Daughter of Brahma." This popular novel is known to several million American readers.
American
RELEASING CORPORATION
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With an all-star cast including

MARGUERITE De La MOTTE
WILLIAM V. MONG
JAMES MORRISON
ETHEL GREY TERRY
LOUISE LOVELY
FRANKIE LEE

The critics of the motion picture trade journals are a unit in their praise of this unusual Frothingham production:

Variety: " 'Shattered Idols' is way above the average and should be given runs in any of the first run houses. A rather unusual story which Edward Sloman has directed splendidly. The big scenes are remarkably handled. Scenically, the atmosphere of the story is well developed and the character touches in all of the roles are most decided."

Amusements, Minneapolis: "Teeming with thrills and action, this picture is fine entertainment. A strong climax, a surprise ending and a final punch which sends audiences away satisfied. Filled with exploitation possibilities."

Moving Picture World: "A lavish production that has great possibilities. Acting distinguished because of its profound sincerity. Frothingham and Sloman, the director, have mastered the art of creating an atmosphere."

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited





Advertise Starland Revue as the BIG Attraction to your Regular Program

LOOK at these Names

RAYMOND HITCHCOCK
greatest of Broadway comics in uproarious bits from "Pinwheel Review."

FRANK FAY
radio of mirth in flashes from the same big show.

VAN and SCHENCK
famous vaudeville headliners back where they started as crew of a Brooklyn trolley car.

FANIA MARINOFF
chic and bizarre delineator of Broadway siren roles.

PAUL SWAN
acclaimed by public mandate "most beautiful man in the world."

HELEN MacKELLAR
brilliant young star in scenes from "The Shadow."

B'WAY CABARET REVELS
smart little sirens cavorting at rehearsal for B'way Boardwalk Review.

LOOK at this whopping vaudeville bill—
Look at those MILLION DOLLAR BOX-OFFICE NAMES—
Names that mean money in jingling gobs—Names with more concentrated audience "pull" than twenty ordinary "stars"—Names that would jam any theatre from glittering Broadway to the Golden Gate—

Hang out our special Starland one-sheet with those names emblazoned in big show type—Bill it BIG as an extra vaudeville attraction—A show your patrons couldn't see for love nor money except in the Starland Review—acknowledged by wise showmen everywhere as the greatest single-reeler ever created.

Make room for it NOW. Don't Delay. Get in touch at once with your nearest F. B. O. Exchange.

Film Booking Offices of America, Inc.

Main Offices, 723 7th Avenue, New York
Exchanges Everywhere

"HER MAJESTY"

WITH

MOLLIE KING AND CREIGHTON HALE

"Exhibitors who are shopping for a film which can compete with summer heat, automobile riding and other warm weather competition, will do well to consider 'Her Majesty' as the subject of an extra effort in exploitation and advertising.

"Playgoers Pictures has offered showmen a number of pictures worth special consideration, but it is doubtful that any one of them has measured higher in all essentials; cast, story, settings, costuming, suspense and general appeal." The Exhibitors Herald, July 22nd.



PRESENTED BY

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS

PATHÉ EXCHANGE INC



"Mollie King is good to look at, wears some stunning gowns and exhibits real emotional ability in a number of dramatic scenes."—Charles Larkin in the Motion Picture News, July 22nd.

Pop Grout was the family gold digger





The old shoes

Goldwyn presents

Rupert Hughes'

Money! Money! Money! Pop was easy and the family knew just how to make a little touch. While he slaved to pay the bills, his wife and children learned to play bridge with a grand manner.

Dear old Dad. He remembered other days when a little girl in a gingham apron announced the dinner. Now there was a butler.

Now there was only scorn for his lack of social grace and his shabby clothes. But he remembered the dear, meaningful words of long ago, "John, I love you."

With a great cast including Claude Gillingwater, Patsy Ruth Miller, Cullen Landis, Richard Tucker, Lucille Ricksen, Kate Lester.

Greater than "The Old Nest"



paid for the new shoes

Story of Pop who paid the bills while his family had the fun.

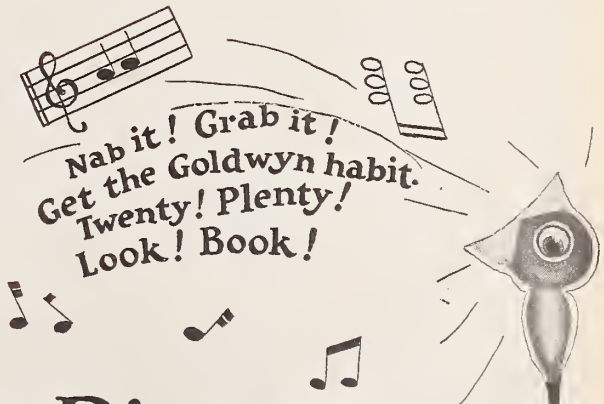
Remembrance

One of next season's Big Ones

Written and Directed by the Author

Rupert Hughes knows the factors that draw the crowds to your box-office. He has surpassed his best work of "The Old Nest" and has made a tender, dramatic photodrama that will be the talked-of picture next season.

Goldwyn is making only 20 pictures for 1922-23, but each one is a great, smashing Special. Each one is built with a single purpose—to make money for you.



Goldwyn Means Big Pictures


William Fox presents
Silver Wings
with MARY CARR
A play about father, mother, brother and sister —and a play for them. Now in the twelfth week of its Broadway run at the Apollo Theatre.
Directed by Edwin Carewe and Jack Ford.
Scenario by Paul H. Sloane.
Release date, August 27th.
FOX


William Fox presents
The Fast Mail
By Lincoln J. Carter
Directed by Bernard J. Durning
Hailed as a triumphant success by every New York newspaper as a relief from mushy photoplays. Clean, swift, vivid, high-speed melodrama for extensive runs. Already a *Proven* Money-Maker.
Book Now! Release date, August 20th
An Honest Motion Picture
FOX
INDEPENDENCE & STRENGTH

WILLIAM FOX PRESENTS

DUSTIN FARNUM

in

OATHBOUND

Story by Edward J. LeSaint *Directed by Bernard J. Durning*



THE FIRST DUSTIN FARNUM PICTURE OF THE SEASON

A Swift, Stirring Tale of Sea and Shore—Blood-Tingling Motorboat Chase—Smugglers and Trap-Doors in the Old Wharf—Thrills That Quicken the Pulse and Bring the Profits to Box-Office. Now Ready.

Release date, Aug. 13th.

FOX
INDEPENDENCE & STRENGTH

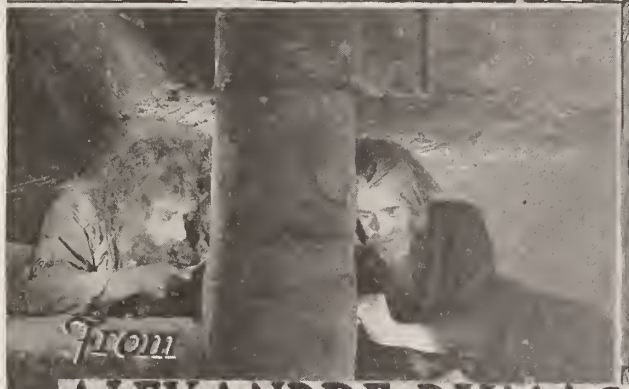
Another William Fox Triumph

MONTE CRISTO

STAGED BY
EMMETT J. FLYNN







Opens for its New York run August 14th at 44th Street Theatre, at $1.50 admission. Book now—for presentations beginning September 3rd.

ALEXANDRE DUMAS' *Greatest Play*

FOX
"INDEPENDENCE & STRENGTH"

MOTION PICTURE NEWS

INTER-OFFICE CORRESPONDENCE

Memo to Advertising Department:

MR. BEECROFT

July 27, 1922

We want from now on to drive home the fact that MOTION PICTURE NEWS is the one paper in this field that is filed by the Exhibitor. It is the strongest selling argument we have after our superiority in circulation. Recently, as you know, we sent out questionnaires and found out from the exhibitor that 989 out of 1000 file their copies of the NEWS regularly.

This has been largely brought about by the BOOKING GUIDE. The BOOKING GUIDE is really a condensed bookkeeping index with the contents of MOTION PICTURE NEWS for each six months. It is in the hands of every exhibitor. It ought to be, and undoubtedly is, the handiest volume on his desk. He can immediately refer to any release for the past six months, but by so doing and in order to get what he is after, he must then refer to file copies of the NEWS. This gives him complete booking and exploitation information on any picture in case he has mislaid or lost his campaign book or press sheet, which usually happens. W. A. J.

WAJ:EDS



LEWIS J. SELZNICK
presents~

Elaine Hammerstein

in

"Under Oath"

By Edward J. Montagne
Directed by
George Archainbaud

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

"The Star Without a Failure"
in another great screen success—

The superb story of a remarkable character transformation in which Miss Hammerstein is ably supported by Niles Welsh, Mahlon Hamilton and other notable players.

Watch First National!

The big news is nearly ready!

60-70 of the best for next season!

"We Packed the California Says Eugene H. Roth — He



ROMANCE AND THRILLS

"A well conceived melodrama that merrily mixes romance, thrills and merriment."—*San Francisco Examiner.*

Coast Newspapers tell you how it's going over. It's going over big wherever played.

PACKED WITH THRILLS

"A cast of 15 players who have achieved fame, and a play that should prove highly popular. Pure melodrama burlesqued to the Queen's taste. Packed with thrilling fights and hairbreadth escapes."—*San Francisco Chronicle.*

THRILLS AND COMEDY

"Thrilling scenes with good comedy."—*San Francisco Bulletin.*

FULL OF LAUGHS

"Replete with highly imaginative adventure and unexpected laughs. You will find many occasions for merriment and must admit Sennett's supremacy for funning. Richard Jones has directed the film with a fine sense of its mirth-making situations."—*Los Angeles Express.*

TENSE DRAMA

"A melodrama filled with climacti situations and sparkling high comedy re lief. Stunning bits of photography heighten the dramatic tension."—*Lo Angeles Examiner.*

OUTSTANDING PRODUCTION

"Spectacular comedy-drama—a film of a thousand thrills and ten thousand laughs. Many featured players mak this one of the season's outstanding pro ductions and promises to be anothe 'Mickey.' The story holds just abou everything—comedy, thrills and romance True to life and wholesome, with plenty of action and a beautiful sentiment ex pressed in love, adventure and romance Sufficient laughs, thrills and suspense t satisfy the most demanding audiences."— *Screenland.*

Mack Sennett

presents his latest comedy-melodrama
directed by F. Richard Jones

"The CROSSROADS

Watch First National!

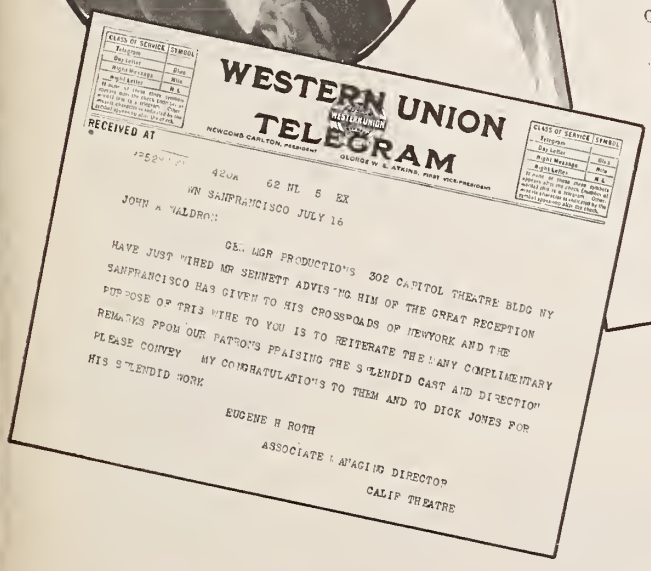
The big news is nearly ready!

60-70 of the best for next season!

"Theatre at Every Show," Predicts Another "Molly O"

Exhibitors—It will pay you to read Eugene H. Roth's message. He'll tell you how the picture went over at the California Theatre at San Francisco. You can put it over the same way.





WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

RB83SF WN 80 NL 5 EX

WN SANFRANCISCO JULY 16

MACK SENNETT

302 CAPITOL THEATRE BLDG NY.

SANFRANCISCO AGAIN APPROVES OF YOUR MASTERFUL ABILITY TO PRODUCE ENTERTAINING MOTION PICTURES STOP YOUR CROSSROADS OF NEWYORK OPENED AT OUR CALIFORNIA THEATRE TODAY WITH NO LESS PRAISE STOP OUR PATRONS WERE KEEN TO GRASP THE COMEDY SITUATIONS AND THOROUGHLY ENJOYED THE MELODRAMATIC SITUATIONS AND AS A RESULT WE PACKED THE CALIFORNIA EVERY SHOW TODAY AND FROM THE FAVORABLE COMMENTS WE LOOK FOR ANOTHER MOLLY O WEEK AGAIN WE SAY MR SENNETT MORE POWER TO YOU

EUGENE H ROTH

ASSOCIATE MANAGING DIRECTOR CALIFORNIA THEATRE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

42UA 62 NL 5 EX

WN SANFRANCISCO JULY 16

JOHN A WALDRON

GEN MGR PRODUCTIONS 302 CAPITOL THEATRE BLDG NY

HAVE JUST WIRED MR SENNETT ADVISING HIM OF THE GREAT RECEPTION SANFRANCISCO HAS GIVEN TO HIS CROSSROADS OF NEWYORK AND THE PURPOSE OF THIS WIRE TO YOU IS TO REITERATE THE MANY COMPLIMENTARY REMARKS FROM OUR PATRONS PRAISING THE SPLENDID CAST AND DIRECTION PLEASE CONVEY MY CONGRATULATIONS TO THEM AND TO DICK JONES FOR HIS SPLENDID WORK

EUGENE H ROTH

ASSOCIATE MANAGING DIRECTOR

CALIF THEATRE

FIRST NATIONAL PICTURES

TAKE A LOOK AT THIS SPLENDID CAST

George O'Hara	*Kathryn McGuire*	*Mildred June*
Ethel Gray Terry	*Herbert Standing*	*Raymond Griffith*
Noah Beery	*Dot Farley*	*Charles Murray*
Ben Deely	*Eddie Gribbon*	*James Finlayson*
William Bevan	*Robert Cain*	

Distributed by Associated First National Pictures, Inc.

of

NEW YORK"

Watch First National!

The big news is nearly ready!

60-70 of the best for next season!

"Record Breaking Week



Picture Now Going Over Big at the New York Strand—Newspapers Call It a Money Maker. Read for Yourself!

BRISK ACTION

"Exceptionally good, with briskly moving events."—*New York Sun.*

TREMENDOUSLY EFFECTIVE

"If you like a good free-for-all and don't mind in the least how hard they hit—the Chicago theatre for you this week. The picture is really quite tremendously effective. It has dash and color and action enough for several ordinary films. Miss Phillips deserves a lot of credit."—*Chicago Tribune.*

ORIGINAL SCENES

"An interesting romance of the sea with original and many highly amusing scenes."—*New York World.*

IT HAS EVERYTHING

"A broad statement but very true nevertheless. There is peace, war, love and hatred, calm and storm—a grand succession of the contrasts of life set over against the greater contrasts of imminent death. Dorothy Phillips does wonderful work in a role that requires much of her."—*Chicago American.*

ALL YOU COULD ASK

"The picture deserves three cheers and a tiger. Everything that could be asked for in speedy action and color. A thrilling story with a Jack London flourish. Miss Phillips was never handsomer nor more dashing than in this rousing tale. She gives the role fiery finish and feminine artifices."—*New York Morning Telegraph.*

FINE MELODRAMA

"A bigger, finer melodrama with exciting episodes."—*New York American.*

WELL WORTH SEEING

"A picture worth seeing. As pretty sea battles as any director ever called up. Allen Holubar's direction is good."—*New York Evening World.*

A WHIRLWIND OF A PICTURE

"'Hurricane's Gal' is a whirlwind of a picture. It is as romantic and exciting a melodrama as the screen has ever presented. Miss Phillips surpasses herself in the role of Lola. It is easily her best screen performance."—*Chicago Post.*

STIRRING—MARVELOUS

"A very stirring photoplay with genuine humor. The photography is marvelous and the scenes woven together with great skill. Miss Phillips throws on every volt of emotion in her big moments. The most realistic hurricane ever shown on the screen. Very entertaining."—*New York Herald.*

ACTION IS SWIFT

"A consummate effort that entertains immeasurably. Swiftly moving drama that moves in excellent style."—*New York Journal.*

BIG MONEY MAKER

"A real hit with sure-fire stuff. It is going to bring lots of money into the box office of any theatre where it is shown. Dorothy Phillips is excellent and there is a fine supporting cast."—*New York Tribune.*

Adapted and Directed by Allen Holubar; Written by Harvey Gates; Photographed by Byron Haskin and William Mc Gann, Assistant Director, Harold Bucquet; Naval Technical Advisor, Lieut. Thomas Berrian, U. S. N.

Allen Holubar *presents*

The Biggest Melodrama of the year

DOROTHY PHILLIPS

Watch First National!

The big news is nearly ready!

60-70 of the best for next season!

For Box Office Returns"

Balaban and Katz Tell of Smashing Success in Their Chicago Theatre





CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other wise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS,

RECEIVED AT

434NY AD 57

BX CHICAGO ILL 331P JUL 19 1922

J D WILLIAMS

ASSOCIATED FIRST NATIONAL PICTURES INC 6 WES NEW YORK NY

THE SHOWING OF HURRICANES GAL AT CHICAGO THEATRE MET WITH GREAT ENTHUSIASM FROM PRESS AND PUBLIC ALIKE STOP VOTED A BETTER MELODRAMA THAN THE BEST DRURY LANE PRODUCTION HAD RECORD BREAKING WEEK FOR BOX OFFICE RETURNS STOP THIS WEEKS SHOWING OF HURRICANES GAL AT TIVOLI AND RIVIERA AGAIN MEETS WITH PHENOMENAL RETURN STOP ITS A WORLD BEATER

BALABAN AND KATZ

508P

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

IN "HURRICANE'S GAL"



The biggest money-maker for Fall release will be Col. Wm. N. Selig's sensational serial success

"*The* JUNGLE GODDESS"

(15 SPECTACULAR EPISODES OF DARING ADVENTURES AND WILD-ANIMAL THRILLS)

In New York—in California—in Pennsylvania—throughout the South—wherever it is now booking—it is proving itself the mightiest serial box-office attraction ever offered on the independent market!★

Every house that ever played a serial will book this one!
Houses that never before played serials are booking it!
Every house that plays it will make money with it!

READ THIS—

"—we have heard from our patrons a number of complimentary remarks. . . . I am sure the presentation of the serial is going to increase our business. . . . This is one of the most interesting wild animal serials I have ever had the pleasure of reviewing. . . ."

ROY STEPHENSON, Mgr.,
PANTAGES THEATRE,
San Francisco, Calif.

—AND THIS—

Serials

(JUNGLE GODDESS—Export and Import)

This is a corking good serial. Luck is holding up hot weather business. Give us more like this one. Advertising; ballyhoo. Patronage; home crowd. Attendance; very, very good. S. Baker, Park Theatre, South Ozone Park, L. I., New York.—(*M. P. World.*)

—AND THIS

"Am running 'THE JUNGLE GODDESS' for the past seven weeks and am very much pleased with the business on the two days I run it. . . . It has held up wonderfully and am looking forward to bigger results each week. . . . I certainly recommend this serial to all who are looking for something out of the ordinary."

GEORGE DAVIS,
STADIUM THEATRE,
Brooklyn, N. Y.

WORLD DISTRIBUTORS

EXPORT & IMPORT FILM CO., Inc.

729 Seventh Avenue, New York — Cable Address: Eximfilm, N. Y.

★ *Ask Bobby North—Bob Lynch—Tom Brannon—Sol Lesser and others!*

Motion Picture News

Starving the Patient

J. D. WILLIAMS takes a wide view of a large subject—namely the business of public entertainment—and comes out boldly for the release of good pictures during the summer.

He doesn't deny that business is normally off in the summer season.

But his argument practically is this: when a man's blood is thin you don't starve him; on the contrary you build him up with good, solid nourishment.

Which seems sound advice.

And he adds—out of a long experience as an all-around showman—that never, under any circumstances, hot weather, strikes, depression or what not, has he seen the public fail to respond fully to a good attraction well presented at a fair price.

This matter is a serious one—highly and largely serious.

We have, on the one hand, an entertainment industry with a total investment well over a billion dollars strong.

And right now this huge machine is creaking and straining its last resources to get over a long rocky road and into a smoother land.

Yet in the face of this situation almost every concern in the industry is jealously holding back the general release of its best attractions for the Fall and Winter season. This has become a fixed policy.

* * *

This is not a proposition that can be looked at narrowly or over selfishly or just beyond anyone's own nose.

It is the big question of the public and its entertainment. Can this large industry afford to let its grip weaken so long that the public gets "off" of pictures as entertainment. Public apathy means a huge general loss of income, which everyone will feel. Is the increased gross of the better picture run in the better season a consideration as against this large widespread and perhaps permanent loss?

We put to Mr. Williams the broad question of what can be done to help business. It seems to us his answer hits a high spot.

We have made it the leading article in the issue. Exhibitors will undoubtedly reply to it.

What do *you* think?

* * *

While Mr. Williams speaks of strong attractions, an exhibitor steps forth with an argument for better advertising. He is from Australia—a prominent showman there. In the face of business depression he has increased steadily his advertising until now his weekly outlay is twenty per cent of his gross intake. And he is making money.

Strong advertising means just as much to the entertainment business as strong attractions. We all know that.

And it would seem that our general attitude toward advertising in the summer—or in any period of depression—is just about the same as our attitude toward releases.

When people begin to stay away from the theatres we hold back the pictures that assuredly would bring them in. And, by the same token, we stop telling them what the bill is and why they should come.

Advertising is still regarded as a luxury, to be spent only when the exchequer is nicely filled—and then spent recklessly. It is not yet looked upon for what it really is, a practical business factor and one of the two big pawns in this particular business game. It is to be used with sledge hammer purpose when business is apathetic, not shot away blindly when business is good.

It is, we repeat, just as vital a factor as strong attractions; but it is always based upon strong attractions. It cannot be employed profitably without them. So we come back to Mr. Williams' premise:

Big pictures for the summer months.

* * *

It is said on all sides that the public is picture shy. Undoubtedly so; and why not?

But "picture shy" doesn't exactly state the case. The public is celluloid shy, shy of an endless stream of film that doesn't reflect life much more faithfully than the dime novels of an earlier publishing day.

Mr. Williams says the creative field is sadly limited so far as real ability is concerned. So it is.

But it seems to the writer that what is lacking most is genuine hard work and sincere effort. There are too many supervising directors who don't supervise and too many directors with a "let it go" spirit and all down the line a lack of appreciation of the fact that a picture today must be made for intelligent people if it is to repay the exhibitor the high rental he is charged for it.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

"FRIENDLY ENEMIES" was the appropriate title of a popular Broadway play, a season or two ago.

It is also an apt phrase for the proper expression of the feeling Motion Picture News entertains for Robert E. Welsh, who, this week becomes editor-in-chief of Moving Picture World.

The sincere friendships and honest esteem of five years most certainly should stand the strain of business competition. Then, too, there are those on the staff of Motion Picture News, the writer is one, who have reason to be grateful to Mr. Welsh—grateful for opportunities presented—appreciative of past counsel and training.—J. S. D.

* * *

"THE movies are setting the artistic standard for the next generation—a standard which is 'too low,' which suppresses and which does not give a spiritual uplift." Thus Harriet Monroe, editor of *Poetry* offers a severe indictment.

Miss Monroe says—"America's art is too cut and dried; there is no room for individual expression; it is all tailor-made. The country is becoming too much standardized in everything. What we need is room for the creative genius of people to get to work.

"Of course, people in large cities have an opportunity to see a variety of art, but those in the small towns—why, they are left utterly without anything except the pictures and these are made after the same pattern; they conform to a certain formula and they are not contributing what they should to build up appreciation and love for art."

Honest opinion from an authoritative source is needed and is always welcomed by the sponsors. Miss Monroe however, forgets that the screen is a huge business enterprise as well as a medium for artistic expression. If she has followed the silversheet since its early pioneer days, she cannot fail to notice that it has progressed. "Art for art's sake" is comparatively easy with music, poetry and painting. But the screen covers too wide a field to condemn it so vehemently. We repeat that every avenue toward the ultimate expression is being searched for Big Ideas. Meanwhile we must suffer at times and wait, knowing in the end, to quote Ernest Truex's ironic utterance in "Six Cylinder Love," *that everything will be all-right.*

* * *

THE National Board of Review for the week of July 17-22, *places its official star opposite "Borderland," the Paramount attraction starring Agnes Ayres. The Board recommends for adolescents, "More to be Pitied than Scorned" (C. B. C.), "The Test" (Universal), and "The Three Must Get Theres" (United Artists). The last mentioned is Max Linder's burlesque of "The Three Musketeers."*

* * *

A DESPATCH to the New York World gives us the information that screen villains make life in the Orient extremely hard for missionaries. A report from the Women's Board of Foreign Missions presented at Pasadena, during the annual sessions of the Presbyterian synods of Arizona and California, states that Orientals, viewing western pictures, concluded all Americans are barbaric savages who gamble for a living, drink whiskey like water, carry two guns and a bowie knife and kill their fellow man as a pastime; that our women are dance-hall girls who smoke cigarettes, drink heavily and "sell themselves for a coin or a smile."

It must be that pictures of Oriental life and love—so popular in these United States—have not left the Occident. And no mention is made of the Chaplin, Lloyd, Keaton, Cook and Sennett products, nor of the disciples of the society drama. How come you exporters?

* * *

YOU will agree with us that one of the lasting impressions of screen pantomime was contributed by Conrad Veidt, who as the human Frankenstein or the hynotized freak in "The Cabinet of Dr. Caligari," gave that picture much of its unique appeal. Herr Veidt demonstrates again the mastery of his art in Joe May's artistic production, "The Mysteries of India," which is released under the Paramount banner. His eloquent hands—his mobile expressions stamp him as a true pantomimist. There is nothing lacking in his subtle sketching of the half-savage Hindu whose vengeful nature causes him to sing a diabolical song of hate toward his unfaithful wife.

The interpretation bears no similarity with his Cesare in "Dr. Caligari." There are few actors capable of showing such variety of expression. Many of them rely entirely upon mechanical aids—such as lifting the cigarette case and lighting one of its contents to cover their incompetency.

* * *

NEWCOMERS to the screen are always welcomed by producers and directors if they possess personality and talent. Director Olcott, who is completing the final scenes for "Timothy's Quest," is convinced that Marie Day, whose stage career is one of marked success, will score a decided hit in the role of the New England spinster. She was selected at the special request of the author, Kate Douglas Wiggin.

* * *

THE New York motion picture colony has been augmented by the appearance of Robert Ellis. For many months he has been in Porto Rico, where his wife, May Allison, and the actor-director have been engaged in producing activities.

* * *

WOULD you know that it took George Henry, a French wood carver, three months to make all the elaborate carved panels, pillars and furniture in the Cosmopolitan production, "When Knighthood Was In Flower?" This indicates patience and painstaking attention for authentic detail.

This brings forward the idea that the screen does not depend upon a Cain's store-house of its own—to lug forth a set which has been used before. Every well equipped studio has its highly efficient technical staff. Enter the big Hollywood plants and discover the carpenters and painters at work—creating a set for production—a production that may run a year or a day.

Our journey through a big Eastern studio showed us that these carpenters are also artists. They obey orders in building and tearing down and when an artistic set is ordered destroyed, they feel the loss quite as keenly as a composer whose composition is not accepted by the public—no matter how much it has used up his inspiration.

* * *

MORE than 1,200 employees and officials of the New York offices, studios and exchange of Fox Film Corporation attended the first annual outing given by the organization last Saturday at Bear Mountain. Prizes valued at $3,000 and offered by officials and stars were awarded to fifty-six contestants in various games arranged by the outing committee. Among the officials who attended the festivities were Jack Leo, vice-president; Winfield R. Sheehan, general manager and John Eisele, treasurer. The stars and directors who donated prizes included William Farnum, Tom Mix, Charles Jones, John Gilbert, Dustin Farnum, Shirley Mason, William Russell, Herbert Brenon, Harry Millarde and Emmett J. Flynn. The state motion picture commission were the principal guests.

HARRY REICHENBACK is back from England, after an absence of a year, during which time he has travelled extensively over Europe. Asked for a summary of his picture experience abroad, he said: "The world is sick and the film business is, of course, affected; but not nearly so bad as every other industry. It is, comparatively, in good shape. The fatal weakness everywhere is the backwardness of theatre exploitation."

* * *

Edward A. MacManus arrived from Porto Rico, Tuesday, with his first picture produced there, and which will be distributed by Associated Exhibitors. He returns shortly to begin his second production.

* * *

Edward F. Horton, who made such a favorable appearance in his first picture "Too Much Business," will star this fall in a play by Owen Davis, to open at the Harris theatre. Jess Robbins, producer of "Too Much Business," expects to bring Mr. Horton out in another picture. In the meantime he will probably make another picture for Vitagraph in the East.

* * *



Miriam Battista, nine-year-old actress, who was recently received by President Harding, at Washington. "Laddie Boy," the President's prize Airedale entertained Miriam on the White House Lawn. (Photograph copyright by Harris and Ewing.)

ACCORDING to the New York World, and the information comes straight from Berlin, a film will soon give us a scientific insight of how the Steinach operation makes old men young—thus proving again that the screen has no limitations in its possibilities for research and investigation. The despatch states that two films showing how the Steinach operation stimulates the life forces will soon be presented. One is for the public, the other for scientists, and both according to the director, are "sufficiently explicit for anyone to understand what it is all about."

The first of four reels shows the influence of the life-giving forces on the whole organism and the way masculine or feminine characteristics are determined. The second shows how the Steinach operation can relatively transfer and develop these characteristics. The third deals with the recrudescence of youth in animals, and the fourth shows the same thing in humans.

Among the human actors for the film a number in whom the life-giving forces had been destroyed by accident were required, and many thus wounded in the war were used. It was possible to obtain in Berlin quite a large choice of human beings in whom the masculine and feminine characteristic were more or less highly developed or misplaced.

Some of the actors can be plainly seen in the film to have been changed by the operation from persons with indifferent instincts to men or women with strongly mixed sex characteristics.

The films have been in preparation for a year and a half, and during all that time some 1,500 guinea pigs, cats, rats, dogs, monkeys, pigs, goats and horses have lived in the specially fitted laboratory under the eyes of the camera.

Anticipating what the punsters and columnists will say we rise to remark that the Steinach discovery and its application to the screen will cause certain producers to start an investigation along scientific lines into the reasoning faculties of their directors who have registered incompetence. Perhaps such research will give us an insight into what constitutes a single-track mind. Come to think of it, however, we can name no director who is frank enough to step forward and say—"I am ready, doctor!"

DURING the General Convention of the Episcopal Church at Portland, in September, Dean Charles N. Lathrop, acting through Will Hays' office, will present a program selected from Sacred Films for official showing. It is the plan of the conference to conduct a big newspaper campaign—a campaign which will not alone concern Sacred Films, but will be propaganda for the entire industry in general.

* * *

W. S. SMITH, manager of Vitagraph is en route to New York. Charles Christie and Pat Dowling of Christie Comedies have left on tour to visit Educational exchanges—a trip which will eventually take them to Gotham.

* * *

ROBERT ENSMINGER, the Vitagraph director, has returned from vacation and announcement has been made of his marriage to Louise Sullivan of Boston, in June.

* * *

Dr. W. E. Shallenberger of Arrow Film Corporation, is in Hollywood for a short visit.

* * *

MARSHALL NEILAN'S newest production, "Fools First," released by First National, has been named as the best picture of the month by the National Board of Review. In the publication, "Exceptional Photoplays," issued by the Board, the Neilan attraction heads the list with "The Prisoner of Zenda," and "Grandma's Boy," occupying second and third places respectively. This isn't the first time that Mr. Neilan has driven his entry under the wire a winner.

* * *

JAMES YOUNG takes to Shakespeare like a ball-player takes to the score-board. Between "shots" of "Omar the Tentmaker" which he is directing with Guy Bates Post as the star, you will find him reading the bard. Having been a Shakespearian actor before he became associated with the screen, Mr. Young spoke with authority on "Hamlet" at the University of California recently.

* * *

GUS SCHUMACHER, the oldest film manager in Hollywood, was tendered an all-day fete July 16th, at the anniversary of his 77th milestone. The host was Robert O'Conor, producer and distributor of the Billy Franey comedies. The entire producing staff were also guests.

* * *

WILLIAM A. BRADY arrived home on the Majestic from a tour of Europe filled with pep and planning big things in the way of both stage and screen productions.

Mr. Brady has promised Motion Picture News an article on film conditions abroad. It ought to be an interesting story, for this veteran producer has eyes and ears trained to get the low down on anything pertaining to the show business.

By the way, Mr. Brady still controls the rights to a number of famous plays that have never found their way to the screen.

There is "Mother" for instance, with Mary Carr, Emma Dunn or Mary Alden in the mother part. And "The Family Cupboard" has possibilities that seem to have been overlooked.

* * *

WITH Jackie Coogan coming into the Big Close-Up as a star getting on in the world, it is a wise selection that E. Mason Hopper has been chosen to direct the juvenile Jackie in his forthcoming production, the title of which has not been announced.

Ills of the Picture Industry and Their Cure

J. D. Williams, General Manager of First National, Compares Picture Business to Baseball

J. D. WILLIAMS, general manager of Associated First National Pictures, lunched recently with William A. Johnston, editor of MOTION PICTURE NEWS. *These two men talked freely, as men in the industry are wont to do, over their coffee. The subject was pictures—naturally. Pictures—the ills of the business and the prospect for better times.*

Mr. Williams made observations and expressed opinions which impressed Mr. Johnston—they will impress the reader likewise—as being sound common sense and practical facts.

Here they are reduced to type. They are well worth the careful study and thoughtful analysis of the whole industry.

MANY people have said: "Something is wrong with the Motion Picture Business" but few, if any, have illustrated just what it is that gives this great industry of ours its frequent valleys of depression and pessimism, and its too infrequent peaks of prosperity and optimism. Not a day passes without countless repetitions in the studios, in the exchanges of all distributors, and in the lobbies of hundreds of theatres, of the bromides: "Business is poor!" "There is something wrong!" "The Public is not patronizing the theatres!" "Exhibitors won't send in dates!"

Obviously, the Motion Picture is entertainment, and in the same general sense so is professional baseball entertainment.

A losing baseball team with several defeats on its record, and with ordinary or poor players in its line-up, may schedule one or a series of games in any city where patronage is distinctly local, and even tho the opposing team may have a better reputation, the game will not attract large and profitable crowds; but send into the same town, and under the same general business conditions which basically affect patronage one way or another, a team in whose line-up there is one or more star players, and a team which has recently won a few games, and every seat in the grandstand and the bleachers will be occupied. The class of the game and the outstanding ability of the players are the combination which proves that it is not the mere entertainment of a ball game that attracts the crowds, but rather the exceptional ability and genius (if it may be called that) of one or more star players, and the reputation of the team for playing its games with more than average ability. The contrast between the box-office receipts for a game played by average teams, and the total of paid admissions for a game between star teams, tells the story.

The average Chautauqua or Church Festival has a very ordinary patronage. Add to the average program of a Chautauqua course or a Church Festival the name of a famous singer, orator or artist, and standing room will be at a premium.

It is an easy task for people to understand the line of reasoning that leads to a solution of the "Poor Patronage" problem where it exists in a local way with a ball team, a Chautauqua or some other purely local form of entertainment, but it is difficult to impress upon them a similar understanding about the Motion Picture business in a national way. The underlying trouble with Motion Pictures



J. D. Williams, general manager of Associated First-National Pictures, Inc.

is that they are made, sold, and exhibited on a national basis, and inferiority in the caliber and character of entertainment; anything less than exceptional ability among members of the cast, instantly nationalizes the same local public attitude that I have cited toward the ordinary baseball teams and other forms of entertainment.

To my mind, the Motion Picture Industry has not had an attraction of outstanding and exceptional entertainment value since "Smilin' Thru" was released early last spring. There have been good pictures shown since then, but they have not been big enough and sufficiently appealing to the public to draw star-performance crowds.

This business needs an exceptional production at least once every two weeks, to hold and encourage, not only that great portion of the public which goes to the theatre occasionally, but the fan as well. They are needed to start and keep people talking, and to literally compel them, by sheer merit of the entertainment provided, to go oftener than is now the case.

Something must be done next season by all producers and distributors, to release several really good productions during the summer months! Otherwise the business is going to suffer just as it is suffering this summer, and just as it has suffered in past years. There is no question but what hot weather affects the box-office, and a steady diet of ordinary releases only serves as further encouragement to the public to stay away. Business depression, which we know under the term of "Hard Times," also affects theatre receipts, but both of these deterrents can be minimized, and will be less of a factor of consequence and alarm to Motion Picture interests, if the summer routine of releasing schedules is strengthened and bolstered up at very frequent intervals with worthwhile productions.

If this business could have a season starting with "Robin Hood," succeeded the following week by a great De Mille production, followed by "The Eternal Flame," and then by a Chaplin special; then "Tess of the Storm Country" succeeded by a Harold Lloyd special feature, and continuing for several additional weeks with other attractions of equal magnitude in entertainment value, the wave prosperity that would follow for exhibitors, distributors, and producers, would be amazing. A schedule of this kind for exhibitors would leave no question in the minds of anyone in the business about what HAD been wrong with Motion Pictures.

All of the producing and distributing organizations, without exception, have had too many average, or little better than ordinary attractions, in proportion to the real big features of sufficient entertainment content, to literally compel patronage.

It unquestionably would cost the producers and distributors some money to do this, if the necessity was considered only as a matter of comparison between revenue to be obtained during the hot weather, and the added income to be had from the same productions of merit during the fall, winter and spring, but the actual loss would be far less than is now the case for everyone making and distributing pictures, because the increased business at the box-office, and in proportion to the distributor and the producer, would add several millions of dollars in revenue to the industry. Anything else to the contrary it is a fact that the most serious influence working against the Motion Picture today in the public mind is the infrequency of big entertainment values. Reduced by analysis, we find that there are not more than fifteen names among all of the producing units that really spell "Profits" at the box-office, and it is these fifteen who are literally holding the public to the screen. However, with the increasing ratio of ordinary pictures to the exceptional, steadily growing in favor of the former classification, the task before the capable few grows greater and more difficult.

True Statements

(Extracts from J. D. Williams Article)

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German Producers Look to American Market

By Jerome Lachenbruch

(Editorial Note: This is the first of a series of articles which will be written by Jerome Lachenbruch for MOTION PICTURE NEWS *readers on conditions in the foreign film markets. Mr. Lachenbruch was until recently attached to the home-office staff of Goldwyn Pictures Corporation for whom he did special publicity work for over a period of three years. He is also known in magazine circles for his short-story writing and treatises on technical subjects allied with motion-picture projection and the radio. At present, Mr. Lachenbruch is engaged in special journalistic work abroad. This work affords him unusual opportunities to observe at close quarters the conditions obtaining in the foreign film markets, and from time to time he will write interestingly of his observations for the* NEWS *readers. The present article was written from Berlin.)*

American Dollar the Goal

THE American gold dollar is the one commodity which every German tries to possess. All manufacturers, most of all film producers, work with their eyes turned toward the American market, for there alone do they see a promise of a fair return for their efforts. As a consequence, the dollar has been enshrined and is worshipped as we in America cannot conceive of worshipping anything. German business men reckon their costs in marks and dream of sales in dollars.

Nowhere is this dream more romantic than in the film world. Every producer looks squarely toward America as his best market. From what I have seen of German films, most of the producers will be disappointed. At the present time, few really understand the American attitude toward life, our conventional taboos, or our social customs.

Producers have heard much loose talk about international types and are trying to overcome their handicap in reaching the American market by engaging players who look like cliff-faced Americans. But this alone means nothing. Unless a deeper understanding is reached, American producers need have no fear of German competition.

So far-seeing a producer as Paul Davidson, the Adolph Zukor of Europe, long ago came to the conclusion that type alone had nothing to do with securing an international market for his productions. He held, and still maintains, that a good story, well told, will be successful anywhere. Acting on this theory, he forgot about types, ignored American prejudices against costume plays, and made "Passion." The success of this production, together with that of several others which followed, soon brought forth a horde of German costume pictures.

Costume Pictures Galore

Many of the larger German producers are now engaged in making costume productions of magnitude. The Richard Oswald Film Company is producing a gigantic historical romance, entitled, "Lucrezia Borgia," with a beautiful 'American type' girl, Liane Haid, in the title role. Several well-known German artists have leading roles. Conrad Veight, the hypnotized villain in "Caligari," and Paul Wegener, its director, are both in this production. Furthermore, one of the greatest German speaking actors of the present day, Albert Basserman, is in the cast. The settings are gorgeous reproductions of Renaissance architecture, and one of the scenes employs a medieval army of at least 4,000 soldiers.

The National Film Company is also engaged upon an historical romance called "The Duke of Essex," a story of Queen Elizabeth's favorite courtier. It may be recalled that the first long feature film shown in America was the Famous Players production of "Queen Elizabeth," with Bernhardt in the title role.

Another mammoth costume play is the Stern Film Company's "The Count of Charleroi."

Paul Wegener, as director and star of "Duke Ferrente's Death," presents an historically garbed romance that is a mixture of true art and ten-twent-thirt melodrama. It is the sort of picture that is called STRONG over here. Plenty of gruesomeness to take the place of drama. Nevertheless, there are many tremendously powerful scenes. The picture would certainly find some appreciation in America.

Recently, a Swedish picture, "The Song of the Fiery Flower," was shown in Berlin. It has one stirring scene in which a lumberjack rides a log through dangerous rapids and over a waterfall. The scene is finely done, the hero balancing himself on the log, is in full view all the way, and the tension is held to the end of the scene. This climax, however, occurs in the middle of the picture, and it is not strongly led up to.

Continuities Defective

One of the dramatic mistakes many German producers are guilty of is the establishing of a sympathetic feeling for a character and then dropping him or her at the end of a reel. This custom is often seen in practise in pictures that set out to portray the life story of a central character—nearly always a man. As exemplified in the Lucifer production, "The Slumbering Vulcan," starring Mierendorf (a sort of German Frank Bushman), every reel, while good in itself, is also complete in itself, and the interest of the audience must be re-aroused at the beginning of each reel. There is little carry-over interest, which is also partly due to the story. It is too bad that so much excellent material should not be harnessed to better continuities. German productions, as pictures, are nearly all beautiful. Every frame is a picture that means something; and in this regard, Germany seems to have come closer to what the MOTION PICTURE should be, than has America. When the Germans learn to unite drama with picture, we shall have to look to our laurels. At present, their settings are preeminent; their continuity work, with a few exceptions, primitive.

Serials and Super-Features

Two famous serials are now being shown throughout Germany. "The Man Without a Name," and "Dr. Marbuse, the Gambler." Both are sensation-films, as they are called here, the former being a sort of sensational travelogue. "The Man Without a Name" travels all over the world, and has all kinds of wild physical adventures. A "Perils of Pauline" production with a hero that might go in some American houses. "Dr. Marbuse" is apparently well liked by German film goers, though even they admit the thrills come a bit thick and many of them without logical motivation.

The European Film Alliance is making two super productions. Pola Negri, under the direction of Ernst Lubitsch, will be seen in a modern story of the Paris Montmartre, a new type of story for Lubitsch, who is leaving, at least temporarily, the field of historical romance. The other EFA production is "Peter the Great," with Emil Jannings in the role of the Russian emperor. Dimitri Buchowetzki, who directed "All for a Woman," is doing the main megaphone work.

Robert Wiene, one of the directors of the phastastic "Caligari," is doing another realistic phantasy, "Tragicomedy."

"The Einstein Film," which has been shown all over Germany, accompanied by a lecturer, pretends to give a clear exposition of the Einstein theory of relativity. The many picturesquely portrayed and apparently simple steps toward the understanding of the theory require, nevertheless, the services of a mathematics professor to make them clear. However, I am convinced that the film in its present form, would be good for university students, provided it is accompanied by a lecturer. The material could be made over and whipped into a far better production by employing the methods used by some of our producers of technical films.

Production Costs Very High

Good productions here have become actually, not comparatively, so expensive, that native producers have been compelled to seek the American market, or reduce the scale of their activities. Germany now sells to France, Austria, Zchecho-Slovakia and the Scandinavian countries. But this is not enough. These countries pay for the cost of the productions. America is looked to for profits.

The cost of printing positives has increased about 500 per cent which is reflected in increased rentals to exhibitors, who in turn have had to raise their price of admission. These have advanced about 120 per cent, and several of the theatres in the smaller cities have had to close. State taxes consume another huge slice of the money that formerly accrued to the film industry. From 40 per cent to 60 per cent of the exhibitor's receipts now go to the state. So, in order to sell cheaply enough at home to keep the German theatres open, the producer is compelled to widen his market. South America has always been a good German film market, and still is.

American pictures sell fairly well here, but the competition is growing keener because of the exchange situation, and the impossibility of the German distributors to pay good prices for American films. I believe some of our light comedies would be welcomed as a great relief from all the tragic thrillers that have been shown in recent years. Among American producers who continue to be the biggest sellers in Germany are Famous, Goldwyn and Universal.

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Los Angeles as Dollar-Week Man Saw It

By ALFRED GOTTESMAN, Strand, Shenandoah, Pa.

I AM home today after the happiest and most instructive month I have ever spent in my life. This may be taken in some quarters as a pretty strong assertion, but I mean just that.



A little more than a month ago I left here as one of the First National $1-a-Week men on a trip to the studios at Los Angeles. And I enjoyed every minute of the trip immensely. While I might have expected a great deal from an active organization like First National, my expectations were more than realized on every hand. The program of entertainments left nothing to be desired and the trip was one round of pleasure and interest in the way First National does things, from start to finish.

The one thing that interested me most was the tour of the studios. I, like most every other exhibitor, had a vague idea of life in the studios, but I will say without a minute's hesitation that the producers do things on a bigger scale than I had ever supposed and it is only to be regretted that every exhibitor in the country is not in a position to witness at first hand with what painstaking care pictures are produced.

Everybody connected with the work from the directors down to the supers made a lasting impression on me by the manner in which they go at their work and their eagerness to give the producers and the public the best that is in them. I ALSO BELIEVE THAT MOST OF THE STORIES PRINTED IN THE NEWSPAPERS RELATIVE TO THE LIFE IN THE MOVIE COLONY IS OVERDONE AND THAT THERE IS MORE CRIME AND VICE IN ANY ORDINARY SETTLEMENT OF THE COUNTRY THAN THERE IS AT HOLLYWOOD.

It was amazing to me the expense and trouble producers go to make First National Pictures. No expense whatever is considered and the vastness of the whole thing leaves the exhibitor almost bewildered. Hundreds of thousands of dollars are spent in filming a picture; veritable towns are constructed only to be destroyed when the picture is filmed. The undertaking is a stupendous one and it really is marvelous to note the precision and smooth running order that prevails at the studios.

This naturally brings to mind the fact that if exhibitors would follow the method resorted to by the producers both would be greatly benefited. It has always been my policy to follow closely exploitation work mapped out by the producers, but after my visit to the studios I must say I will pay more attention to exploitation than ever.

The entire trip of the exhibitors was done in a big way—just the way First National does things.

Introducing the Series

Motion Picture News presents herewith the first of a series of articles by the "$1-A-Week" men who were sent to the Pacific Coast by Associated First National Pictures, Inc. In these articles the exhibitors give their impressions of the production end of motion pictures. The series should prove intensely interesting, because this was the first time a group of exhibitors went to the Coast and made an intensive study of motion picture work.

Cincinnati Theatre Is Facing Suits

Two suits against the Vine Street Lyric Theatre Company, Cincinnati, which operates the Lyric Theatre, have been filed in Common Pleas Court. Receivers are being sought for the company, which has the leasehold on the building.

One suit is by John J. Huss, and the other by the Cincinnati Lyric Theatre Company, which owns the fee to the property. In the latter suit it is alleged that the Vine Street Lyric Theatre Company has not made certain payments, and also has not paid the Cincinnati Lyric Theatre Company $10,000 alleged to be due for rental.

The second suit was filed by John J. Huss, a stockholder, who asserts that the company has been unable to take care of its sublease and other obligations, and alleges that the company is now losing between $500 and $1,000 a week.

Curwood's Name Banned on "I Am the Law"

Court Holds Affiliated Distributors Cannot Use Author's Name on Picture

JUDGE D. J. KNOX of the United States District Court, Southern District of New York has decided against the Affiliated Distributors, Warner Brothers, C. C. Burr, Edwin Carewe and others in the suit filed with him by author James Oliver Curwood to restrain them from using his name in connection with the picture "I Am the Law."

The defendants claimed that they paid a substantial sum to Curwood for the use of his name to a picture to be produced by them and that his name was not to be used exclusively in connection with a story of his bought by them and titled "The Poetic Justice of Uko San." Curwood contended that the screen rights to the latter story was the only thing the defendants paid him for and that they were not privileged to apply his name in connection with the making of "I Am The Law."

As a result of the decision C. C. Burr, President of the Affiliated Distributors, has issued a statement to the effect that the defendants will act in conformity with the decision of the court. They will withdraw the use of the Curwood name to the picture, as well as all advertising matter and will immediately prepare new advertisements. The court order does not enjoin the defendants from disposing of the picture or showing it, but simply prohibits the use of Curwood's name.

"The order does not enjoin us from showing the picture," said Burr, "and that is the big point involved from our angle. We will take our medicine and abide fully by the decision of the court.

"Despite the adverse opinion there have been instances before of authors putting their names on stories for screen purposes not written by themselves. However, Judge Knox made the point that such practice was not good from the public welfare angle and we concur.

"We insist that we never intended to make a motion picture from the story 'The Poetic Justice of Uko San' and the money we paid Curwood was really given for the right to use his name.

"Although many technical difficulties may have stood in the way of actual enforcement throughout the country of an injunction order issued in this jurisdiction.

Affiliated Distributors, Inc., in immediate compliance with the spirit of the court's holding, ordered the elimination of the name and the return of all advertising matter by exchanges, in order that by no possibility might Curwood's name be further associated with the picture.

"In answer to numerous inquiries as to whether the Affiliated Distributors or others have in any way been enjoined from showing the picture, it is stated that no such injunction has been issued."

The decision of the court was a far reaching victory for authors and one of interest to the entire industry. It reads in part as follows:

"In the main, the plots of complainant's fiction are laid in the Canadian north-west, and frequently have as prominent characters thereof members of the north-west mounted police. Most of the novels have been reproduced in motion pictures. These, too, have met with success, some of them having yielded rentals of more than five hundred thousand dollars. In connection with the exploitation of such pictures, Curwood's name has been prominently advertised and displayed. Unquestionably, it is now associated by many moving picture distributors and patrons with stories having to do with forests, streams, snow, ice and romance as they are, or are imagined to be, in the sub-artic regions of this continent. That this association is of value to plaintiff may be indicated by testimony offered herein, to the effect that the moving picture rights of one of plaintiff's stories sold for more than fifty thousand dollars.

"A number of years before he attained his present prominence as an author of fiction, Curwood wrote some stories for the 'Outing' magazine. One of these was entitled, 'The Poetic Justice of Uko San.' The tale had to do with three bears encountered by two men who were hunting in the north woods. Inasmuch as the only resemblance which the scenario and picture of 'I Am the Law' bears to 'The Poetic Justice of Uko San' is that the action of each takes place in northwestern Canada, there is no need to dwell upon the theme of the latter."

The contract finally drawn up in the matter was as follows in part:

"This is to ratify our understanding whereby James Oliver Curwood agrees, upon payment to him of One thousand dollars and other valuable considerations, to relinquish all claim or claims he may have or have had in the screen rights to his story, Poetic Justice of Uko San and grants to you his permission, as far as he is concerned, 'to produce a feature motion picture of five reels or more from said story, it being understood that you are to select a capable man to elaborate on said story, with addition of characters, etc., however needed and said production to be cast with a selected cast and to be produced in a first class manner in every respect . . . . It is also understood that should you, either by act or omission break the terms of the understanding as outlined in this letter, said understanding shall thereupon become null and void, and all moneys which shall have been paid to Mr. Curwood, and whatever benefit may have been derived by him under the terms of this letter, shall be retained by him without let or hindrance as liquidated damages and from thenceforth shall become his sole and undisputed property."

Judge Knox decision continues:

"The gist of Curwood's complaint is that while Nigh was accorded the right to 'elaborate' upon the story and reproduce it in moving pictures, he was not given the privilege to utterly disregard the same and yet use its name, and Curwood's authorship thereof, in connection with a wholly different story and picturization.

"It is claimed that what defendants have done in advertising and producing their picture, 'I Am the Law' as being based upon Curwood's story, 'The Poetic Justice of Uko San' injures his standing, reputation and prestige; and is in derogation of his civil rights, and further, that the picture 'I Am the Law' is a piratical adaptation of complainant's stories, 'The River's End' and 'The Valley of Silent Men.'

"It does not seem probable that Curwood would risk his standing, prestige and reputation as an author by the sale of his name for attachment to any picture that a purchaser might see fit to produce, and all this for one thousand dollars. He is yet a young man—he has achieved success—he has reason to hope for much more, and upon the evidence before me, I am wholly unable to believe that he would jeopardize it all, and sell his birthright for a proverbial mess of pottage. I will protect him by injunction against the present use of the name of 'The Poetic Justice of Uko San,' and his authorship thereof, in connection with the picture entitled, 'I Am the Law.'"

Blue Lid Clamped Hard in Nashville

NASHVILLE was "blue" last Sunday and will continue to feel that way on the first day of the week for some time to come.

Chief of Police Smith and a number of his men clamped the lid on so tight there wasn't an opening anywhere. A number of officers were sent to Cumberland Park to see that no attempt was made to enjoy freedom. No effort was made to run the riding or amusement devices except the soda fountain and the swimming pool. The manager of the latter was promptly arrested and placed under $300 bond.

A mass meeting of ministers and church workers has been called to fight a city ordinance that has been introduced to legalize Sunday amusements. A public hearing will be held Monday night.

Aschers Tell of Suit Filed by Katz

Ascher Brothers have issued a statement in connection with the suit of Eugene A. Katz in Chicago, in which a receivership was asked against the Cosmopolitan Securities Company, an Ascher concern. Katz was unsuccessful, as he was on a similar quest previously.

Aschers, who operates a chain of twenty-one theatres in and about Chicago, contend that on an original investment of $2,500 Katz has received $2,700 in dividends and still retains holdings worth $50,000. They claim the Katz movement an attempt to coerce the purchase of his minority holdings at an exorbitant price. Aschers have been in the picture industry for the past thirteen years.

Dumond Again Manages L. A. Kinema

Geo. H. Dumond, recently Managing Director at Loew's State Theatre, Cleveland, Ohio is back to the house he left about two and one half years ago. While in Cleveland Dumond was noted for the elaborate productions and prologues put on in the State.

His return to the Kinema at Los Angeles assures Kinema patrons of diversified programs of real entertaining value. His first edition of the Kinema Follies gives great promise for the future programs of this house.

Allen Theatres, Toronto, Bankrupt

Canadian Company, Operating Numerous Theatres Ordered to Wind Up Affairs

ALLEN Theatres, Limited, Toronto, operating many moving picture theatres, was adjudged bankrupt by Mr. Justice Middleton in an order which was issued at Osgoode Hall, Toronto, on July 20 for the winding up of the company under the Bankruptcy Act. By this order, G. T. Clarkson, of E. R. C. Clarkson and Sons, Toronto, was appointed trustee under the provisions of the act and it was directed that Mr. Clarkson call a further general meeting of the creditors to discuss the situation and to decide upon proceedings.

The inability of the trustee for the creditors to testify to the action of creditors as to whether the proposal for an extension of time was either approved or rejected at the general meeting of the company creditors at Toronto on June 27 led to the granting of the receivership order.

Clarkson reported that objections has been made at the time of the vote for the proposed extension and he intimated that objections to an allowance of time had since been lodged with him in respect to the right to vote and as to the legality of claims voted upon at the meeting.

Clarkson outlined the two proposals that had been submitted. One was the furnishing of assistance to Allen Theatres Limited in the event that the extension desired had been granted by the creditors. The second proposal was the offer advanced by N. L. Nathanson, managing director of Famous Players Canadian Corporation to purchase the assets of Allen Theatres Limited in case the creditors did not agree upon any extension and did not accept temporary loans.

After this report had been received Adam Ballantyne on behalf of the debtors and some of the creditors suggested that a reviewing order be made by the court upon the trustee's report. A receiving order was granted by Mr. Justice Middleton with G. T. Clarkson as authorized trustee, after which Clarkson filed with the court the offer of Mr. Nathanson.

Cleveland Musicians Fix New Wage Scale

The Cleveland musicians have notified all theatre owners of a new wage increase to become effective September 1, which averages about a 22 per cent boost. The new scale includes the following adjustments:

Single afternoon, not to exceed three hours a man, $6; single night, not to exceed four hours a man, $7; two performances a day, not to exceed six and one-half hours a man, $12. The leader is to receive double pay. The holiday scale is $2 for an extra man for a single session and $3 for two performances.

Where two organists are employed in conjunction with an orchestra, not to exceed six hours work for each organist, the scale has been fixed at $90.

Good Wishes

ROBERT E. WELSH takes editorial charge of the "Moving Picture World" this week, and to him and to our contemporary we extend our sincere best wishes. Mr. Welsh was managing editor of MOTION PICTURE NEWS for five years, and like many another worker on this paper, he put sound and lasting strength into its structure. He is loyal and able. No better evidence of his character is needed than the fact that the warm friendship and respect of every single member of this organization go with him to his new work.

—WILLIAM A. JOHNSTON.

Chaplin's First National Contract Ends Soon

Will Become Active Member of United Artists as Present Picture Is Completed

HAVING completed the filming of his latest production, Charlie Chaplin will shortly terminate his contract with Associated First National Pictures, Inc., and become actively engaged as a member of the United Artists Corporation.

Chaplin is now busily cutting and editing his most recent effort and when this task has been accomplished he will have finished a contract which has existed for a period of more than five years.

In the future Chaplin will devote himself to making only feature length productions, running anywhere from five to seven reels, however not abandoning his famous "tramp" character unless his story warrants it.

With the completion of his eighth picture for First National, Chaplin brings to an end the once famous "million dollar" contract which he signed back in the autumn of 1917 and which at that time startled the world because of its magnitude. However, as the years have gone by this contract has become insignificant in comparison to other agreements made between stars and producers in the film industry.

The original contract between the star and First National called for eight two-reel subjects to be delivered within eighteen months following the signing of the contract, for which Chaplin was to be paid $125,000 for each picture. With a further stipulation that in the event of the production running into three reels the comedian was to receive an additional $15,000 for the extra footage.

Following the signing of the contract Chaplin immediately erected his own motion picture plant in Hollywood, adding to the industry one of the most beautiful and modern studios in the world.

Early in January, 1918, the star began his first production and two months later delivered "A Dog's Life," one of the finest and best liked Chaplin's ever released. He then adandoned his work before the camera to devote his time to government work and he toured the Southern section of the United States in the interests of the Third Liberty Loan drive.

His next undertaking was the production of "Shoulder Arms," without doubt the most timely entertainment given to the public at that time of world strife. With only two productions completed to date, one year of the Chaplin contract had lapsed and it was then evident that it would be an impossibility, physically and artistically, to fulfill the contract in the stipulated eighteen months. It was therefore agreed by all concerned that the duration of the contract be extended. This was a very advantageous move on the part of the distributors because it prolonged one of their greatest assets, Chaplin, as a First National attraction.

In 1919 Chaplin made "Sunnyside" and "A Day's Pleasure," both very clever and subtle comedies. Much comment was forthcoming however, and it was openly whispered that the inimitable comedian was "slipping," when suddenly he came along with his first big feature, "The Kid." This production took the entire world by storm.

Sixth of the Chaplin pictures was "The Idle Class." This measured up to any of the Chaplin two reelers but was outclassed by its predecessor. Then came "Pay Day," a production with a very wide appeal and one which today is continuing to pack theatres the world over.

The picture Chaplin has just completed will run longer than two reels. Its exact length cannot be determined until the final cutting. Thus far it has not been given a title and no suggestion as to the nature of the story is offered.

Chaplin is said to have discarded his derby, cane and familiar ill-fitting clothes for this production and uses his enormous boots and misplaced eye-brow-mustache in a very unique character. He is surrounded a good company of supporting players, the principal portrayals being entrusted to Miss Edna Purviance, Sydney Chaplin, Mack Swain, "Chuck" Riesner, Tom Murray, Henry Bergman, Loyal Underwood, Raymond Lee and Master "Dinky" Riesner and the Misses May Wells, Kitty Bradbury, Phylis Allen, Edythe Bostwick, and Florence Latimer.

As soon as Chaplin delivers his production to First National he will turn his attention to his initial story for the United Artists Corporation, becoming actively engaged in this organization along with Mary Pickford, Douglas Fairbanks and D. W. Griffith. His first United Artists picture will be an original story by himself, the nature of which will not be disclosed until the filming is well under way.

While Chaplin is making his first picture for United Artists, Miss Edna Purviance, long his leading woman, will work at the same studio on her initial independent starring vehicle. The players who will support Chaplin and Miss Purviance have not been selected.

Contract Matter Being Adjusted

Cohen Tells Theatre Owners They May Sign for New Product

THEATRE owners need have no hesitancy in making contracts for next season's product, if the price, conditions and other circumstances are satisfactory to the theatre owners, according to word from Sydney S. Cohen, president of the Motion Picture Theatre Owners of America.

The difference regarding contracts between the producers and theatre owners will all be straightened out with the consummation of the new contract that will apply to all business handled with exchanges for 1922-1923 product.

Will Hays has written Cohen a letter bearing on the contract now under consideration by the M. P. T. O. A. in which he confirms his original statement made to the officers of the M. P. T. O. A. to the above effect and stating that when the contract is consummated it will be made retroactive so far as the 1922-1923 product is concerned.

The Hays letter to Cohen follows in part:

"Pending the negotiations which, as you know, are progressing favorably, it would seem that the understanding should be that in the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-1923 product—should be carried out in the spirit of the new form of agreement. I think this is our understanding, but I want to make it clear that it is and will be our purpose. Such an understanding eliminates any difficulties which are incident to the unavoidable delay in connection with the working out of the details of our negotiations.

"As above suggested, and with which you are familiar, these negotiations are progressing favorably and I am hopeful of a large fulfillment. While the attorneys are at work on these matters I am going to take the opportunity to go to California for a few days to fill some engagements made sometime ago. This absence, however, will not in any way delay the negotiations and upon my return I am hopeful that the details will have been brought to a point where we can quickly conclude the matter."

Merited Promotion

WE take pleasure in announcing this week the appointment of J. S. Dickerson as Managing Editor of MOTION PICTURE NEWS. The many exhibitors with whom Mr. Dickerson, as head of the Exhibitors' Service Bureau, has been in close contact the past three years will understand why the appointment has been made. Mr. Dickerson has a sympathetic and practical knowledge of pictures and the picture field such as few others possess. He knows production and production values; and through much practical experience he knows exhibition problems, in particular the very important factor of judicious and successful exploitation. He is wholly devoted to his work; and he has plans. We invite the readers' share in our own full confidence that MOTION PICTURE NEWS this year will advance and further solidify its standing throughout this field.

—WILLIAM A. JOHNSTON.

Alec Lorimore Passes Away in N. Y.

Alec Lorimore, of Flushing, Long Island, and Sydney, Australia, died on Wednesday morning, July 19th, after a prolonged illness in New York.

Lorimore was a conspicuous figure in the film industry having devoted many years to organization work.

He was born in England 46 years ago. His pleasing qualities gave him a host of friends. He was a member of the Masonic fraternity of Australia and other leading social and business organizations.

Lorimore is survived by his widow, Winifred Lorimore and two boys, Reggie and Max Lorimore.

St. Louis Turns Down Hoy System

The refusal of the St. Louis Motion Picture Exhibitors League to consider the services of the Hoy System branch recently opened in St. Louis is expected to have far reaching effect on the exhibitors in Missouri outside St. Louis and throughout Southern Illinois.

The St. Louis Film Board of Trade sent a letter to the local exhibitors inviting them to accept the Hoy plans, but when the letter was read at a recent meeting of the exhibitors league it was voted unanimously to ignore the invitation.

The exhibitors feel that there is no need for a service such as Hoy offers, even the strictest contractural advocates feeling that it reflects on the integrity of motion picture exhibitors individually and collectively.

Obscure Authors to be Given Chance

The Palmer Photoplay Corporation is going to give obscure authors and others a chance to have their wares displayed where they contain merit. The concern will enter the production and distributing field on a large scale.

The plan of the company is to produce at the Los Angeles studio meritorious work of unknown authors and to share with them whatever royalties may accrue from the ultimate distribution of their product.

A large number of students have been enrolled by the company throughout the country and they are taught the principles of writing for the screen.

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J. S. Dickerson, Managing Editor
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F.I.L.M. Club to Picnic August 10th

The F.I.L.M. Club of the City of New York has arranged to hold its annual outing and Shore Dinner at Karatsonyi's Glenwood Inn, on Hempstead Harbor, Roslyn, L. I., on Thursday, August 10th, 1922. This organization is composed of the Branch Managers of the prominent producing and distributing Companies in the Metropolitan territory.

The Steamer Nassau leaves the foot of East 31st Street at 10:15 a. m., sharp—luncheon is served during the sail and syncopated orchestra plays from the time the lines are cast off.

Fred J. V. Delany, National Commissioner of the A. A. U., will conduct and supervise the games. The program as arranged is an elaborate one and includes 100 yard dash for Home Office Executives, 100 yard dash for Ladies, Fat Man's Race, Obstacle Race for Exchange Men and Bicycle Race for Exhibitors.

Five Companies Formed For N. Y. Business

Five companies incorporated for the purpose of entering the motion picture business in New York State during the past week, showing the following capitalization and directors:

H. W. Productions, Inc., $500; Whitman Bennett, Yonkers; Isabel Kaplan, Bert Adler, New York City; Pearl Film Corporation, $6,000; R. J. Cronan, E. A. Pollack, Dorothy Straus, New York; Joseph Levitt Attractions, Inc., $500; Jacob Weinberg, Joseph M. Goldstein, Joseph Levitt, New York; United States Cinema Corporation, $500; A. S. Behr, Ruth Schumach, E. E. Latham, New York; The Cameo Productions, Inc., $20,000; H. S. Hechheimer, Sylvia Schwartzman, Arthur Klein, New York; Staunton Photo Co., Inc., Rochester, $10,000; C. H. Staunton, R. E. Staunton, F. L. Staunton, Rochester.

$50,000 Suit Filed in Picture Deal

American Releasing Corp. Denies Contention of Former Employee

ALEX YOKEL, formerly connected with the American Releasing Corporation has filed suit in the amount of $50.000 against that organization in the Supreme Court of Queens County, New York. Yokel alleges in his complaint that that amount is due him as commission on a $1,000,000 deal because of a booking he claims to have put over in connection with the picture "Cardigan."

It is alleged in the complaint that Yokel was engaged by F. B. Warren, vice-president of the American Releasing Corporation, to sell and exploit the motion picture, "Cardigan" produced by Messmore Kendall, from the novel by Robert W. Chambers.

Yokel, it is said, realizing the patriotic appeal of the picture proposed to the defendant that he could dispose of the exhibition rights to the American Legion. Yokel's deal, it is alleged, was a commission proposition and he sold the idea to the American Legion.

After working on the matter for some time, it is alleged that Yokel was peremptorily dropped by the American Releasing Corp., directly after which F. B. Warren, himself closed the deal.

In the absence of Warren from New York, J. L. Hunter, sales manager of the American Releasing Corporation had the following to say:

"Our branch manager, M. Mantzke, of Minneapolis first conceived the idea of selling the picture to the American Legion. He proceeded himself and succeeded in selling some 150 towns in and about Minnesota.

"Yokel thought it would be possible to make the sale to the Legion on a National scale, so he and I went out to Indianapolis, the National headquarters of the legion and after numerous conferences the deal finally fell through.

"Meantime, because of the pending possibilities of making the National sale, we had instructed our branch offices to discontinue their efforts to dispose of the picture. Mr. Warren, upon the insistence of Yokel, that the deal might eventually be consummated, did give Yokel a definite time in which to conclude his efforts. Yokel failed after carrying on correspondence in connection with the matter, and the time limit given him expired.

"Mantzke then saw a chance for a tieup with the legion in connection with a hospital that was being built in Rochester, N. Y. and succeeded in putting it over there. Not only that, but after considerable effort he also succeeded in disposing of the picture to the American Legion for distribution Nationally. Yokel was only an employee of this company. He was given every chance by Mr. Warren to make good on the transaction and he failed. He has no just complaint against the American Releasing Corporation."

Indianapolis Free Open Air Houses Win

THE two free municipal open air theaters in Indianapolis were saved from being closed up by the city council last week when Charles A. Bookwalter, president of the board of park commissioners, obtained a temporary restraining order against enforcement of the ordinance prohibiting the entertainments.

Hearing on petition for a temporary injunction was postponed until Sept. 11. The season will be over by then.

Pioneer Creditors in Informal Meeting

An informal meeting of creditors of the Pioneer Film Corporation was held in the offices of the company in New York July 26. The report of the receivers showed about $9,000 net profit from operation during the last four months, and a large amount due from various exchanges throughout the country, which they are not able to collect.

A committee of five was appointed to consider a possible plan of reorganization as the company has a considerable sum in accounts receivable, and is handling distribution of nearly one hundred pictures.

Monroe Lathrop to Handle Chas. Ray Exploitation

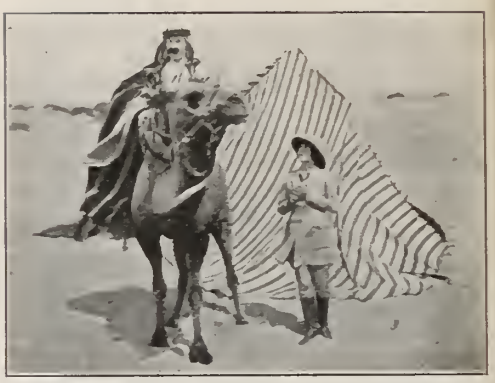
Monroe Lathrop, for several years dramatic and motion picture editor of the Los Angeles Express, one of the best known newspaper men and competent critics on the West coast, has joined the staff of Charles Ray, as exploitation and publicity manager His first work will be in connection with Mr. Ray's first super-feature for United Artists, "A Tailor Made Man."

Missouri Committee on Bill of Rights Rejects Proposal Guaranteeing Freedom of the Screen

THE refusal of the committee on bill of rights of the Missouri Constitutional Convention to report favorably on A. A. Speer's proposal that the constitutional safeguards guaranteeing freedom of speech and press be broadened to include freedom of the motion picture screen indicates clearly how threatening is the blue-law menace in Missouri.

The arguments presented before the committee by C. A. Pettijohn, personal representative of William Hays, and Martin J. Quigley, editor of the Exhibitors Herald, three weeks ago and those of Speer and Charles D. Morris, editor of the St. Joseph (Mo.) Gazette, a delegate to the convention, were of such a nature that it was believed that the committee would report the bill out favorably, so that the convention as a whole could decide the question.

But the reformers have been most busy in recent weeks. And when question of a favorable report was finally put to the committee it failed to receive a single vote. That means in order to get the matter on the floor of the convention later Speer must either have the committee reconsider its action or else raise a point of personal privilege when the bill is on the calendar for debate. Otherwise it cannot be brought up.



"That Son of a Sheik," with Neal Burns on camel-back in the Educational comedy.

How New York Welcomed Priscilla Dean

PRISCILLA DEAN, the Universal star, arrived in New York City from the Coast on last Sunday. While this is the first time in six years that Miss Dean has been in the Eastern Metropolis her visit is not in the nature of a vacation but is for the purpose of taking some Coney Island scenes at the famous Long Island amusement resort for her new picture, which is titled "Lady Raffles." Tod Browning, who is directing Miss Dean in her new picture, accompanied the star.

The popular star of "Wild Honey," "Reputation," "Conflict," "Outside the Law" and "The Virgin of Stamboul," received a royal reception when she arrived in New York, Sunday. She and her party, which included Browning, as well as Ray Griffith, her leading man, and Mrs. Morgan, her traveling companion, were escorted to the Central theatre, where Marc Lachmann, Universal exploiter, had planted a Priscilla Dean Night, during the evening's showing of "The Storm."

Miss Dean found shop windows for several blocks up and down Broadway bearing cards of welcome for her, and found the theatre in its gala attire for her visit. Andrew J. Cobe, manager of the theatre, stopped the show and introduced Miss Dean to the crowded house. She was applauded for many minutes. E. H. Goldstein, general manager of Universal, accompanied her to the box reserved for her.

After a day of shopping Miss Dean went to work in earnest Monday night, at the Eden Musee, Coney Island. This Musee is the nearest approach to the famous London musee, Mme. Tussaud's Wax Works, in the United States. Important sequences of the action of "Lady Raffles" take place in a wax works, and it was thought better to take the actual Eden Musee than to reproduce the museum at Universal City at a prohibitive cost. It is expected that the Universal company will be working at the Coney Island amusement place every night for a week or more. Each night, she will be host to a number of newspaper and other writers.

St. Louis Musicians Are Back at Work

St. Louis, Mo., musicians have returned to work in all of the moving picture houses. Under the terms of their settlement with the United Theatre Managers Association the players will receive the same rate of pay as prevailed under the old scale. But managers will determine size of orchestras for "inside" theatres between June 15 and August 15. An arbitration board to be selected will settle future disputes.

Hays Is Royally Welcomed on Coast Visit

Governor and Mayor Greet Head of Industry on Arrival in Los Angeles

WILL HAYS was the recipient of one of California's most welcome greetings on his arrival in Los Angeles last Sunday, according to word from the coast. Not in the history of the Golden State, which is renowned for its hospitality has a dignitary been accorded a warmer reception.

Not only was the film colony out en mass, but prominent Californians in all walks of life were on hand to greet the head of the industry, and participated in the many events planned for him during his stay in the West.

All Los Angeles and Hollywood were decorated for the occasion. Flags and bunting, with scores of banners spreading the streets cried out the welcome to Hays. Every studio was gaily decorated and every branch of the industry united in making "Hays Week" the biggest and most emphatic demonstration ever participated in by the picture industry.

On his arrival at Hollywood, Hays was met by a committee consisting of Governor Stephens of California, Mayor Cryer of Los Angeles, Captain John D. Fredericks, president of the Los Angeles Chamber of Commerce, Frank A. Garbutt, Jesse Lasky, Abraham Lehr, Irving Thalberg, Hal Roach, Thomas H. Ince, Charles Christie, Joseph W. Engle, Joseph Schenck and W. J. Reynolds.

Jesse Lasky, general chairman, was the busiest man on the scene. He had arranged for the official welcome to Hays by Governor William D. Stephens of California and Mayor Cryer of Los Angeles.

Immediately following the official welcome Hays met the representatives of the press and made a two hour tour of the studios. The tour included visits to the Lasky. Universal City, Goldwyn and Roach plants and at each, all of the employees were assembled and Hays delivered a short address.

At noon Monday Hays was the guest of honor at the Alexandria Hotel, the hosts being the Los Angeles Chamber of Commerce, the largest organization of the kind in the United States. Captain Fredericks presided. At the speakers' table were executive heads from all studios.

Among the principal speakers was Motley Flint, president of the Los Angeles Trust and Savings Bank. He spoke on the finances of the film industry. Hays was then introduced and in well chosen words completely sold all of his hearers to the importance and functions of his organization.

Following the luncheon Hays was the guest at the Douglas Fairbanks studio, with Doug and Mary acting as host and hostess. Tuesday and Wednesday were spent by Hays in visiting the various studios and getting a close-up on the entire industry as it exists on the West Coast.

Wednesday evening the entire industry tendered Hays a banquet at the Ambassador. The big event of the week was set for Saturday night when the distinguished visitor was to be the honored guest at a mass meeting of the industry and the general public given in the huge bowl, a natural amphitheatre in the foothills of Hollywood, with a seating capacity of fifty thousand.

The following committee chairmen were in charge of the various activities for the week: arrangements, William S. Hart; program and tickets, W. J. Reynolds; speakers, Abraham Lehr; dinner, M. Schenck; publicity, Pete Smith; decoration, Steve Gooson; reception, Douglas Fairbanks; vice-chairman, Fred Niblo.

That Hays made a wonderful impression on the people of the West is indicated in a wire sent the Hays offices in New York by J. G. Doyle of the Los Angeles Examiner as follows:

"Just a word to let you know that the General has put it over to the public of Los Angeles in a masterly manner. His presence has electrified the state and inspired the industry beyond anything you may imagine, much to the delight and profound gratification of everyone."

In an informal statement issued to the press Hays said in part:

"The principle of freedom upon which this nation was founded makes public censorship of press, pulpit, motion pictures or spoken word virtually an impossibility.

"The motion picture can fill a necessity, the necessity for entertainment. It can and will instruct. It can do more than ony other agency to unite the people of the world.

"I am a tenderfoot in the motion picture business, but I am learning something every day."

Cleveland Board Still Under Hoy System

THE Film Board of Trade of Cleveland, operating under the Hoy Reporting System, is still functioning under its original rules, and will continue to do so until further notice.

This announcement was given out by H. W. Christman, secretary of the Film Board of Trade of Cleveland, following the announcement that in New York, the Hoy System has been suspended.

The Cleveland branch exchanges have received no word up to this time, of any discontinuance of the Hoy System. One of them has received word to definitely continue with the system. The others have had no instructions, so the Cleveland Board is operating as heretofore, and will continue to do so until such time as the local office receives instructions to the contrary.

Self Appointed Censors Beaten in Kansas

SELF-INSTITUTED censor boards in Kansas came to an abrupt and inglorious end last week. During the past several months the welfare boards of several Kansas towns have taken it upon their own authority to censor films which already have received the approval of the Kansas State Board of Review, cutting out many important sections of the pictures and working a general hardship upon both exhibitors and producers.

M. Van Praag, president of the M. P. T. O. Kansas requested an opinion on the matter from Attorney General Richard J. Hopkins, which follows in part:

"The law provides that no other approval stamp shall be permitted on any pictures to be displayed in Kansas other than that of the Board. These rules are clear and convincing in that they state that the Kansas State Board of Review is the sole and exclusive determiners of all motion pictures to be exhibited in the State of Kansas."

N. Y. Concerns Fined for Censor Infractions

The first fines recorded for infraction of the motion picture censorship law in New York were levied against three picture concerns during the week. Justice Freschi in Special Sessions imposed the fines. The offending companies were the Arrow Exchange of 729 Seventh Avenue, The Elk Photo Plays, Inc., also of 729 Seventh Avenue, and the Associated First National Pictures, Inc., though suspended sentences were ordered in two cases.

The Arrow Exchange was fined $250 for releasing a film called "Stay Down East" without making eliminations ordered by the commission. A suspended sentence was given the same company for a similar infraction in connection with the picture "Nan of the North."

The Elk Photo Plays, Inc., was fined $100 for releasing the "Hula Hula Dance" without making eliminations ordered.

Associated First National received a suspended sentence in two cases. In one it was charged that "The Rosary" was released without eliminations ordered. In the other charge it was alleged that "Smilin' Through" was exhibited at the Strand theatres in Manhattan and Brooklyn and in theatres in Syracuse and Buffalo without duplicate licenses having been obtained.

Fairbanks Production for Early Autumn Release

Early autumn release of Douglas Fairbanks' production of "Douglas Fairbanks in Robin Hood," for United Artists distribution, is now assured. The picture will be completed by the end of July, according to present indications, and the cutting, titling and editing will be done in August. Early in September, it is expected, the feature will be ready for shipment.

Missouri Reformers Are After Sen. Reed

THE reform element are making strenuous efforts to defeat Senator James A. Reed of Missouri for the Democratic nomination on August 1.

Rev. W. C. Shupp, superintendent of the Missouri Anti-Saloon League, has openly avowed the candidacy of Breckenridge Long, Reed's opponent and it has been charged that the league is planning to spend $60,000 in the State to keep Reed from winning.

Rev. Wilbur Crafts, superintendent of the International Reform Bureau is also in the state sowing propaganda against Reed.

It is not necessary to go far to ascertain why the blue law advocates and anti-saloon leaguers are against Reed. He stands for human liberty, free speech, free press and free screen.

Art Standards in Screen Sets and Backgrounds

Wilfred Buckland, Veteran Art Director, Tells of Experiments in His Chosen Field

THE development of artistic standards in the arranging of settings and backgrounds for motion-picture productions is a subject that has claimed the attention and efforts of art directors in the studios for the past few years. With the elevation of dramatic standards for the screen there has been a persistent effort on the part of many to keep pace in improving the artistic qualities of the sets against which the dramatic roles have been enacted. Just what are the opinions of an expert concerning this matter of the technique of motion-picture settings are of interest, especially when such an authority as Wilfred Buckland, who was one of the first to introduce real sets into motion pictures, speaks on this little understood subject.

Mr. Buckland was one of the first art directors to enter the motion-picture field and to use groupings and backgrounds after the manner made popular on the speaking stage. Before becoming associated with the screen he served as art director under such leading theatrical figures as Augustine Daly and David Belasco. He at present is engaged on "Omar the Tentmaker," a First National attraction, starring Guy Bates Post and being produced by Richard Walton Tully at the United Studios on the Coast. This production, according to Mr. Buckland, will be a concrete expression of his theories.

"In art we progress from the complex to the simple," declares Mr. Buckland. "For instance, in the matter of backgrounds, which are one of the most perplexing problems in film work, we have been too prone to unit colorations and to shooting shots at various distances under the same conditions in this particular. This is not the best way to obtain the most artistic results, in my opinion. In painting a portrait the artist is very careful to use the complementary colors. If, for instance, the objects in the foreground are predominantly red and yellow, the background naturally has a blue tone; thus the painter obtains an effect that is pleasing to the eye and a complete color scheme. The same results can be secured and should be secured in taking a motion picture. Even though we work with monotone films, as we still do of course, I myself have found that the use of complementary coloration is advantageous and artistic.

"For instance, in 'Robin Hood,' on which I was busy between the filming of 'The Masquerader' and 'Omar the Tentmaker,' I learned by experimentation that great simple masses permitted drama even in the long shots—something never before attempted. The distance so simplified the background that it made the action doubly effective. So in our present production we are simplifying the backgrounds and removing the mass of bric-a-brac for even the most intimate close-ups, achieving the same effect to an even better degree. My own theory is that in the extreme close-up not only should the background be simplified by clearing it of all extraneous objects—it should be removed entirely and a painted drop substituted. Thus we get the same effect which is secured by the portrait painter for he makes his background a drop rather than a picturization of various objects, getting all his sculpturing values in the figure or figures that occupy the foreground.

"Recent experiments with complementary backgrounds along the lines I have outlined here seem to prove that they possess certain vibrations and give the personages and objects in the foreground a stereoptic value far exceeding monochrome coloration.

"One of the greatest faults in our methods of studio production is the fact that we usually over-burden the art director by turning him into an architectural draughtsman who grinds out scene sketches for picture after picture, often handling as many as eight or ten productions at once. It is only by permitting the art director to concentrate his energies and thoughts entirely upon a single production at a time that he can give his best to it and can conduct experiments such as those I have outlined regarding complementary coloration. And it is only thus that we will progress along artistic lines in our films, outside of the acting itself. Another step that will ensure every progress will come when the cinematographer and the art director realize the necessity for their closest collaboration, not only during the actual filming of a picture, but in advance preparations in the building of sets, placing of lights and planning of composition effects. Not only can they thus obtain results that will be novel and pleasing but also they will prove to heighten the dramatic values of the photoplay and force the attention on the high-lights of the story itself."



Set designed for scenes in "Omar, the Tentmaker" (First National) by Wilfred Buckland, art director

Guild Makes Statement in Controversy

The controversy continues between the Screen Writers' Guild and the Photoplaywrights' League of America. Recently the former called attention to the fact that the latter had no connection with the Guild and that it was investigating all "Scenario Schools." The Photoplaywrights' League denied through Wycliffe A. Hill, its president, it was a "scenario school" and maintained that it was a legitimate sales organization.

Frank E. Woods, President of the Screen Writers' Guild, now writes Motion Picture News in part as follows:

"The Guild has never classed the Hill organization as a scenario school and nowhere in the letter to Mr. Hays, which he refers to, is this inference meant to be conveyed.

"He states that this organization is not operated for profit. This may fairly be considered a matter of opinion. Amateurs are apparently charged $20.00 a year by the so-called league for acting as agents for their scripts.

"The investigation which the Guild is making is without prejudice against any institution doing legitimate business, and we do not seek to discredit or denounce the methods of any company or organization in advance of this impartial inquiry."

Universal Organizes New Schedule of One-Reel Comedy Productions

UNIVERSAL has reorganized its comedy producing department and has established a three-unit schedule which will rotate in turning out one-reel comedies.

The new brand of Universal one-reelers will be known as Universal Comedies. Heretofore, the only one-reel comedy product put out by Universal has been the series of Star Comedies, which will be discontinued September 4 next, when the Universal Comedies will be released, one a week.

The three new comedy units include a Neely Edwards company, a company featuring Lewis Sargent, a boy comedian, and a third company featuring Charles Moline and his group of comedy-trained bulls.

Neely Edwards has created a popular and highly successful comedy character in Nervy Ned. He will continue this series as Universal Comedies. His two latest comedies are "Off the Earth," and "Love Drops."

Lewis Sargent, remembered as the boy who played "Huck Finn," has been engaged by Universal for a series of "messenger boy" comedies. His first is to be "His First Job." It is now being produced under the direction of Arling Kerr from a story by Scott Darling. Mary Philbin plays opposite Sargent.

Charles Moline now is making a series of comedy bull fight pictures for the Universal Comedy schedule. The first is "A Lot of Bull," and is said by the Universal home office to contain many hilarious comedy situations. Julie Lenard, Ruth Royce and Otto Freis are in the cast with Moline.

"Without Compromise" to Be Wm. Farnum Vehicle

"Without Compromise" is the title of a novel by Lillian Bennett-Thompson and George Hubbard which has been purchased by William Fox as the next vehicle for William Farnum. Work will begin shortly under the direction of Emmett J. Flynn. "Moonshine Valley" by Mary Murillo was recently completed by Mr. Farnum at the New York studios.

Will Blast Island Off the Map for Picture Scene

The destruction by high explosives of an island lying off the coast of Connecticut is one of the scenes contemplated for the production of "The Lap of Luxury," which is being made by the Film Guild with Glenn Hunter in the leading role. Specialists in blasting will handle the details of literally blowing the island off the map.

Rosenweig Assumes New Duties With F. B. O.

Charles Rosenweig, for several years manager of the New York Exchange of Universal, took office this week as manager of the New York Branch of the Film Booking Offices of America. Rosenweig succeeds Charles R. Rogers who has resigned from the F. B. O. effective early in August.

The new Metropolitan manager of the Film Booking Offices comes to his new position with a thorough knowledge of the New York territory. His acquaintance in the exhibitor field is extensive. "It is with real regret," states Mr. Rosensweig, "That I am leaving Universal, where I formed so many friendships during the past several years, and it is with just as real enthusiasm that I am coming to the newly-named Film Booking Offices of America.

MacIntyre Leaves For Duty In Orient

Robert E. MacIntyre, who for the past three years has been Special Representative of the Department of Distribution, Famous Players-Lasky Corporation, sailed last week for the Orient, having been appointed by E. E. Shauer, general manager of Paramount's Foreign department, to the position of assistant to Thomas D. Cochrane, general manager of the new Paramount organization in the Far East with headquarters in Tokio.

MacIntyre's first duties will be the equipping of the exchange quarters and training of the personnel. He performed valuable service for the company along similar lines in connection with the opening of all the Canadian offices.



In "Her Majesty," Playgoers Pictures Release, Mollie King and Creighton Hale share honors.



Moments in "Mysteries of India" (Paramount). *Review on page* 661

First of Selznick Specials Begun

"One Week of Love" to Present Conway Tearle and Elaine Hammerstein

THE first special production to be made under the new Selznick policy of "specials, starring screen artists chosen from the profession at large with particular regard for their individual fitness for the roles at hand," has been started on the Coast. The picture has been titled "One Week of Love" and is being made from a story by Edward J. Montagne and George Archainbaud. Elaine Hammerstein and Conway Tearle will be jointly starred in the official billing, and Niles Welch will also play an important role. Mr. Archainbaud is directing. The following statement was issued during the week from the Selznick home-office in announcing the first of a series of Selznick Specials:

"To those who are familiar with motion picture affairs in general and the Selznick company's previous plans of operation in particular there is a great deal in the simple announcement that Miss Elaine Hammerstein and Conway Tearle are working in the same production as co-stars. It so happens that Miss Hammerstein is still under contract with the Selznick company on her original contract which called for the making of so-called Star Series pictures. This contract probably had in it some of the customary clauses which, without change, would have made the association of another big star in the same production with Miss Hammerstein an impossibility. Until not so many months ago Mr. Tearle operated under the same kind of a contract with the Selznick company; for some time, however, he has been a free agent accepting employment of the very kind which he now has at hand with the Selznick company. With Miss Hammerstein and Mr. Tearle in the same production it seems conclusive that the new Selznick plan of production means the elimination of a lot of the star restrictions which have prevailed in the past to what has been in the minds of many a detriment to the real success of the motion picture business.

" 'One Week of Love' is a story on which Edward J. Montague has been working on and off for a good many years of his particularly active life as an author and scenarist. He has no hesitancy in confessing that it is preeminently above in excellence anything he has yet turned out."

Pictorial News Bulletin New Paramount Service

News bulletins, consisting of illustrated news features of timely interest to be used in connection with current Paramount releases, are the latest form of exhibitor service instituted by the Paramount publicity department and being put over with the co-operation of the field staff of the exploitation department. The new service is to be known as "The Paramount Pictures News Bulletin" and is furnished free to exhibitors. The Bulletins are declared to make fine lobby displays and attractive store-window posters.

Hy Mayer Sails to Produce New Travelaughs

Hy Mayer, producer of the series of Travelaughs which bear his name, is outward-bound again to make a new batch of cartoon scenes for release through the Film Booking Offices of America. Mr. Mayer sailed this week on the *S.S. Rotterdam* for Holland. He will tour throughout Europe and will return in the late fall with new subjects of Italy, France and Switzerland.



Scenes from the completed film "East is West," starring Constance Talmadge, Associated First National

Pathe Names August 6th Releases

"The Song of the Lark" Two-Reel Dramatic Classic Heads Schedule

THE announcement comes from Pathe Exchange, Inc., that "The Song of the Lark," a two-reel dramatic classic, will head the short subject features and the one serial episode scheduled for release the week of August 6th. "The Song of the Lark" was written and directed by Arthur Maude and J. C. Haydon. The cast includes Georges Renevant, a young French actor, Richard Bold, Hubert Douce and Doris Coram. The theme of the picture is taken from the inspiration of Franz Shubert's music and Jules Breton's painting. In modern celluloid form, it visualized a girl whose soul awakes to freedom as she hears the music of the lark on the wing.

"Go Get Your Man" is the fourth episode of "The Timber Queen," the new Pathe serial starring Kath Roland. The chapter is said to be replete with thrills. Bruce Gordon is Ruth Roland's principal assistant in the thrill game, with Val Paul, Frank Lackteen and Leo Willis in support.

Bessie Love is the star of "The Great Adventure," the latest Pathe Playlet, re-edited from a former feature and adapted from Henry Kitchell Webster's novel, "The Painted Scene." Among those appearing in her support are Flora Finch, Chester Barnett, Donald Hall and Florence Short.

"The Stone Age" is the title of the forthcoming Hal Roach comedy featuring "Snub" Pollard. The mustached comedian is assisted in the offering by Marie Mosquini, Noah Young and others of the Hal Roach comedy staff. "The Fable of the Boastful Cat" is the latest animated cartoon of the series of "Aesop's Film Fables." "The City Slickers" is the current re-issued one-reel comedy starring Harold Lloyd.

Pathe Review No. 167 is headed by "The Dancing Climate," showing the natives of the Samoan Island indulging themselves in eccentric terpsichorean moments. Other features of the issue are: "The Floating City," giving an insight into the life of the bargeman; "The Trapper Plant," a natural curiosity of South Africa; "Living the Life of Reilly—A.D. 1999" an unusual screen novelty; and "The Crystal Hills" is a Pathe color presentation of Yellowstone Park, showing different phenomena of Nature.

Bert Mendelson Sales Representative for A. E.

Bert L. Mendelson, a picture salesman of six years' experience, became Associated Exhibitors sales representative in Kansas City, Mo., last week, under appointment of President Arthur S. Kane.

Mr. Mendelson's first experience was with Mutual, at Evansville, Ind., where, after a year and a half as a salesman, he resigned to enter the navy. When his war service ended, he signed with Select Pictures, working out of St. Louis. Since January 1st Mr. Mendelson had been with First National, as a sales supervisor in New York territory.

F. B. O. Abandons Group Booking

FOLLOWING up the meeting of Eastern and Southern exchange managers in the Home Office, a second convention in Chicago of Middle Western managers marked the opening of the Film Booking Offices of America, the newly-named Robertson-Cole Distributing Corporation. This meeting served to introduce three Home Office executives to Mid-West and Western branch managers, J. I. Schnitzer, vice-president of F. B. O., Harry M. Berman, general manager of distribution, and Nat G. Rothstein, publicity and advertising manager, making a quick jump to the convention city.

When the enthusiastic meeting closed the abandonment of group bookings by the Film Booking Offices of America was announced. The company's policy will hereafter be "picture for picture." This distribution plan was announced by Mr. Berman to the Southern and Eastern managers on July 1st.

"It is not only because we have confidence in each production to be issued under the F. B. O. banner," said Mr. Berman, "but largely because we are assured that the individual booking plan is the most equitable and desirable to the exhibitors that we have relegated the old

Neilan Casting for "The Strangers' Banquet"

Marshall Neilan has signed a number of well-known players for important roles in his picturization of Donn Byrne's popular novel, "The Strangers' Banquet," for release by Goldwyn. Claire Windsor has been selected for the leading feminine role, that of Derrith Keogh, the daughter of the shipyard owner. Rockcliffe Fellows has been chosen for the part of Angus Campbell, the superintendent of the shipyard. Thomas Holding will play the part of Trevelyan, the anarchistic "heavy." Claude Gillingwater and Nigel Barrie will also appear in important roles.



Agnes Ayres, who appears as star of the Paramount production, "Borderland."

British Law May Keep Ann Forrest Out of Picture

THE English authorities are putting up a bar against the importation of foreign actors to play in pictures being made upon English soil, according to a cable dispatch from London. Ann Forrest, who went to London to play Lady Tybar in "If Winter Comes," the William Fox special, has fallen under the ban, says the dispatch. Miss Forrest has not been permitted to go to work, it is stated, while the authorities are weighing the pro and con of the situation.

Apparently the embargo arises under a provision of the immigration act, which prevents the importation of any labor which Britishers are qualified to fill. Therefore movie stars, it is argued, are under this provision if they are brought into England under contract, and are likely to be officially smacked or sent home or put in quarantine while their cases are under consideration. Percy Marmont, being a British subject will, however, be permitted to work.

Neilan Completes Library of Atmospheric Scenes

A novel motion picture library made up of atmospheric scenes filmed while he was abroad has just been completed by Marshall Neilan. These scenes will be utilized by Mr. Neilan in his coming productions for the Goldwyn Pictures Corporation, the stories of which are laid in foreign locales. The atmospheric scenes will also provide pictorial reference for detail in future production work. The scenes were taken by Mr. Neilan during the course of his recent trip through England, France, Germany and Italy in company with Director Frank Urson and David Kesson, Neilan's chief cameraman.



In the William Fox production, "The New Teacher," Shirley Mason will be seen in the leading role



From "Married People," starring Mabel Ballin (Hodkinson). Review on page 660.

$600,000 for New Talmadge Film

"Voice from the Minaret" Will Be Norma's "Greatest," Says First National

JOSEPH M. SCHENCK will spend close to $600,000 in the filming of "The Voice from the Minaret," starring Norma Talmadge scheduled for release through First National. This statement was made this week by the First National home-office in connection with Mr. Schenck's new subject. The statement further declares that "The Voice from the Minaret" will be Norma Talmadge's "greatest photoplay." Frank Lloyd has been engaged to direct the production.

The scenarioizing of the story is in the hands of Frances Marion, and she is reading avidly on the people, customs, superstitions and everything possible to think of that would help her to imbibe the atmosphere which Robert Hichens the author seems to breathe into all his stories of Africa and India. Norbert Brodin is the cameraman.

Stephen Goosson is designing the sets on the stages at the United Studios, where the film will be made, and he is scouring plates of famous minarets and other buildings in Bombay and Damascus for this purpose.

Three stages alone will be utilized for the sets representing Bombay, Damascus and London. A spired mosque reminiscent of Moor and Turk will be built. A notorious and polyglot club in Bombay will show a scene of Oriental grandeur, while London will be represented by the reproduction of a ducal estate. Then there will be numerous smaller sets. Two location trips, in which some fifteen hundred people will be utilized, also will be taken.

Mr. Schenck has made arrangements for the company to use the polo field in Santa Barbara, Calif., which will be transplanted into a replica of the polo field in Bombay, India. Polo ponies will be transplanted to that city and will be used during the filming of the game, which is to be one of the spectacular scenes of the picture. Another location is the one which will be taken at Imperial Valley, and here will be staged the desert scenes.

Playing opposite Miss Talmadge will be Eugene O'Brien. More than three years ago, Miss Talmadge and O'Brien were playing together and as a result of their pictures grew to be recognized as the most effective and popular team of players that the screen had ever known.

"Snub" Pollard Starred in New Roach-Pathe Series

"Snub" Pollard will be starred in a series of two-reelers by Hal Roach for distribution through Pathe Exchange. The first series of six Pollard comedies will be released one every four weeks beginning in September. Charles Parrot will be the director. Marie Mosquini plays opposite the star in this series, and "Sunshine Sammy" will appear in the supporting cast. The first of the series is now under way.

Three Weeks on Broadway for Cosmopolitan Films

COSMOPOLITAN productions will inaugurate the fall season with three consecutive weeks at the leading Broadway picture theatres. On August 27 at the Rivoli Theatre will occur the first screening of "The Young Diana," picturization of Marie Corelli's romance of renewed youth. Marion Davies is the star of this production, playing a dual role. The following week of September 3 this picture will be the feature at the Rialto Theatre.

The week of September 10 the Rialto will have "The Valley of Silent Men," Cosmopolitan's picturization of James Oliver Curwood's romance of the Canadian Rockies, which first appeared in Good Housekeeping. Alma Rubens is the featured member of the cast.

Plan for National Laugh Day

Prominent Men Endorse Arthur Kane's Idea as Beneficial for Whole Nation

ARTHUR S. KANE'S proposal for a National Laugh Day has met with a ready and hearty response from men prominent in the affairs of state, church, and industry, according to word from the home-office of Associated Exhibitors.

A few days ago Mr. Kane sent letters to a number o distinguished persons, including the President, some United States Senators, a few Governors, editors, clergymen, humorists, men in many walks, suggesting the observance of a National Laugh Day as "a plan for making practical use of our one superb spiritual gift—our national sense of humor." The Associated Exhibitors report a "deluge of responses hailing the idea as an inspiration."

From George B. Christian, secretary to President Harding, has come a letter expressing enthusiasm over the "very interesting suggestion," and promising that it will receive the personal attention of the President as soon as he can be relieved of some of the pressing public matters now engrossing his attention. Henry J. Allen, Governor of Kansas, offers to issue a proclamation calling upon all the people of his state to chuckle with the president of Associated Exhibitors on a given day and date.

Will H. Hays, writing to Mr. Kane, expressed gratification that the idea for National Laugh Day came from a picture executive. "I agree absolutely with you in the importance of a sense of humor, and ability to look on the bright side of life, to the people of this country," he said, "and also agree that the motion picture industry has flourished so successfully on account of the appeal to this trait in the American public. I think there is a great deal of importance in your idea."

Said Governor Allen, of Kansas: "The visualization of the whole blessed nation sitting back on its haunches at a certain hour of a certain day and giving vent to a rich, deep laugh has something in it that cheers you up. It at least tickles the fancy, and I am inclined to think it would appeal to the American sense of humor. If I can help you any here in Kansas by issuing a proclamation I'll be glad to do it."

Dr. Frank Crane, whose philosophical editorials, read daily by millions, are themselves breeders of good humor, wrote: "Thank you for your letter and its very excellent suggestion. It is not safe with me as I am likely to steal it at any moment."

William Allen White chuckled from Emporia, Kan.: "I won't be the one to tell you not to do it," and Irvin S. Cobb sent a characteristic note of endorsement.

Huge Holland Diamond Cutting Plant in Picture

The Van Dam diamond-cutting factory in Amsterdam, Holland, the largest establishment of its kind in Holland and one of the most interesting industrial plants in the world, will form the background for some of the scenes in Penrhyn Stanlaws' production for Paramount titled "Pink Gods." Through arrangements made by Albert A. Kaufman, Paramount's European production manager, permission was received from the Van Dam's to film special scenes for "Pink Gods."

Announce Release Dates of Wm. Fox Specials

Announcement from the Fox Film headquarters states "Monte Cristo" will be ready for general distribution September 3d and will receive a Broadway run beginning early in August. "The Fast Mill" and "Silver Wings" with Mary Carr will be released August 20, and August 27, respectively.



Aboard-ship scenes in "Wreckage" an R-C fall release, with a cast of prominent players.



Scenes from "Blind Justice," widely read story by Frank R. Adams, produced by Edward Sloman Productions

Appointments to European Branch of International

Edgar Hatrick, general manager of the International Film Service, announces several changes in the European branch of International.

Edward Getlin has been appointed as manager of the Paris bureau. Two additional cameramen have been engaged for the Paris staff. Mr. Getlin was formerly in charge of the Washington, D. C., branch of the International News.

Umberto Romangnoli has been made manager of the Rome bureau. Mr. Romangnoli although a newcomer in the International News organization has already contributed largely, as a free-lance cameraman, to the product from the Rome bureau.

The London office, although it remains in charge of George Allison, will be very considerably changed and enlarged for the purpose of materially strengthening the International's connection in the British Isles.

Captain Ariel Varges, who is at present on a tour of India, will remain as International's general European manager.

Playgoers' "Through the Storm" Due August 13

Playgoers announces "Through the Storm," a six-reel production directed by Horace G. Plimpton, for release on August 13th. The leading roles are portrayed by Edith Stockton and Louis Kimball. The cast also includes Mary Worth, Leonard Mudie, Gladys Stockton, Regan Stewart, and James Cooley.

"Borderland" to Be Issued July 30th

"BORDERLAND" with Agnes Ayres in a triple role is announced by Paramount as its release on July 30th. This picture deals with the supernatural and is hailed by the Famous Players-Lasky officials as especially timely in view of the interest in spiritualism and the recent lectures on this subject by Sir Arthur Conan Doyle. The picture was directed by Paul Powell who is reported by the Paramount headquarters to have handled the subject with great skill and sympathy. Beulah Marie Dix wrote the story and the scenario. A statement from the Famous Players-Lasky home-office announcing the production follows:

"The theme may be briefly set forth. A wife of 1850, who had come to an untimely end as the consequence of a grievous error, returns in spirit to warn, through the medium of an old family servant, a jazzy young matron who is about to make a similar mistake. The climactic incidents in the lives of both women are most vividly enacted, Paramount says, producing two of the most thrilling scenes the screen has held in many a day.

"Miss Ayres plays a triple role in the unfolding of the story—the spirit, the wife of 1850 and the young matron of today. Milton Sills is the husband in the modern incident, with Casson Ferguson completing the triangle, while in the earlier incident Fred Huntly is seen as the husband and Bertram Grassby as the other man. Ruby La Fayette, veteran of the days of Booth, Barrett and Charlotte Cushman, gives a wonderful character portrayal of the old servant medium. Frankie Lee and Mary Jane Irving are the children in the respective incidents and Sylvia Ashton, Dale Fuller and Walter Wills have important roles. A remarkable performance is also furnished by "Pal," the famous Boston terrier of the Lasky studio."

Straus Universal Head in Cincinnati

Maurice Straus, who has been identified with the Cincinnati Universal office for a number of years, is the new manager of the office, succeeding Cleve Adams, who has been appointed special representative of A. A. Schmidt, general manager of the Universal Company. Straus was formerly short-subject manager, and has a wide acquaintance among exhibitors and film men.

Jos. Mayer, for several years with Universal as special exploitation representative, with offices in New York and Detroit, will be in charge of all the large Universal-Jewel productions.



Illustrating the wedding feast (center) and other dramatic incidents in the film version of "Monte Cristo," (Fox).

Douglas Fairbanks May Stop Acting

Possible That He Will Produce "The Virginian," Someone Else Starring

AFTER the completion of his present production, "Douglas Fairbanks in Robin Hood," the well-known Doug, according to his own word, may abandon the role of actor temporarily and become just plain "Mr. Fairbanks, the producer." This possibility was expressed by Fairbanks in answer to a query as to what he would do following the completion of his present picture, which is now rapidly reaching the final stages at the Pickford-Fairbanks studio in Hollywood.

"Asking me what I will do next after the showing of the new picture," said Mr. Fairbanks, "is a good deal like asking an aviator what he would do next after being forced to land in the middle of the Sahara desert because he was out of gasoline. The answer is, 'Maybe, but I don't know for sure.'

"I did think of playing 'The Virginian' next, but upon advice of counsel, better known as Mary Pickford, I am about to change my mind and produce the picture with some other star in the feature role. You see, it's a question as to whether people will accept me as The Virginian, that slow-moving, soft-speaking, easy-going hero of the plains that Owen Wister made all America love. Temperamentally, I am just the opposite of the Virginian. I always move to a swift tempo, and if I do play the Virginian I respect him so much that I will play him exactly as the author created him—slow, easy-going, never-hurrying, big-hearted—a he sort of fellow whose every motion was a rolling gesture of grace. And that's not the kind of person the public expects me to depict on the screen. And I'm no iconoclast; either I play Owen Wister's Virginian, or I play no Virginian at all."

"The Virginian" was made about five years ago by Paramount. It is known that Doug has wanted for some time to do another Western role. That he can register effectively in such a part is attested by his success some years ago in "Passing Through," which he made for Triangle.

If Mr. Fairbanks should decide to produce "The Virginian" and supervise the direction with some one else in the title role, he will take his company to the Jackson Hole country, and make this picture on the Virginian's home "stamping ground."

Finance Company Puts Stock on Market

The Producers Finance Corporation, organized a year ago to specialize in loans to motion picture producers, has, at the conclusion of its first year of activity, awarded to Converse D. Marsh, a broker of 111 Broadway, contract for the sale of more than $3,000,000 of its capital stock.

Frank R. Wilson, formerly a National executive in the U. S. treasury department, was the founder of the organization, which has on its board of directors, among others, J. E. Brulator, Arthur S. Friend, D. W. Griffith, P. A. Powers, Oscar A. Price, A. H. T. Banzhaf, Whitman Bennett, J. J. McCarthy and Frank B. Wilson, all of New York City, John B. Cochran, President of the Franklin National Bank of Washington, D. C., and A. J. Dalton of West Virginia.

The corporation hopes to solve the long standing difficulty under which the industry has labored in getting adequate credit at the banks.



Some action stills from "The Fast Mail," the William Fox Special.

Strong Cast for "The Man Who Saw Tomorrow"

"The Man Who Saw Tomorrow," which was put into production at the Lasky Studios this week for release by Paramount, contains a strong cast of screen players. Heading the roster is Thomas Meighan, the star of this Paramount picture, and he is supported by Theodore Roberts, Leatrice Joy, Alec Francis, Albert Rosco, Eva Novak, June Elvidge, John Miltern, Laurence Wheat, Robert Brower and Edward Patrick. Alfred Green is directing the subject.

"Paramount Pep" Third Anniversary

House Organ Has Played an Important Part in Work of Sales Department

FAMOUS Players-Lasky's house-organ known as "Paramount Pep" is celebrating its third anniversary. The celebration also marks the second anniversary of Paul L. Morgan as editor of the Paramount publication. Besides being a chronicle of the activities of the members of the Famous Players-Lasky organization, "Paramount Pep" is the official bulletin of the Paramount Sales Department and has proved of material service to General Manager of Distribution S. R. Kent in the control and direction of the organization's sales policy. The following statement was issued this week from the Famous Players-Lasky headquarters in connection with the third anniversary of "Paramount Pep":



"Mr. Kent realized Pep would have to be so interesting, that everybody would read every line to fill such an important place. Due to the ingenious research of the editor, Mr. Kent has made the paper practically 100 per cent readable and 100 per cent read. Mr. Morgan spent considerable time in the field interviewing everybody from district and branch to stenographers and mail boys, finding out just what they want to read. By a series of tables and statistics he has been able to mathematically determine what should be printed. Having found out what was wanted, it was comparatively easy to give it to them. The accuracy with which the interests of "Pep's" readers were discovered, is unique in the history of trade journalism according to the expressed opinions of circulation and publishing experts.

"The contents of 'Pep' are strictly confidential for in it the salesmen find their new arguments; the exploiteers see what the brother exploiteers are accomplishing; and the whole organization knows of the exact stage of production in the studios. Surrounding this solid meat are garnitures of personal notes, studio and star chats, jokes and short biographic sketches."

Paul Morgan, the editor, graduated into the job after an enviable reputation as exploiteer at New Haven. "Pep" has been a sort of family affair for Paul's editorship follows that of his brother, Oscar Morgan, now assistant sales manager of the foreign department of Famous Players.

Huge Exterior Set Built on Covered Stage

What is declared by First National to be one of the largest exterior sets ever constructed on a covered stage has been put up at the Louis B. Mayer Studios for the new John M. Stahl Production, "The Dangerous Age," a First National attraction. The set represents a section of a residence street in New York and is a complete reproduction in every detail. It covers the entire floor area of a stage 220 feet long by 120 feet wide.

Ince Tendered Reception on Arrival on Coast

MANY prominent members of the motion-picture colony and local financiers associated with Thomas H. Ince on Monday afternoon, July 17th, attended an informal reception tendered the producer by his studio staff upon his return from an extended stay in New York. Mr. Ince had been in New York for five months searching for feature screen story material and on business in connection with the distribution of his pictures.

Mr. Ince declared upon his return that the most important of all factors having to do with the continued popularity of the screen was new starring material for pictures, stories of sufficient interest and basic theme to hold the attention of American and European audiences.

The producer's return marked his longest absence from his Los Angeles studios since the establishment of Inceville in Santa Monica Canyon thirteen years ago. It was a big day at the Culver City Studios, the employees of the plant having decorated the producer's office quarters with floral contributions in honor of his return and the immediate beginning of the Ince production schedule for 1922 releases.



"The Bitterness of Sweets," another of the Goldwyn-Rupert Hughes productions, with Colleen Moore in the leading feminine role.



Marion Davis, as she appears in two sequences of "The Young Diana," and a scene from the same Cosmopolitan production, below.

Laemmle Calls Blofsom to Foreign Duty

Albert B. Blofsom has been called to Europe by Carl Laemmle, president of the Universal Film Mfg. Co., to take the position of head sales manager for France and Belgium, officials of that company announce. Although Blofsom has been connected with the Universal for but two years, his work as Feature Sales Manager of the Philadelphia exchange has been of such excellence as to merit his promotion.

Laemmle's plans for distribution in France and Belgium are of such scope as to necessitate the installation of an expert organizer and sales authority.

Vitagraph to Distribute Urban Popular Classics

Charles Urban, president of the Kineto Company of America, and Vitagraph make a simultaneous announcement this week of a new release of Urban Popular Classics, produced by Kineto and distributed by Vitagraph.

The new series of Urban Popular Classics will consist of 52 single reels to be released one every week, starting immediately. The new series which will bear the Urbau trademark are all in one-reel lengths, each reel being devoted to the consideratiou of a single subject. This series will be wholly distiuct from the official Urban Movie Chats.

Julian Josephson to Write Script for Metro Special

Julian Josephson will write the scenario of the Metro special production of "All the Brothers Were Valiant," Ben Ames Williams's powerful melodrama of the sea. The services of this writer were obtained through a special arrangement with the Famous Players-Lasky company. Irvin Willat will direct the photoplay.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Man Unconquerable—
Good picture. Good business. Jack Holt very popular here and regarded as a "comer." Predict he will succeed William S. Hart as favorite in westerns. (East.)

Jack Holt is great favorite here and can always be depended upon for a good house. This production proved no exception and did a lively week's business. (Middle West.)

Over the Border—
A very pleasing picture for the hot season. Betty Compson and Tom Moore have many friends here. Receipts fair. (Middle West.)

Splendid outdoor story for summer weather. Pulled well for one week. (Middle West.)

Good business for second run. (East.)

For the Defense—
Had to pull the picture on fourth day. A light story. (Middle West.)

Our Leading Citizen—
Thomas Meighan is a favorite at this house. Picture good and we did very good business for week. (Middle West.)

The Ordeal—
Too much for the summer. Patrons want no problems now. Poor business. (Middle West.)

The Truthful Liar—
Fair picture and good summer entertainment. Bad business. (East.)

Through a Glass Window—
Bad picture. Bad business. (East.)

The Good Provider—
Business just average although star seems to be well liked here. Too many outdoor attractions. A good picture with which to appeal to father as well as mother angle. (Middle West.)



An ad used by the Superba theatre, Los Angeles, for the presentation of "The Trap."



This illustrates ad copy used by the Kinema, Los Angeles, incorporating leading features of the program and "Trouble."

Our Leading Citizen—
George Ade should not boast about this one. Business fair. Newspapers bawled it out. (East.)

The Heart Specialist—
A wild story. Star's popularity saved it. Business fair. (East.)

FIRST NATIONAL

One Clear Call—
Fine picture which brought good business. (West.)

Fair picture with business about as usual. (West.)

Hot weather didn't hold this one up. A good attendance for week's run. (Middle West.)

Rose o' the Sea—
Fairly good entertainment and fair box office value. (West.)

Star Dust—
Photographs of Hope Hampton were given away to each patron and the picture played to large crowds all week. (Middle West.)

Hurricane's Gal—
This picture has some splendid action in it. Also good sea scenes. We did good business with it. (Middle West.)

Domestic Relations—
About the average Katherine MacDonald feature. A fair box office value. (Middle West.)

Crossroads of New York—
Fine summer picture. Only average drawing power. (Middle West.)

The Half Breed—
Good acting, but very poor continuity. Fair box office attraction. (Middle West.)

The Sea Lion—
Liked very well by patrons. (Middle West.)

Good References—
Thin entertainment, but fairly pleasing. Business better than it has been during the warm weather. (Middle West.)

Sunnyside—
Fine comedy. Huge crowds. Great enthusiasm. (Middle West.)

The Primitive Lover—
Good summer entertainment. Business fair because of weather conditions. (East.)

The Deuce of Spades—
Picture and business about fair. (West.)

GOLDWYN

The Man With Two Mothers—
Fine story. Pathos and laughable humor in it. Held up fine for one week. (Middle West.)

Mr. Barnes of New York—
Fair picture. Fair business. (East.)

The Dust Flower—
Good production of worn out plot; fairly well liked by the small crowds who attended. (Middle West.)

The Night Rose—
Very good picture. Business pretty good. (Middle West.)

Always the Woman—
Just a fair picture, had average attendance. (Middle West.)

Yellow Men and Gold—
Patrons liked this picture and the title alone helped to draw good crowds all week. (Middle West.)

METRO

Turn to the Right—
Proved one of the best attractions of the year. Good for any audience. (Middle West.)

VITAGRAPH

The Man from Downing Street—
Fairly good entertainment; business fair. (West.)

AMERICAN RELEASING

His Wife's Husband—
Good picture and an average box office attraction. (West.)

SELZNICK

By Right of Purchase—
Pulled O. K. for revival. Held up four days. (Middle West.)

John Smith—
Fine picture; very good business. (West.)

Reported Missing—
It was up to expectations and played to nice business during the week. (Middle West.)

FILM BOOKING

The Glory of Clementina—
Went across splendidly; receipts satisfactory. (Middle West.)

The Fatal Marriage—
By playing up the stars, Lillian Gish and Wallace Reid, and the producer, management put this one over for satisfactory business for this time of the year.

UNIVERSAL

The Storm—
Wonderful picture; brought good business for week. (Middle West.)

Wild Honey—
Business just fair but it wasn't the picture's fault; unsettled conditions seemed to affect just now. The picture adjudged one to hold the interest from start to finish. (Middle West.)

The Delicious Little Devil—
Good picture which drew well. (Middle West.)

Trimmed—
A good thriller, build to please those who measure entertainment by thrills. We cater to melodrama enthusiasts and so they liked this picture; fair business. (Middle West.)

Her Night of Nights—
Very good picture with result of good business. (Middle West.)

FOX

Strange Idols—
Mediocre picture; bad business. (East.)

PATHE

The Isle of Zorda—
Crude production and crude direction; picture only fair. Business fair. (East.)



The way the Allen theatre, Cleveland, advertised "The Dust Flower."

PROGRAMS FOR THE WEEK OF JULY 29 ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Selections from "Faust" —Capitol Grand Orchestra.
Current Events—Capitol Magazine.
Specialty—"Minuet," Paderewski, interpreted by Capitol Ballet Corps.
Novelty — Abraham and Lot — Seventh Episode of Bible Series.
Vocal—Duet—"At Dawning."
Feature—The Kick-Back — Harry Carey.
Musical — Selections from "The Fortune Teller"—Capitol Orchestra.
Novelty—Such is Life in London—Hy Mayer Travelogue.
Recessional—Organ.

Rivoli Theatre—
Overture—"First Movement Concerto in D Minor."
Current Events—Rivoli Pictorial.
Vocal—"Mother"—Sigmund Romberg—Sung by soprano and mezzo soprano, duet.
Feature—Borderland.
Musical — "California" — paraphrase—Rivoli Orchestra.
Comedy—Torchy's Ghost.

Rialto Theatre—
Overture—Selections from "Rigoletto"—Riesenfeld's Classical Jazz.
Specialty—"Danse Macabre." A film synchronization of Camille Saint-Saen's famous composition.
Vocal — "Temple Bells" — Ford Palmer, baritone.
Feature—The Mysteries of India.
Musical—"The Bronx Wedding" —On Wurlitzer.
Cartoon—What a Difference a Little Hair Will Make.

Criterion Theatre—
Overture—"Serenade" — Criterion Orchestra.



"For Big Stakes," featured attraction at the Isis, Indianapolis, was advertised in this way.



Advertising covering three theatres in St. Louis, with "Hurricane's Gal," the feature at the New Grand Central, the West End Lyric and the Lyric Skydome.

Scenic—Bare Feet and Fur Feet—Post Nature Picture
Feature—Forget Me Not.
Musical—"Moment Musical"—Criterion Orchestra.

Mark-Strand Theatre—
Overture—Selections from "Robin Hood"—Strand Symphony Orchestra.
Novelty—The Land of the Red Man—Prizma, with orchestra and vocal accompaniment, "By the Waters of Minnetonka" and "Pale Moon."
Current Events — Mark-Strand Topical Review
Prologue—Joseph Martel, baritone, with special scenic and light effects.
Feature—Hurricane's Gal—Dorothy Phillips—Universal.
Cartoon—Mutt and Jeff—Fox.
Recessional—Organ Solos.

BROOKLYN

Mark-Strand Theatre—
Overture—Gems from "Faust"—Mark-Strand Symphony Orchestra.
Current Events—Film Brevities.
Comedy—Safe in the Safe—Sunshine.
Feature—A Fool There Was—Fox
Vocal—"Roses of Picardy," baritone—"I Love You Dear," soprano.
Musical—Organ Solo—"Medley of Southern Airs."
Vocal—Male Duet—"Solo Profugo," from "Martha."
Next Week—The Storm—Universal.

LOS ANGELES

Grauman's Theatre—
Overture—"Sunny South"—Selections.
Current Events—Pathe Weekly.
Musical—"Gee, but I Hate to Go Home Alone"—Organ.
Novelty — Pathe Review — Urban Movie Chats.
Specialty—Night in Dreamland—Garden Setting, child toe dancer and acrobatic feats.
Feature—Borderland—Paramount.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Billy Blazes, Esq.
Novelty—Roping Lions.
Feature—The Real Adventure.

Symphony Theatre—
Eleventh Week—Grandma's Boy.

[illegible]ssion Theatre—
Fourth Week—The Storm.

[illegible] Theatre—
Third Week—Nice People.

[illegible]roet Theatre—
Current Events—Kinograms.
Comedy—Toonerville Trials.
Novelty—Oranges, The Art of Diving—Prizma.
Feature—John Smith.

California Theatre—
Overture — Symphony Orchestra—"Capriccio Italienne," Entracte Gavotte from "Mignon" "Romany Love."
Current Events—Screen Snapshots Number Four.
Novelty—Topics of the Day—Pathe.
Feature — The Dust Flower — Goldwyn.

[illegible]nema Theatre—
Overture—"At Dawning," and "All Over Nothing At All"—Organ.
Current Events — International News—Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix all at Sea.
Scenic—Floating Bubbles—Prizma.
Musical—Orchestra of nine and eleven dancers and singers.
Feature — One Clear Call—First National.
Next Week—Hurricane's Gal.

Superba Theatre—
Feature — Foolish Wives—Return engagement.

[illegible]state Theatre—
Current Events — International News.
Feature—Sherlock Brown.
Five acts of vaudeville.

Tally's Theatre—
Second Week of The Son of the Wolf.

CHICAGO

Chicago Theatre—
Overture—"Dance of the Hours."
Current Events—Topics of the Day and News Weeklies.
Vocal—"Hiawatha's Melody."
Musical—Organ Solo, "Call Me Back Dear Old Pal."
Specialty—Original Piano Trio—Selected numbers.
Feature—Five Dollar Baby—Viola Dana—Metro.
Comedy—Gymnasium Jim—Mack Sennett.
Coming Feature—The Dictator—Wallace Reid.

Tivoli Theatre—
Overture—"Zampa."
Current Events—Topics of the Day.
Specialty—Olga & Mischka in a dancing specialty.
Musical—Organ Solo—"At Dawning."
Specialty—Waring's Pennsylvanians in Toe Tickling Syncopation.
Feature—Domestic Relations—Katherine MacDonald.
Coming Feature—Borderland—Agnes Ayres.

Riviera Theatre—
Overture—"Massaniello."
Vocal—"Old Pal Why Don't You Answer Me."
Current Events—Weekly News and Topics of the Day.
Musical—Hans Hanke playing Liszt's "Hungarian Rhapsody."



"Beauty's Worth" was advertised by the Imperial, San Francisco, as illustrated.



Copy designed for "Divorce Coupons" when at the Grand Opera House, Cincinnati.

Feature—Domestic Relations—Katherine MacDonald.
Coming Feature—Borderland—Agnes Ayres.

Roosevelt Theatre—
Feature—Orphans of the Storm—4th week.
Coming Feature—Grandma's Boy—Harold Lloyd.

Woodlawn Theatre—
Overture—Triumphal March from "Aida."
Novelty—Screen Snapshots.
Current Events—Woodlawn News and Views.
Comedy—Gymnasium Jim.
Musical—Hungarian Fantasia.
Feature—For the Defense—Ethel Clayton.
Coming Feature—My Dad—Johnnie Walker.

Barbee's Theatre—
Feature—Tell Me Why—5th week.

Ziegfeld Theatre—
Feature—The Fall of Babylon.
Comedy—The Cure—Charles Chaplin.

Randolph Theatre—
Comedy—The Toonerville Trolley.
Feature—The Crossroads of New York.
Coming Feature—The Storm.

SEATTLE

Coliseum Theatre—
Overture—"Tangerine."
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day—Pathe.
Feature—Trouble—Jackie Coogan.
Next Week—Rose of the Sea.

Columbia Theatre—
Overture — Selections "Madame Butterfly."
Current Events—International News.
Comedy—Off his Beat.
Novelty—Jaws of Steel.
Musical—"Why Should I Cry Over You?"—Solo.
Feature—Her Night of Nights.
Next Week—Don't Shoot.

Strand Theatre—
Overture—"Orpheus."
Current Events—Kinograms.
Cartoon—The First Earfull.
Musical—Male Duet—Singing and playing "Why Should I Cry Over You?"
Feature—One Clear Call—First National.

Blue Mouse Theatre—
Overture—"Bamboo Bay"—organ solo.
Current Events—Fox News.
Novelty—Maid and Millionaire—Aesop Fable.
Comedy—The Wise Duck.
Feature—The Deuce of Spades—Charles Ray.
Next Week—Nanook of the North—Pathe.

Liberty Theatre—
Overture—Popular Medley.
Current Events—International and Selznick.
Scenic—The Brook.
Comedy—Start Something.
Feature—John Smith.
Next Week—His Wife's Relations and South of Suva.

Winter Garden Theatre—
Current Events—International.
Novelty—Screen Snapshots.
Comedy—The Sleuth.
Feature—The Man from Downing Street.
Next Week—The Angel of Crooked Streets.

SAN FRANCISCO

Granada Theatre—
Overture—"It Happened in Nordland."
Current Events—Granada News Film.
Specialty—The Captive—dance interpreted by Helen Pachaud.
Vocal—Solo—Betty Anderson.
Feature—The Dust Flower—Goldwyn.
Novelty—Sunbeams.
Comedy—On Patrol.
Added Attraction—Novel concert of five numbers.

Tivoli Theatre—
Double Feature Bill—My Wild Irish Rose and Restless Souls.

Strand Theatre—
Second Week—Grandma's Boy.

California Theatre—
Overture—Selections from "Robin Hood" and "Three O'clock in the Morning."
Current Events—Topics of the Day.
Feature—Nanook of the North—Cartoon—Comedies by Tarryscope and Tad.

Imperial Theatre—
Overture—Opera Selections.
Feature—The Delicious Little Devil.
Comedy—You and Me.

BUFFALO

Shea's Hippodrome—
Overture—"The Chimes of Normandy."
Xylophone Solo—Selections by Libonati.
Feature—The Woman Who Walked Alone—Dorothy Dalton.
Comedy—Harold Lloyd revival.
Current Events—Hippodrome Review.
Next Week—Hail the Woman—Florence Vidor.

Loew's State—
Overture—Popular Airs.
Current Events—Pathe News.
Feature—Up and Going—Tom Mix.
Comedy—Any Old Rags—Chester.
Special—Mutt and Jeff Cartoon.
Next Week—Strange Idols—Dustin Farnum.

Lafayette Square—
Overture—Selections by C. Sharp-Minor on Wurlitzer organ.
Current Events—Fox News. Local Events—Courier Camera.
Feature—Woman, Wake Up.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture—"Night."
Current Events—Kinograms.
Feature—Nanook of the North—Pathe.
Comedy—Felix at the Fair—Sullivan cartoon.
Novelty—Noah and the Ark—Bible series.
Next Week—A Self Made Man—William Russell—Fox.

PHILADELPHIA

Stanley Theatre—
Organ Overture—"Tancredi," Rossini, and Waltz of the Flowers from "Naila," Delibes.
Current Events—Fox and Pathe—Topics of the Day—Pathe.
Scenic—Horseback and Fishing.
Novelty—If I Were a Queen.
Vocal—George Richardson, baritone, in "Tommy Lad" and "Because of You."
Feature—The Dictator—Wallace Reid—Paramount.
Comedy—Supply and Demand—Johnny Jones—Pathe.
Musical—Stanley Orchestra.
Next Week—While Satan Sleeps—Jack Holt—Paramount.

Aldine Theatre—
Organ Overture—"Raymond," "Thomas," "Souvenir," "Drdla" and "Minuet"—Boccherini.
Current Events—Pathe and Universal.
Novelty—Starland Revue—Robertson-Cole.
Aesop's Fables—Pathe.
Feature—Lady Godiva—Associated Exhibitors.
Serial Comedy—The Leather Pushers, third round—Universal.
Next Week—Silas Marner—Associated Exhibitors.

Karlton Theatre—
Current Events—Pathe News Weekly.
Feature—Her Social Value—Wanda Hawley.
Comedy—Among Those Present—Pathe.
Next Week—The Woman He Married—Anita Stewart—First National.

Palace Theatre—
Feature—Our Leading Citizen—Thomas Meighan—Paramount.
Educational—Nanook of the North—Pathe.
Current Events—Pathe News and Topics of the Day.
Next Week—All For a Woman.

Arcadia Theatre—
Feature—Come on Over—Colleen Moore—Goldwyn.
Current Events—Pathe News Weekly.
Next Week—The Game Chicken—Paramount.

Victoria Theatre—
Current Events—Pathe News Weekly.
Feature—Sherlock Brown—Bert Lytell—Metro.
Comedy—Safe in the Safe—Fox.
Next Week—The Fighting Streak—Tom Mix—Fox.



How the Madison and Adams twin ad offered "The Five Dollar Baby" and "Man to Man" at the respective theatres.



In Cleveland, the Allen theatre designed this copy for "Always the Woman."

Regent Theatre—
Current Events—Pathe News Weekly.
Feature—Don't Write Letters—Gareth Hughes—Metro.
Comedy—My Mistake.
Next Week—The Sleepwalker—Realart.

Capitol Theatre—
Feature—The Glory of Clementina—Pauline Frederick—R.-C.
Comedy—Bucking Broadway.
Current Events—Pathe News Kinograms.
Next Week—The Delicious Little Devil—Universal.

WASHINGTON

Rialto—
Overture—"Carmen"—Selections.
Comedy—Toonerville Policy—Educational.
Current Events—Fox News.
Scenic—Autumn—Winter (from the Four Seasons).
Novelty—Screen Snapshots.
Feature—Her Night of Nights—Universal.

Columbia—
Overture—"Pique Dame."
Current Events—International News.
Comedy—Supply and Demand.
Feature—Borderland—Paramount.
Next Week—Nanook of the North—Pathe.

Metropolitan—
Overture—"Comique."
Current Events—Pathe News—Topics of the Day.
Comedy—The Blacksmith—First National.
Scenic—The Brook—Pathe Review.
Feature—Smudge—Charles Ray—First National.
Next Week—A Red Hot Romance—First National.

Palace—
Overture—"The Opera Mirror."
Current Events—Pathe News—Topics of the Day.
Comedy—Heads of Oak—First National.
Cartoon—Hy Mayer Travellaugh.
Feature—(First Four Days) Her Own Money—Paramount.
Feature—(Last Three Days) The Sleep Walker—Paramount.

BALTIMORE

Century Theatre—
Overture—"Morning, Noon and Night,"—Orchestra.
Current Events—Century News Pictorial—selected.
Novelty—Children of France—screen classic.
Comedy—Toonerville Blues.
Vocal—Selections—William Schwartz, tenor.
Feature—The Man Unconquerable Jack Holt—Paramount.
Recessional—Organ Solo.

Rivoli Theatre—
Overture—"Orpheus," Rivoli Symphony Orchestra.
Current Events—Rivoli News—selected.
Vocal—Selections—Fonsia Wilson.
Comedy—A Pair of Kings—Larry Semon—Vitagraph.
Specialty—Organ recital by Mrs. W. B. Milner, inaugurating the new Rivoli organ.
Feature—One Clear Call—First National.

Parkway Theatre—
Overture—Farkway Orchestra.
Current Events—Parkway Topical Review—selected.
Comedy—Buster Keaton—My Wife's Relations.
Novelty—Crowning King Blizzard—Educational scenic.
Specialty—"A Warrior Bold"—Baritone solo—Robert W. Keane.
Scenic—Music In The Air—Educational.
Feature—A Homespun Vamp—May McAvoy.

OMAHA

Rialto Theatre—
Overture—"Dancing Fool."



The Lyric, Cincinnati, used this method of advertising "Silas Marner," which served, also, to associate the film with the author.



The above advertising offering "When Romance Rides," at the Liberty theatre, Seattle, occupied bottom of a newspaper page.

Specialty—Captain Laurence and Company's Scenic Musical Novelty.
Current Events—Universal Weekly.
Comedy—The Blacksmith.
Feature—One Clear Call—First National.

Strand Theatre—
Overture—Orchestral selections.
Current Events—Selznick News.
Comedy—Toonerville Trolley—Educational.
Feature—The Man From Home.

Moon Theatre—
Overture—Orchestral selections.
Comedy—Moon News.
Comedy—Snooky's Triumph—Educational.
Feature—Good Night, Paul.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Musical—Organ selections.
Comedy—Spooks—Mermaid.
Specialty—Southern Harmony Four, singing popular songs.
Feature—Our Leading Citizen—Thomas Meighan—Paramount.
Next Week—The Dictator—Wallace Reid—Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Musical—Organ selections
Comedy—My Wife's Relations—Buster Keaton.
Serial—Nanook of the North—Pathe.
Feature—Head Over Heels—Mabel Normand—Goldwyn.
Next Week—I Am the Law.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ selections.
Comedy—Torchy comedy—Educational.
Vocal—Edith Decker, soprano.
Feature—Fair Lady—Betty Blythe.
Next Week—The Cradle.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical Organ selections.
Comedy—One Stormy Knight—Christie.
Novelty—Plain Grit—Reginald Denny.
Feature—The Crimson Challenge—Dorothy Dalton—Paramount.
Next Week—Up and Going.

CLEVELAND

State—
Overture—Selections from "Faust."
Current Events—Pathe News, Topics of the Day.
Comedy—Rapid Fire—Mermaid.
Feature—His Back Against the Wall.
Specialty—Tade's Village Band at Huckin's Corners, a comedy rube act, featuring Tade's Singing Band and Al. Wolman with new songs and stories.
Next Week—All for A Woman.

Allen—
Overture—"Midsummer Night's Dream.
Current Events—Allenette, special news selections, Plain Dealer Screen Magazine, showing places and events of local interest.
Comedy—On Patrol, Mack Sennett.
Feature—Always the Woman.
Added Attraction—Loos Brothers in syncopated songs.
Specialty—"In a Gypsy Camp," a dance feature with special settings and costumes, produced by S. Barrett McCormick.

Park—
Overture—"Steps a l'American."
Current Events—Fox News, Urban Movie Chats.
Comedy—'Tis the Bull, Bobby Vernon, Educational.
Feature—A Poor Relation, Will Rogers.
Specialty—Paul Whiteman's orchestra, under direction of M. Speciale, fourth week of jazz and popular selections.
Next Week—The Man Unconquerable, Jack Holt, Paramount.

Standard—
Current Events—International News.
Comedy—You and Me, Century.
Novelty—Leather Pushers, Round One.
Feature—The Trouper, Gladys Walton, Universal.
Next Week—Afraid to Fight, Frank Mayo, Universal.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events—Missouri News.
Musical solo on Wurlitzer organ—"When Frances Dances With Me."
Novelty—A Trip to Paramount Town.
Vocal Selection—"Good Bye"—Tosti.
Historical Film—The Inauguration of President McKinley.
Feature—The Dictator—Wallace Reid.

New Grand Central, West End Lyric and Lyric Skydome—
Overture—Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—An Aesop Fable.
Comedy Reels.
Feature—Hurricane's Gal—Universal.

Delmar - Criterion - Congress Theatres—
Overture.
Current Events—News and Views.
Features — Her Majesty — Mollie King and Creighton Hale.
Lady Godiva.

Capitol Theatre—
Overture—Capitol Concert Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—An Aesop Fable.
Musical—Billy Kitts in organ recital.
Feature—The Woman Who Walked Alone—Dorothy Dalton.

Columbia Theatre—
Feature—Rough Shod—Buck Jones.
Serial—Third episode of Ruth Roland in "The Timber Queen."
Current Events—News and Views.
Five acts of vaudeville.

CINCINNATI

Walnut—
Overture—"You're In Love."
Current Events — Pathe News—Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Feature—The Lying Truth.
Next Week—If You Believe It, It's So—Thomas Meighan.

Strand—
Current Events—Pathe News.
Comedy — 'Tis the Bull—Educational.
Feature—North of the Rio Grande —Paramount.
Next Week—The Bonded Woman.

Capitol—
Current Events—Capitol News.
Cartoon—Aesop's Fables—Pathe.
Musical—Popular Jazz Melodies—Capitol Jazz Unit.
Feature — One Clear Call—First National.
Next Week—The Dictator.



A design worked out to present the feature "Human Hearts," by the Capitol theatre, Detroit.

Keith's—
Current Events—Keith's Pictorial Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—The Guide—Fox.
Feature—Channing of the Northwest.
Next Week—The Dust Flower—Goldwyn.

Grand—
Current Events — International News.
Comedy — The Bakery — Semon—Vitagraph.
Feature—Divorce Coupons—Vitagraph.
Next Week—Arabian Love.

INDIANAPOLIS

Circle Theatre—
Overture — Selections from "Naughty Marietta."
Current Events—Kinograms.
Novelty—Topics of the Day.
Musical — Organ Solo — Sextette from "Lucia."
Novelty—Going Straight—1910 Reissue starring Mary Pickford and King Baggot.
Feature—A Question of Honor.



"The Storm," feature attraction at the Mission, Los Angeles, subject of the above newspaper copy.

Next Week — Hurricane's Gal — Universal.

Colonial Theatre—
Current Events—Pathe News.
Novelty—Movie Chats.
Comedy—Dumbell—Snub Pollard.
Comedy—Aesop Fable.
Feature—The Sea Lion—First National.
Next Week—Flower of the North.

Ohio Theatre—
Current Events — International News.
Comedy—Shoulder Arms—Charley Chaplin.
Feature—The Night Rose.
Next Week—Man from Lost River.

ATLANTA

Howard Theatre—
Overture—"The Fortune Teller" —Howard Orchestra.
Current Events—Howard News & Views.
Special—Presentation of two acts of the Grand Opera "Il Trovatore" with Miss Nora Allen and Mr. George McNulty, soloists, and the Howard Chorus of fifty voices directed by Signor Volpi.
Feature—The Woman Who Walked Alone—Dorothy Dalton—Paramount.

Metropolitan Theatre—
Overture—Selections.
Kinograms.



The Strand, Seattle, advertised "Your Best Friend" as above.

Instrumental—Geo. Lee Hambrick (organ) and Raymond Thompson (cello) playing "Memories."
Comedy — Harold Lloyd, Bebe Daniels and Snub Pollard in Joint Neighbors (a revival).
Feature — Hurricane's Gal — Dorothy Phillips—Universal.

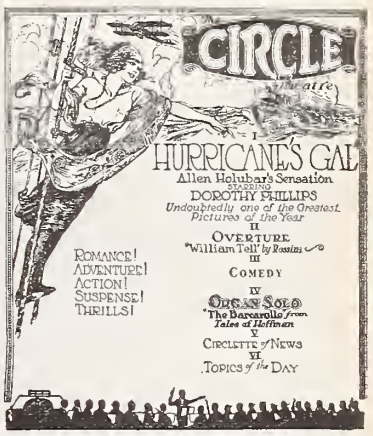
Criterion Theatre—
Orchestra.
Feature—Queen O' the Turf—R-C.

Rialto Theatre—
Overture—Selections.
Current Events — International News.
Feature — A Homespun Vamp — May McAvoy (First Half) — Channing of the Mounted—Eugene O'Brien.

Strand Theatre—
Overture—Selections.
Comedy—Italian Love—Billy West.
Feature — The Wolverine (First Half)—Ladies Must Live.

DALLAS

Palace Theatre—
Overture—Orchestra.
Current Events—Palace News.
Novelty—Palace Tours and Aesop Fable.
Musical—Palace Concert, Vocal selections.



Featuring "Hurricane's Gal," the Circle, Indianapolis, used this method, and mentioned other attractions on the program.

Feature — A Bachelor Daddy, Thomas Meighan, Paramount.
Comedy—Robinson Crusoe, Ltd. Lloyd Hamilton.
Recessional—Romany Love, organ.

Old Mill Theatre—
Feature—The Prodigal Judge.
Novelty—The Leather Pushers.
Vocal—Old Mill "Melody Men."

Hope Theatre—
Feature—Hurricane's Gal—Dorothy Phillips, Universal.
Current Events—Pathe News.
Comedy—You and Me.

ST. PAUL

Capitol Theatre—
Overture — "Pomp and Circumstance," March—Orchestra.
Current Events—Pathe and International News.
Cartoon—Felix in Love.
Vocal—Kashmiri Song; Atmospheric Dance, "'Till I Wake."
Feature—The Masquerader.
Musical—Organ Recital.
Recessional—Organ.

DES MOINES

Des Moines Theatre—
Overture—"Miserere," from "Il Trovatore"—Orchestra.
Current Events — International News Weekly.
Music—"All Over Nothing," Organ.
Novelty—Sawing a Lady in Half.
Feature—Hurricane's Gal, Dorothy Phillips, Universal.

Strand Theatre—
Current Events—Kinograms.
Novelty—Sketchographs.
Comedy—Mile a Minute Mary.
Feature—Boomerang Bill, Lionel Barrymore.
Next Week—Over the Border.

NEWARK

Rialto Theatre—
Current Events—Rialto Review.
Feature—Gypsy Passion.
Novelty—Topics of the Day.
Comedy—Yankee Doodle, Jr.

Branford Theatre—
Overture—Selections from "Tangerine," Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Added Attraction — The White Mouse.
Musical—Pot-Pourri on the organ.
Comedy—A Penny Reward.
Vocal—"Song of India."
Feature—The Crossroads of New York, Mack Sennett.

Exhibitors' Service Bureau—Pages 622-632

Conducted by J. S. DICKERSON



Here is an attractive lobby display arranged by Manager Phil Gersdorf of the Capitol theatre, Macon, Georgia

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. E. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan. Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco. George M. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles. Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Theatre Illumination

Articles of interest regarding the important subject of proper lighting of various parts of the theatre have appeared in MOTION PICTURE NEWS.

If you are thinking of changing your lighting scheme, information as to what other exhibitors have done in this regard undoubtedly will prove of assistance to you.

The application of colored lighting in connection with music and the securing of artistic stage effects has been treated by experts who give many practical suggestions.

Consult the Theatre Equipment Section of THE BOOKING GUIDE. It will give the dates of issue and the pages on which this information appears in the back editions of THE NEWS.

You will also find other equipment problems of service in this new department.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



"Over the Border" lobby front arranged by Manager Clayton of the Rialto theatre, Chickasha, Okla.

Jackie Coogan's "Trouble" Story Has Them Guessing

Manager Byron Brentlinger of the Victory Theatre, Evansville, Ind., is authority for the statement that when he played "Trouble" he used the special newspaper extra with the big 72 pt. headline that Jackie Coogan was in trouble, and that within two hours after its distribution in 10,000 homes he had at least a dozen telephone calls from fans asking whether Jackie Coogan were really in trouble. He told them to watch the papers for further data and professed a lack of information on the subject.

The few mossbacks who had pictured another scandal and one that they could raise the roof about were grievously disappointed when they discovered trouble was spelled "Trouble" in this instance.

Telephone Calls Made Regularly Announce Coming Attractions

The use of the telephone for exploitation campaigns is increasing constantly; and, as far as available records go, Manager Ed Deewing of the Opera House, Centreville, Md., is the first exhibitor to make the telephone company a regular adjunct to his publicity campaigns. Starting with "Penrod" he had the operators at the local exchange call up all the subscribers and tell them of the opening of this attraction at the Opera House.



Lobby decorations lending "atmosphere" for "One Arabian Night," Rivoli theatre, Columbia, S. C.

Special "Trouble" Edition Goes as Insert in Newspaper

MANAGER F. HOLLAND of the Murray Theatre, Richmond, Ind., has recently put it over with his local newspaper, the Richmond Item. When he got out his special red printed page on "Trouble" he persuaded the publishers of the Item to include it in their regular afternoon edition and have it delivered to subscribers by carrier. It received a circulation of some 10,000.

Additional publicity was obtained by the story that the picture had just been completed and that the print to be shown at the Murray Theatre was shipped directly by special delivery parcels' post from the Coogan laboratories in San Francisco.

New Prologue Idea and Fords Make Choice Tie-Up

Manager W. C. McLaren, Capitol theatre, Jackson, Michigan, recently pulled a new one for his town when as a prologue, he completely assembled a Ford on his stage previous to screening "Across the Continent." The mere mention of putting together a Ford car has a bit of theatric value and this stunt made a great hit with the newspapers.

The parts were joined, gasoline put in the tank and as soon as the engine was started, the picture was flashed on the screen. Ford dealers in Jackson took cooperative newspaper space. A small white roadster with advertising painted all over it, was sped through the city by an expert driver. Mr. McLaren is one of the live-wire exhibitors of the country and a firm believer in exploitation. In the early days of Exhibitor's Service Bureau he was one of the main stays of Bob Pritchard, former director of this department.

Mr. McLaren is still a member of the Advisory Board with five years service to his credit.

Timeliness Big Factor in "Smilin' Through" Campaign

Seasonal timeliness added a new element to an old "Smilin Through" exploitation stunt when the picture played the Colonial Theatre, Cassapolis, Mich. Manager Owens took time by the forelock and used the Fourth of July as an occasion to issue this warning:—

"Be Careful in the Handling of Firearms and Fireworks and You'll all Go 'Smilin' Through' 1922."

The division of public safety co-operated and ordered the distribution of the cards carrying this warning at every public place. It helped the picture and gave the manager a reputation for being a public spirited citizen. In the planning of exploitation, as this example proves, it's always a good idea to look ahead on the calendar

Political Stunt Helps Sell "Our Leading Citizen"

To boost "Our Leading Citizen," Jack Frost, of the Victory Theatre, Tampa, Florida, fixed up the front to represent a political headquarters. Extending across the street was the typical campaign banner calling upon the people to vote for "Our Leading Citizen." All about the front of the lobby were banners reading, "Vote for Brantely," "Brantely for Congress," "The People Shall Rule," etc., etc. Over the box office was a large banner reading "Vote Here," and two immense hands pointed down.



"Silent Call" decorations by Harry Ver Nooy of the Riviera theatre, Anderson, Ind.



Three lobby displays used recently by the Princess theatre, Eastland, Texas. Left—Display for "Ten Nights in a Barroom." Center—"School Days" front. Right—Decorations on "Your Best Friend"

Children Form Parade to See "Beyond the Rocks"

The Strand Theatre, Nampa, Iowa, offered the youngsters of the town an opportunity to earn a look at the picture free. They were told to equip themselves with funny caps, haul out their toy drums and form a parade. Fifty boys responded in a jiffy.

The management paid for the signs and the boys trailed over the town, taking advantage of the hoped-for opportunity when they could make all the noise they wanted to. Nobody in town was left unaware that "Beyond the Rocks" was the attraction at the Strand.

The free performance did not cost the management anything, the signs being improvised and inexpensive. Kenneth O. Renaud, Paramount Exploiteer, handled the details of the stunt.

Stills Frozen in Ice Block for Far North Picture

J. B. ROBERTSON did some novel exploitation work for a "Far North" picture in connection with the showing of "The Broken Silence" at the Palace Theatre, Fort Smith, Ark.

He tied up with the local ice company and credited the company on the screen, so that several stills from the picture were frozen into a large block of ice which was used as a lobby display. The ice was kept properly prepared by the company throughout the showing of the picture.

Liberty Theatre, Spokane, Reports Record Week

THE Management of the Liberty Theatre, Spokane, Washington, reports an effective prologue in connection with "Smilin' Through," supported the exploitation given the picture, with gratifying results.

The theatre tied up with a newspaper in offering a morning matinee at eleven, to which ladies over fifty were guests. On Wednesday, Thursday and Friday, preceding the opening, the idea commanded front page headlines relating the plan and spreading good will broadcast.

Another Fine "The Sheik" Window Display Put Over

Very few window displays would approach in cost or magnificence the one secured by Manager Swain, of the Saenger theatre, Shreveport, La., in tying up on "The Sheik" with a big furniture house. The big window was a fair duplicate of the interior of the Sheik's tent, with walls of fine tapestries, and gorgeous rugs scattered about, making a scene of Oriental luxury. Cut-outs of Valentine and Ayres were placed on a splendid couch, and a few cards were used. A Shriner scimitar was borrowed, and an oriental smoking stand and a tea set added effective touches. The display drew great crowds also good notices in the press, one paper estimating the actual value of the material used at $50,000. But not a bit of expense to Mr. Swain except time.

Farmers and Merchants Tie Up in Trade Bargain with Theatre

Exploitation that rendered a real service and established good will in a community was the result of a tie-up between farmers, merchants and the Favorite Theatre, of Schuyler, Nebraska.

Retail merchants of Schuyler were concerned because summer business seemed to be on the wane. The buying done by adjacent farmers was an important factor.

A plan was arranged to bring more farmers into town to buy on Saturday morning, by putting on a special free farmers' matinee at the Favorite. Manager Van Heusen appealed to the merchants to put over the plan, by financing the performance, blocks of tickets for the special showing being distributed among their customers. This plan built up business for the merchant, stimulated theatre attendance and did a good turn for all concerned.

Jacksonville Writes Essays on "Our Leading Citizen"

THROUGH the front pages of the Jacksonville, Fla., Journal, the Arcade Theatre got everybody in town thinking on the subject of "Our Leading Citizen."

Manager Kennimer tied up the Journal to conduct a contest for the best essay on the subject. The Journal offered a prize of $5 for the best, the cash furnished by the theatre. Other prizes were pairs of tickets to the Arcade.



Columbia theatre of Seattle dressed up the lobby as shown above for the engagement of "The Trap"



Here is a novel and very attractive lobby display conceived and executed by Oscar White, manager of the Rex theatre, Sumter, S. C., for "Bought and Paid For"

Ballyhoo for "Reported Missing" Increases Business for Palace

Some exploitation provided for "Reported Missing," by manager Earl Settle, of the Palace Theatre, McAlester, Okla., is suggested by this exhibitor as a good bet for bringing them in.

He had a man walk around town wearing tortoise shell glasses, similar to those worn by Owen Moore, and attired as nearly like the star appears in the picture, as possible. On the back of his linen duster the sign "Reported Missing." Attention was doubled when he gave paste board goggles to the children and cockle burr stickers to the ladies.

In connection with this idea, was the lobby display of a large life saver, with the title of the picture, the name of the star and a cut-out showing the star and his sweetheart shipwrecked. In one corner of the lobby was a "Reported Missing" bulletin, where patrons were asked to post all articles lost or found.



This attractive lobby display was used by Manager Page for "The Freezeout" at the Empress theatre, Wichita Falls

Realistic Setting Attracts for "One Arabian Night"

FOR attractive summertime lobbies the Rivoli Theatre, Columbia, S. C., steps on the scene as a docile demonstrator in its exhibition of "One Arabian Night."

The front of the house was done over with a cardboard scenic drop that provided a realistic setting that might have been found near Tabriz or along the banks of the Nile. The elliptical moon looked down on the oasis of mosques and palm trees of the desert, slightly inundated by the annual floods.

At one side was a dwelling place to which was a doorway, really the entrance to the theatre, while another convenient house painted on the other side gave the excuse for the exit.



Here is a unique lobby display used by the Alamo theatre, Griffin, Ga., for "The Boat"

Smart Does "Right Smart" With "Woman Wake Up"

For his engagement of "Woman Wake Up" at the Noble theatre, Anniston, Ala. Manager Roy Smart engaged the services of a local "Symphony" orchestra which was just preparing to make its debut.

With the guarantee to the orchestra of 25 per cent of receipts after 7 P. M., they worked their heads off boosting the picture and the concert, which was to "come off" at 8.30 P. M. Photographs of the orchestra were mounted and placed all over town in excellent locations. On the day of the concert the boy scouts delivered 2,000 "Tonight" heralds.

Slides were also used well in advance.

Oil Field Workers Attracted to "Smilin' Through"

In the middle of the oil fields hardy laborers and engineers weary of toil and trouble stopped their work when "Smilin' Through" played at the Lyric Theatre, Burkburnett, Tex. Their notice of the attraction was caused by an unusual combination of ballyhoo and lobby display arranged by Manager H. H. "Jack" Holman.

He got out the triangular shaped ballyhoo wagon and sent it over the streets to bring people to the theatre. In front of the theatre he had a display that was genuinely unusual to bring them inside.

He used the garden wall effect with an arched entrance on which was painted the words: "Come Smilin' Through." On each side of the entrance he had hand painted on the wall an artistic design.

Masked Lady Gives Pennies Away as "Her Own Money" Stunt

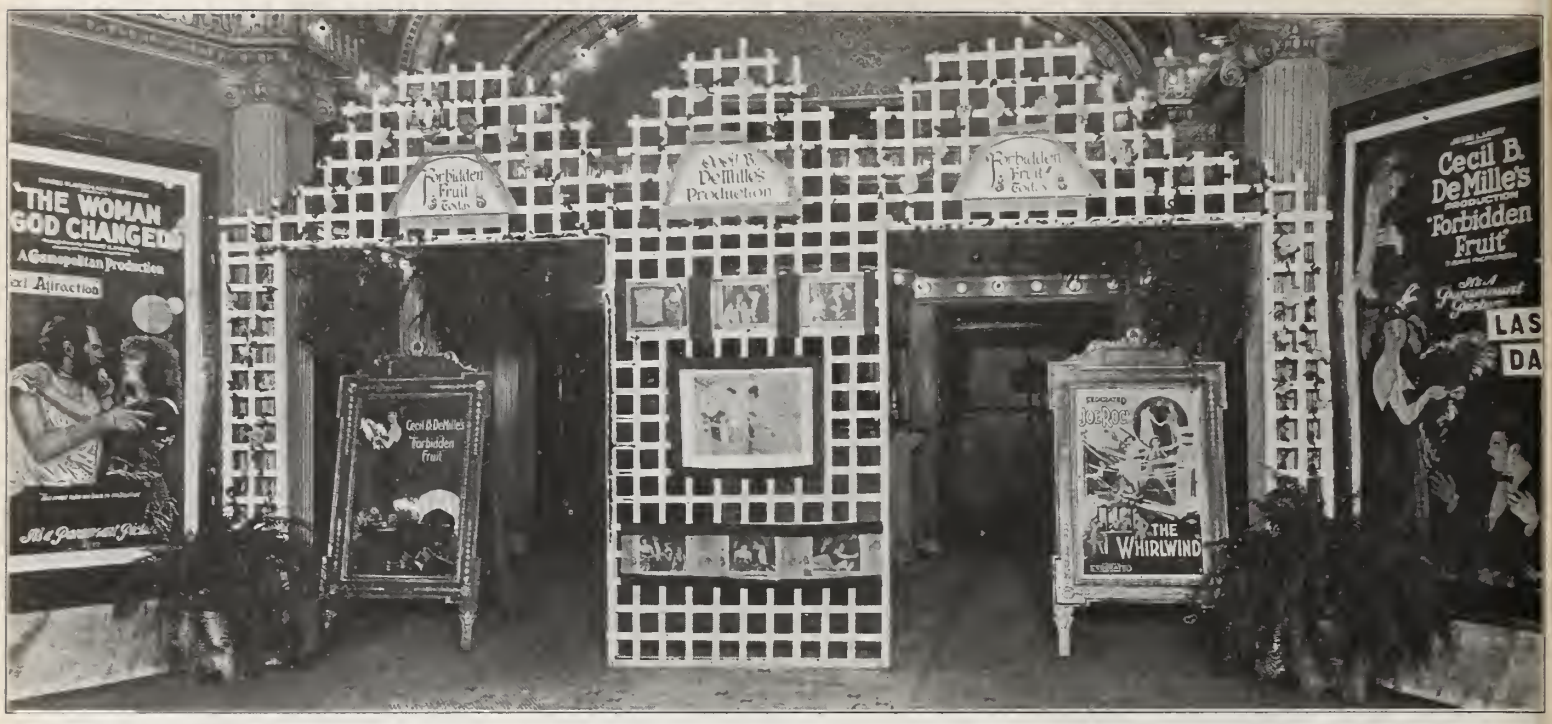
When "Her Own Money" played at the Palace theatre, Corsicana, Tex., H. J. Adams got out ballyhoo of a young lady masked standing in an auto and whenever the car passed a crowd she threw away pennies.

The car carried a sign which read:

"This young lady is glad to give away 'Her Own Money.' Palace theatre."



"Beyond the Rocks" lobby front which Manager James Freeman of the Casino theatre, Kissimmee, Fla., used recently



This lobby display is the work of Manager Clemmons of the Tivoli theatre, Beaumont, Texas

Barney Oldfield Drives for "Across the Continent"

"Is This 1922?" the old timers cried as they mopped their brows. They had gathered at the Tacoma Speedway for the Eleventh Annual Motor Classic and were looking for the Duesenberg Specials, Frontenacs, and Peugeots.

Instead of this glittering array of the most powerful machines ever known, out into the track spluttered old "999," built by Henry Ford ages ago for Barney Oldfield, and at the wheel sat Barney himself. Another wild rattle and out from the garage came old "Putt Putt" which achieved its greatest fame when the Oldsmobile Company managed to put two cylinders into its engine.

Old Iron Trail which came out next was recognized as the ancient Overland speedster, the victor of many a cross-country race. The fourth entry was a "Dent," which caused the puzzled brows to wrinkle further. "We ain't never heard tell of that one," was the consensus. If they had visited the Rialto Theatre that evening, they would have identified it with the car driven by Wallace Reid in "Across the Continent."

Programs were distributed among the twenty thousand in the grandstand announcing the "Across the Continent" race. The machines sputtered around the tracks for several laps and Barney Oldfield, without taxing his old-time skill, was an easy winner.



"Foolish Wives" lobby front originated by E. E. Collins, manager of the Rialto theatre, Denison, Texas

"Free Air" Offers Easy Tie-up with Gasoline Dealers

"FREE AIR!" That title suggested a good exploitation stunt to Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y. Hopping into his flivver, Herman dashed to the printers and had 200 large cards set up. Across the top ran the words "Free Air" in large red letters. Directly under in the lower half of the card the time of the showing at the house was placed.

With these cards tucked safely under his arm Mr. Lorence drove about the city and far into the country on all sides of the Cataract town, and at each gasoline station he arranged with the owner to tack up his flashy card. The "gas" dealer saw the value of the idea also, for after the picture had been shown he could cut the upper half of the card off and still have his "Free Air" sign on his station.

Exploitation for "Fascination" Makes Use of Color Combinations

Exploitation on "Fascination" when at the Palace Theatre, El Paso, Texas, is reported by J. M. Edgar Hart, manager, as follows:

"In the lobby, all matboards were displayed in beautiful frames, showing still pictures of the star, the boards being especially designed and decorated. In the center of the tile floor was painted a likeness of Mae Murray, surrounded by a water-color medallion, in shape of a fan.

On either side of the lobby were cut-outs of the star in dancing postures, mounted on small, graduated platforms, giving the effect of steps. The figures were dressed in silks and Spanish draperies, the platforms painted white. Attached to the marquise was a large, ten foot fan of Spanish design, carrying the names of the star and the production.

Throughout the predominating colors were red and yellow, on black and white. The fan was illuminated with small electric lights, which on a connection with the main sign, flashed on and off as the fan opened and closed.

Theatre Gives Away Money for "Just Around the Corner"

Just to prove that prosperity lies "Just Around the Corner," the Strand Theatre of Des Moines, Ia., made an out-and-out gift of one dollar to every patron attending the performance.

There was no doubting the validity of the money. Each patron was presented with a check, worth one hundred cents, ten dimes, twenty nickles or four quarters.

Naturally, there was a "but"—the checks were drawn on the Iowa Loan and Trust Company and were redeemable only if the bearer opened a savings account of ten dollars or more on or before a certain date and pledged himself to leave the account for six months.

This tie-up was arranged by Manager Ed Belmts, of the Strand, with the co-operation of John J. Freidl, Paramount exploiteer.

The Iowa Loan and Trust Bank gave out in all, $3,000 worth of checks and it is roughly estimated that one-fourth of them had to be paid. That meant, however, about seven hundred new accounts for the bank, and the bank found that the advertising value reimbursed them for the investment. The bank, also, gave "Just Around the Corner" considerable co-operative advertising in its windows and lobby. The theatre, on the other hand, announced the stunt on slides and by signs in the lobby.



Lobby display arranged by E. B. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., for "Ten Nights in a Barroom"



Float exploiting "Fascination" used in a Shriner's parade by Robert Sparks of the Olympic theatre, Wichita Falls, Texas

"School Days" Atmosphere Helps Rialto Theatre

Atmosphere meant everything to Manager E. E. Collins, Rialto Theatre, Denison, Texas, during the showing of "School Days." The campaign was started two weeks in advance of the play date by running slides, foyer displays, and the playing of the song of the same name while the slides were on the screen.

The schools were approached and to each of the eighty-five rooms a pass was given to the child making the best average in his or her studies during the week in advance of the showing of the picture. This created interest among the children, and the school faculty helped to boost the film. Twelve window displays were secured, and a local ice cream company offered free ice cream to the children for the week prior to the matinee in consideration of an effective tie-up.

Hair Nets Used in Tie-up for "Molly O" by Lyda

THE idea carried out by the management of the Lyda Theatre, at Grand Island, Nebraska, for "Molly-O," could be used with any picture incorporating rapid action.

A tie-up was arranged with local stores on a popular line of hair nets, with window displays carrying the simple caption: "You will need one of these nets when you see the hair raising scenes in 'Molly-O' at the Lyda."

Thomas Meighan Gift Brings Crowds to Next Picture

TWO years ago Thomas Meighan turned over $500 in cash to the Fresh Air Camp at Youngstown, Ohio, for playground equipment. The money came out of his fee for a personal appearance at the Liberty Theatre.

Neither Manager C. W. Deibel nor the children have forgotten their benefactor and news of the donation broke loose on the front page of the newspapers when Mr. Deibel staged a special matinee for the children of the home to see one of Tommy's latest, "The Bachelor Daddy."

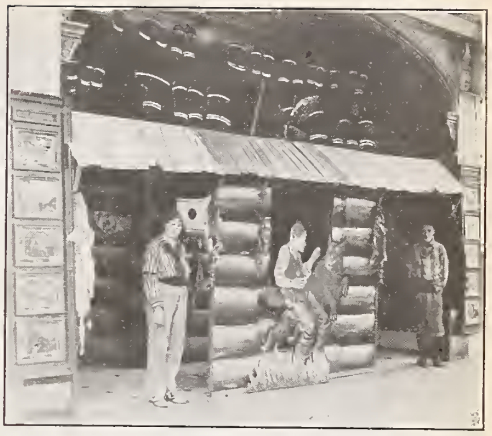
The newspaper story also contained a plea for automobiles to carry the youngsters. The wealthy citizens responded and a neat parade resulted with the cars properly bannered for the event and the picture. The publicity and good will kept the house filled for the run.

Walnut Theatre, Cincinnati, Makes Suitable Tie-ups on "Trouble"

Out of the ordinary tie-ups was what manager Bill Clark, for the Libson Theatres in Cincinnati was after, when "Trouble" was booked as the attraction at the Walnut. As a result he arranged with the Associated Charities to assist in a campaign for old clothing, suitable for children; the Cincinnati Day Nursery, in a campaign for funds; the Cincinnati Post and a music record shop.

The campaign started with a Saturday morning matinee for children which was given publicity by the Post. Admission was gained by each child who presented an old suit of clothes or dress at the box office. The clothing was gathered for renovation to be distributed thereafter among needy children.

An old costume, alleged as Jackie's was sent from Hollywood to the music shop which dressed the window. The costume was also taken to the Children's Home and one of the little fellows chosen to be dressed in it for a photograph. His picture, front and rear, gained prominent first-page position in the newspapers.



Front of the Rialto theatre, San Diego, California, when "The Trap" was the attraction. Note representation of characters

Exploitation Expert Admits He Is Superfluous

Hand it to Harvey W. Ferguson, exploitation representative for First National in Oklahoma, for a frank admission that he was superfluous. When he arrived according to schedule to exploit "Smilin' Through" for the Orpheum Theatre, Okmulgee, Okla., he found the town already so thoroughly covered with tie ups, window displays and Rotary Club and Chamber of Commerce cooperation that the only thing he could do, according to his own report, was to sit in the grandstand and cheer the results. The wide-awake exhibitor to whom Ferguson pays this glowing tribute is George C. Naylor, a former newspaperman who is managing the Orpheum.

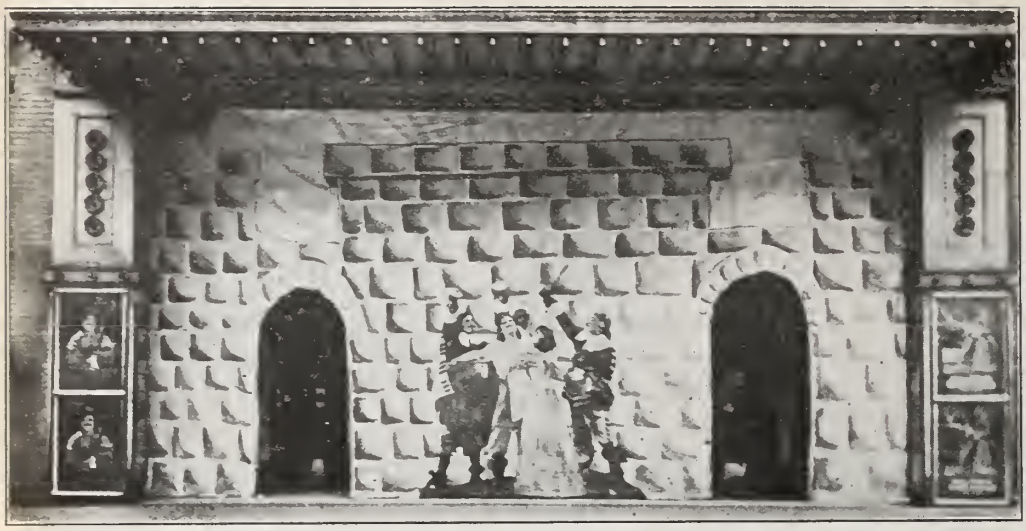
Prologue at Plaza Theatre Designed for "Fascination"

AN atmospheric prologue was put on at the Plaza Theatre, San Diego, California, when "Fascination" was the featured attraction. The prologue included a Spanish costume dance, with two local dancers as principals.

Manager Russell Rogers reports that keeping the Spanish atmosphere throughout his program was well received by patrons of his theatre.



Front of the Lyric Theatre, Burkburnett, Texas, and exterior decorations for "Smilin' Through."



Manager Don Nichols of the Paris theatre, Durham, N. C., arranged the lobby front on "The Three Musketeers" shown above

Comedy Exploited Over Feature for Rialto Theatre, Augusta

For "The Boat," which he exploited as the feature above his five-reel picture, at the Rialto Theatre, Augusta, Ga., Manager Frank Miller had a boat in the lobby, copied as nearly as possible from the weird looking tub used in the picture. There was an anchor half as big as the boat, and two huge life-savers, with the name of the ship, "Damfino" emblazoned thereon.

Poised at the highest point of the boat, was a cut-out of Buster Keaton, clad in a long night shirt—the nightshirt of real cloth, which flapped in every breeze—holding aloft a lighted candle, and peering as if in search of land. It is one of the few occasions where a comedy has been exploited ahead of the feature in Augusta.

Theatre-Bank Tie-up Gets Good Results

One of the most comprehensive exploitation campaigns in Cleveland during the current season, was in connection with "The Good Provider," when this attraction ran at the Stillman Theatre. Every day for a week the evening papers carried a six-inch novelty ad, all with a clever catch phrase having some connection with the title.

In addition to these teaser ads, a large sum of money was advertised to be given away. The Stillman Theatre in cooperation yith a local bank, guaranteed to give every patron of the theatre that week a check for $1. The reverse side of the check read: "This certificate is good for $1 extra credit on a new savings account amounting to $10 within thirty days and maintained for one year."

Jersey School Board Lauds Aid to "School Days"

A LOBBY STUNT that was put over with the expenditure of very little money and which can be put over by an exhibitor even in a small town was the one used by Julian M. Solomon at the National Theatre in Jersey City for "School Days."

A number of desks were secured by the house manager from the local school board, and blackboards were pinned up around the lobby. Said blackboards consisted of a roll of tar paper costing 48c, and with the proper slogans written in chalk, it gives a school effect.

Want Ad "Find the Woman" Furnishes Advertising

MANAGER Elwood M. Simmons, of the New Family Theatre, Adrian, Mich., created a local ripple when he inserted a want-ad in the Adrian Daily Telegram, outlining the plot of his attraction and ending it with the declaration: "Find the Woman." In view of the cooperative advertising secured by the theatre, the Telegram made a mystery story out of it and featured it in their news columns.

Warned Motorists as "Cops" Exploitation

The California Theatre, San Francisco, reports success in exploiting "Cops." The big feature of the campaign was the act of stopping all motorists on the avenue, telling the driver to look out for "Cops," whereupon they were handed a card reading, "If You Violate a Parking Ordinance, You are Sure to See 'Cops,'" but you will enjoy them more by seeing Buster Keaton in "Cops" at the California Theatre, now.

Giving Away Beautiful "Baby" Brings Good Results

THE well known giving away a "live baby" stunt was successfully worked by the Livingston Theatre of Dwight, Ill., in connection with the showing of "Our Leading Citizen." William E. Danziger of the Paramount Chicago exploitation forces broke into the local newspaper with a column story to the effect that a beautiful baby found in Chicago would be given away during the run of the picture. He failed to announce until the event actually materialized, that it was a beautiful puppy, but it attracted wide attention and created considerable good humor.

Improvised Art Gallery for "Out of the Dust"

House Manager William E. Jones, of the Superba Theatre, San Diego, California, incident to the presentation of "Out of the Dust," made a special lobby display of reproductions of some of the Remington masterpieces, especially those depicting fights with Indians, the trains of the "prairie schooners," the frontier dance halls and others, all of which are practically duplicated in scenes incorporated in the film "Out of the Dust." The improvised art gallery was subject of much favorable comment on the part of Superba patrons.

Liberty's Resemblance Contest Enlists Number of Contestants

Manager Thomas Burke, of the Liberty Theatre, Cumberland, Md., put over an exploitation stunt in connection with his theatre which he called a "Marion Davies Resemblance Contest."

Local merchants contributed hundreds of dollars to the four winners, the first receiving a beautiful silk gown, valued at approximately $75, while the other three prizes were for $15 and over.

Three local newspapers fell in with the spirit of the idea and gave manager Burke valuable publicity. This was the initial appearance of such a stunt in Cumberland, and was well received.



Manager Clayton Tunstill of the Rialto theatre, Chickasha, Oklahoma, planned this lobby for "My Old Kentucky Home"



Prominent window of a department store in Omaha, Neb., at the disposal of the Rialto Theatre, for "Trouble."

Artistic Effects Achieved in Century Theatre, Baltimore

A new stage setting in tune with warm weather has just been installed in the Century Theatre, Baltimore, Md., newest of the city's greater motion picture houses and one of the chain controlled by the Whitehurst interests. The set, somewhat in the manner of Urban, is a grouping of palm trees against a cool background of vari-colored clouds through which the screen appears as the clouds fade before the advent of the pictures.

Carl Schultz, scenic artist for the Whitehurst chain of theatres, prepared the set under the direction of C. E. Whitehurst and Louis A. De Hoff, managing director of the theatres.

Twenty-four Sheet Mounted for Lobby Display

As a lobby display, Manager Earl Settle of the Palace Theatre, McAlester, Oklahoma, used a twenty-four sheet by mounting it upon beaver board and cutting out the figures, when "Foolish Wives" was the featured attraction. This lithograph completely covered the upper portion of the lobby front, while underneath was a ten foot cut-out of Von Stroheim, balanced on either side by two smaller cut-outs of characters appearing in the picture.

This display, together with effective lighting, attracted much attention, and is easily adapted to the usual lobby.

Harem Six-Sheet Used as Background in Lobby

MANAGER PHIL GERSDORF, in exploiting "The Isle of Zorda," at the Capitol Theatre, Macon, Ga., used a shadow box, cut in oriental design, and built to represent a caged window in a harem. The harem six-sheet, was used as a background and the interior draped in varied colors, lighted with red lights and set off by incense smoking its fumes to the side walk.

Two Little Girls Impersonate Gish Sisters in "Two Orphans"

When plans for the opening of Foti's Theatre, Waterbury, Conn., were completed, "Orphans of the Storm" was selected as the feature for the occurrence.

To properly bring the attraction to the attention of Waterbury prospective patrons, the management obtained services of two little girls, five and six years of age, respectively, and dressed them in costumes impersonating the Gish sisters. In care of their mother, the children were sent through the department stores as well as through the business and residential districts, delivering invitations discreetly, and handing out cards announcing the opening, wherever they went. Local newspapers gave the stunt considerable notice and Manager C. L. Tucker stated that the idea attracted much attention with favorable results.

Turtles Couldn't Spell So Crowds Decipher "Tolable David"

Twelve turtles, each painted with one letter of the title, "Tolable David," were placed in the window of a drug store at Chrome, N. J., in cooperation with the management of the Crescent Theatre, where the attraction was playing. Patrons who crowded around the window were invited to come in and tell the proprietor the first time the turtles arranged themselves in position to spell out the title, a pass for the show being offered as bait.

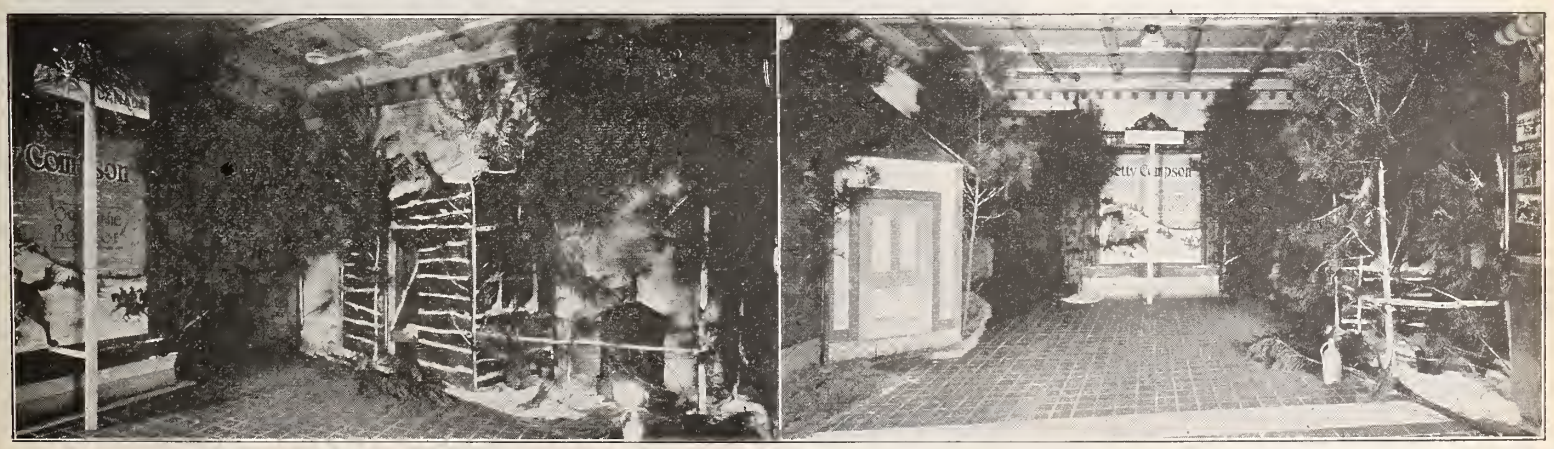
The turtles, in four days, showed very poor spelling ability, the nearest they came to the title being "Tolable Dadiv"—not bad for the turtles, at that.

Married Elks "Bachelor Daddies" to 500 Kiddies

Although the Mason City, Ia., lodge of the B. P. O. E. got the credit for it, the Palace Theatre was host to 500 children at a special performance of "The Bachelor Daddy."

Manager Ralph Erickson and John J. Friedl, Paramount Exploiteer, negotiated a tie-up whereby each Elk voluntecred to play "Bachelor Daddy" to five kids.

Friedl prevailed upon a local ice-cream factory to furnish eats to the party free. The factory considered it the best of advertising, for when you get a solid group like the Elks feeling kindly toward your product, the sales are going to climb.



Two views of the lobby display on "Over the Border" originated by Guy A. Kenimer of the Arcade theatre, Jacksonville, Fla.



Decorative display for "I Am the Law," Rialto theatre, Chickasha, Oklahoma.

Syracuse Beauty Desecrated, but Stunt Brings Publicity

Syracuse was astonished to find that Keith's Theatre was lettering the pavement at all four corners of an important intersection for "The Loves of Pharaoh."

The public didn't know that the theatre through Fred Greene, the New York Exploiteer for Paramount, had framed it with the police so the calciminers were able to complete their job unmolested. However, later the arm of the law presented itself in the lobby and demanded the head of the man responsible for decorating Syracuse's civic beauty.

One of the Keith staff seemed to have visions of Sing Sing, but at last they yanked him trembling out of a corner. His only punishment was to take a pail of water mixed with turpentine and a mop and remove the advertisement from the pavement. This he did, and his expiation was witnessed by a goodly crowd on the Main street during the heat of the day.

Tropical Scene in Window Creates New Interest

Manager Wagoner, of the Beldorf Theatre, Independence, Kansas, created new interest in "The Lotus Eater" by the use of big window display on a busy street corner. A tin tank was installed, covered on the outside by sand and an island made out of board with sand glued to the surface. On this were placed miniature trees, with dolls for characters, and toy animals, lions, elephants, and other jungle dwellers. A thatch hut made from pasteboard, covered with hemp, completed a very alluring tropical scene. One explanatory card pointed to the Beldorf Theatre, where the crowds might patronize the attraction represented.

Hotels and Cafes Cooperate as "Good Providers"

ALL of the leading hotels and cafes offered ready cooperation to manager Charles A. MacFarland of the Queen Theatre, Houston, Texas, in the showing of "The Good Provider," as it also offered them good publicity.

Insert frames and lobby cards were shown in the lobby fronts of the leading hotels and cafes calling attention to the picture and to the fact that they also were good providers.

Tunstill Uses Accessory Cutouts to Display Star Cast

A SHORT notice booking date for "I Am The Law" prevented Manager Clayton Tunstill from arranging an elaborate snow and ice lobby for his Rialto Theatre, Chickasha, Oklohoma, so he used the accessory twenty-four sheets for his display.

Pictures of all of the stars in the cast were cut out and mounted on beaver board. He hung them in a circle around one large star, which carried the names of all of them. He also pasted "Man Trackers" all over the business district and had all leading toward the theatre.

Theatre Ties Up with Clothiers

Manager C. J. Latta, Lyric Theatre, Harlan, Iowa, increased his popularity by furnishing the population with a "Universal Coat Hanger," in connection with novelty advertising for "The Green Temptation."

John J. Friedl, Paramount Exploiteer, Des Moines, handled the idea for Mr. Latta, cashing in on the exhibitor's local popularity and tying up with resident clothiers to furnish the necessary nails, enclosed in envelopes, which were distributed broadcast, as something to hang a coat or hat on.

Wall Paper Cutout Decorates for "Smilin' Through"

MANAGER S. O'HARE contributes an idea in street ballyhoos with nothing more original than a wall paper cut-out to work with. During the run of "Smilin' Through" at his Armory Theatre, Clarinda, Ia., the manager used a roadster, with rods extended upwards from the front and rear bumpers to hang a banner advertising Norma Talmadge in "Smilin' Through" at the Armory.

The sign was painted on a black background and the flower work decorating the borders was simply cut out of wallpaper. Along the top of the sign was a reflector with electric lights to illuminate the sign at night time. It provided 24-hour exploitation.

Bootblacks Join Forces in Exploiting "Sonny"

Owing to the stringency of local regulations, the Princess Theatre, Hartford, Conn., was forced to search for a method whereby the attraction, "Sonny," could be given desired publicity. The solution was drafting local bootblacks into service, by decorating the boxes used by them with a placard reading "Sonny." The title soon became a word of greeting in Hartford and the Hartford Times declared that Manager Needles' exploitation stunt was one with many points.

Puzzle Advertising for Ottawa Boosts Business at Pastime

H. P. Kingsmore, Paramount Exploiteer from Kansas City, put over an advertising idea in Ottawa, Kansas, for the Pastime theatre.

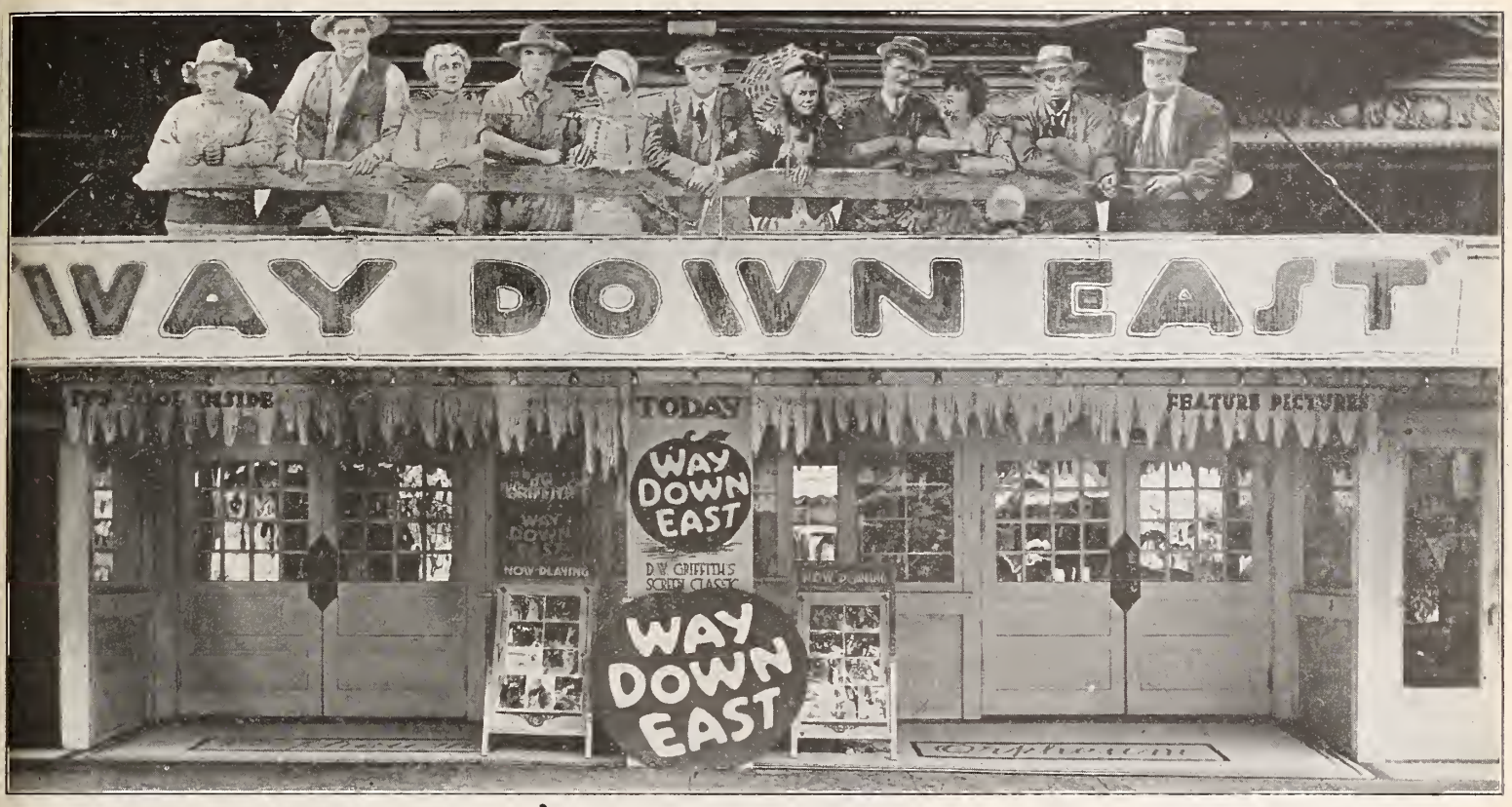
Every day for a week in advance of "Beyond the Rocks," small, scatter-ads appeared in the Ottawa Herald, calling attention to the "Big Four."

On the day before the opening the Pastime crashed its message with a double-truck of nine cooperative ads. In the center was the theatre's explanation of the question, "What is the 'Big Four,'" with the names Gloria Swanson and Rudolph Valentino in Elinor Glyn's "Beyond the Rocks."

In connection with this a beauty contest was conducted by a local paper, merchants offering prizes of wearing apparel to the most beautiful girls in the town.



Lobby on "The Heart of Maryland" in the Royal theatre, Birmingham, Ala.



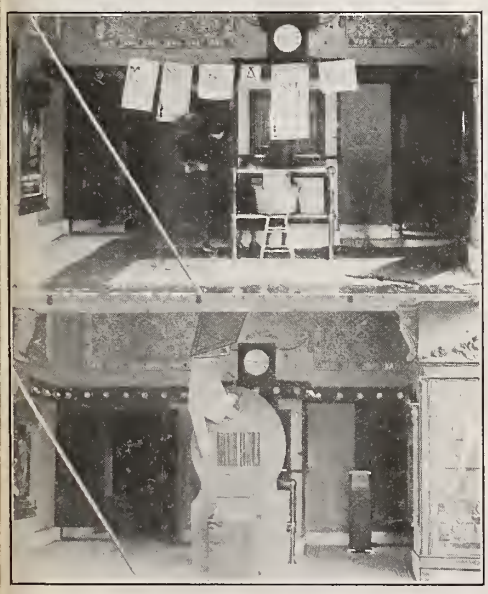
This is the way Manager Raleigh M. Wilson, of the Orpheum Theatre, Joplin, Mo., dressed the lobby for "'Way Down East."

Hewitt Jazzes Twenty-four Sheet to Suit His Taste

Joe Hewitt, manager of the Strand and Grand Opera house, at Robinson, Ill., wanted to give his engagement of "The Gilded Lily" a flash, but the stock 24 sheets gotten out on this picture lacked class, according to Mr. Hewitt's idea, so he proceeded to jazz one up to suit his taste.

The process included the painting of a number of one sheets a bright red, which after being cut into strips about a foot wide were pasted around the poster as a border.

Directly inside the border a two-inch strip of bright yellow was painted in. The result, according to Mr. Hewitt, was a tasty and attractive display that brought him a lot of compliments and not a little extra business for the picture.



Ollie Brownlee of Muskogee, Oklahoma, arranged this display for "A Home Spun Vamp"

Joplin Manager Makes Attractive "Way Down East" Display

MANAGER R. M. WILSON of the Orpheum Theatre, Joplin, Mo., arranged a lobby display which attracted considerable attention for the showing of "Way Down East" in his theatre. From the twenty-four sheets he made cutouts of the rural figures and mounted them cleverly on beaver board. The mounting was placed across the front of the theatre, and added to some attractive display posters in the lobby, made a pleasing front and at the same time gave passersby a little smile.

Quest for Louisville Comedian Develops Publicity Value

Exploitation began with the quest to find Louisville's best comedian, when "The Crossroads of New York" was the coming attraction at the Mary Anderson Theatre in the Kentucky city. Eight hundred feet of film was ordered, a scenario prepared and the Louisville Courier-Journal spread the first news, that of the need of a local comedian to act in the proposed Sennett picture.

Approximately three hundred prospective comedians responded to the lure of attaching themselves to Mack Sennett. These included prominent club members, collegians, well known local amateurs and celebrities. Three were selected and given a rehearsal, their support being members of the Louisville Players' Club.

In accordance with the announcement, the first scene was made at the intersection of the main thoroughfare. Great crowds were attracted. Signs on the photographic equipment tied up the idea with "The Crossroads of New York" at the Mary Anderson Theatre. Traffic cops were completely baffled, and the spectators unconsciously taken into the picture "atmosphere."

Manager Sine declared that the 800 feet of raw film and services of a few property men, etc., was the most inexpensive and productive exploitation he had ever used.

Australian Theatre Publishes Real Weekly News Program

During the recent run of "Miss Lulu Bett" at the Auditorium Theatre in Melbourne, Australia, the management revised its weekly program so that it is now a magazine which everybody wants to read.

One of the chief features is the department devoted to social notes. These are contributed by one of the best society experts in the town and she is paid space rates. They contain information about the celebrities as well as a little gossip and scandal. There is a "Questions and Answers" department which has been developed to the point where addresses of eight or ten real bona fide correspondents are published each week.

Another department offers five shillings a week for the best joke sent in. The name of the winner and his address is always printed. There are also limerick and puzzle contests.

The Weekly now carries enough advertising to practically relieve the theatre of the expense of printing. Most of it came unsolicited, the advertisers wishing to address the magazine's clientele.



Manager F. Hall of the Illinois theatre, Centralia, O., used the familiar bath tub stunt to exploit his engagement of "Saturday Night"



Atmospheric lobby display on "Channing of the Northwest" arranged by F. C. Strozier, manager of the Ideal theatre, Columbia, S. C.

Freckled Son of Pittsburgh Doubles for "Penrod"

The luckiest boy in Pittsburgh, according to ambitious lads, is a lad who admits 14,000 freckles and is envied by the fellows beeause he is a dead ringer for Wesley Barry. When that film play was the attraction at the New Grand Theatre, the management planned a "Freekles" impersonation test, which information became broadcast. As a result "Buck" got his buneh together and chose impersonators for other eharacters in the story, confident that he had enough freckles to win first consideration for the duplicate of "Penrod." The resemblanee excited much eomment, with the result that the newspapers gave "Penrod" abundant spaee. There is a freckled boy in most every town who could imitate the stunt.

Donation of Gasoline for "Our Leading Citizen"

During the run of "Our Leading Citizen," Manager Elwood M. Simons, of the New Family Theatre, Adrian, Mich., tied up with a loeal company to donate five hundred gallons of gas a month to the theatre. During each afternoon and evening performance, Mr. Simons stepped to the front of his theatre and chose an automobile which he thought needed gasoline. The number of the car was then flashed on the sereen and the owner claimed the prize upon presentation of his lieense card and proper identifieation.

Mr. Simons was so well pleased with results that he expects to work the same stunt indefinitely, or until its value eeases to be apparent.

Tiny American Flags Used for "Young America"

AN inexpensive result-producing stunt used on "Young America" consisted of a manila envelope printed, and enelosed in the envelope was a tiny American flag. The flags were purchased at a loeal novelty store at 50c per gross. Seven gross means 1008 flags. Figuring flags at $7, and the envelopes at $4 per thousand. here is a litle throwaway that costs $15. The stunt was put over by Julian M. Solomon, Advertising Manager for Haring & Blumenthal New Jersey theatres.

Cooperative Plan Announced Using Double Page Spread

"THE GOOD PROVIDER" was advertised in Ft. Myers, Fla., as "the pay as you exit show," which, according to Manager J. P. Harris, appealed to his patrons, who believed it must be a picture they would be sure to pay for, after seeing it.

Mr. Harris was fortunate in securing a double page cooperative ad, including a number of Ft. Myers prominent merchants at the cost of only a few passes, which the merchants advertised would be given to the first ten customers on a certain morning.

A clothing dealer cooperated in the loan of several suits of wearing apparel, which hung from a line stretched in the lobby, with hand lettered cards bearing the inscription: "Who is your 'Good Provider'?" then underneath, "'The Good Provider' here Wednesday."

Wichita Flapper Contest Wins for "Beauty's Worth"

A NOVELTY that caught on was the "Flapper Contest" staged by the Palace Theatre, Wichita, Kansas, to exploit "Beauty's Worth." It got so many laughs and attracted so much attention that the newspapers were forced to play it up on the front page.

The publicity for the contest was handled by Howard Price Kingsmore, Paramount exploiteer, who kept things boiling.

The actual contest was simple. Any girl over fifteen years of age, qualifying as a "flapper" could compete. The audience attested its appreciation of pulchritude by applause. The judges would determine which girl received the most applause, and the winner was presented with a diamond solitaire valued at $100.

The qualifications for flapperhood were bobbed hair, short skirts, rolled stockings with the knees peeking from under the dress every now and then.

Lowell Exhibitor Recommends Painted Sign for Teaser Ad

W. J. Nelson, manager of the Merrimack Square Theatre, Lowell, Massachusetts, heartily recommends the use of the teaser sign in eonneetion with developing interest in a coming attraction, and cites results obtained in this way when exploiting "Smilin' Through."

The stunt consisted of a sign 9 ft. x 9 ft. with one-half the sign devoted to the name of the picture, already painted. The other half is traced by a sign painter, on which any reading matter one prefers may be used. In this instance it read "If Joseph Sehenck ever made a better picture, he would stand on his head." This reading matter was up-side down and a girl painted so mueh each day inside the letters traced, whieh aroused curiosity and eaused people to assemble to watch the development. For several days previous to the opening, it is said everybody was asking each other what the girl was painting. Manager Nelson reports the stunt worked for him to decided advantage.



This is the way the Superba theatre, Los Angeles, exploited "Second Hand Rose"

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Cleveland

Harry Brown, short subject manager of the Cleveland Universal office, had a pleasant surprise the other day when he opened his mail and learned that he had been appointed manager of the Universal exchange in Washington. Brown succeeds M. J. Glick, also a graduate from the Cleveland branch.

George Jacobs of Consolidated Films motored to New York. He started Saturday morning in a Pierce Arrow. No, not his. It belongs to the Frankel boys of Cincinnati.

Bob Cotton, Fox Cleveland exchange manager, had his vacation cut short by a wire notifying him that both his wife and his Lexington had been badly hurt in a smash up. Fortunately the Lexington was hurt more than Mrs. Cotton who is all right except for the nervous shock. The car is damaged beyond repair, says Cotton.

H. E. Staler is now associated with the local Pathe office and instead of selling Associated Exhibitor product in the Akron-Canton-Youngstown territory, he is kept busy signing up the exhibitors for Pathe fall releases.

"Doc" Holah, commander in Chief of the Hodkinson Cleveland army, is finding it difficult to get back in harness after his hospitable week's visit at the home office in New York.

Lee Ferguson, formerly with MOTION PICTURE NEWS, is now manager of the Standard Theatre, Cleveland.

Max Marcus, the only exhibitor in the territory who admits that he is running his theatre profitably, is vacationing in Asheville, North Carolina.

Joe Trunk, manager of the Dome Theatre, Youngstown, was discovered in town last week. Trunk is lining up his fall productions early so as to avoid the rush.

Louis Israel, of the Heights, and Haltnorth Theatre, Cleveland, had his car stolen one day last week. In the car was a new suit of clothes. The car came back, but not the clothes.

Des Moines

Jack Curry of the Famous-Players Exchange accessory department just returned to the office after two weeks vacation. His home is in Des Moines and he spent his time coaching his kid brother to enter the city tennis tournament. The kid brother did very well, coming up to the semi-finals when he lost out to a fellow with a wicked serve. But, they'll have to watch out for the kid brother next year, says Jack.

The new Famous-Players exchange, built on the universal plan which is being used in building the new exchange building, will be completed very shortly. Harry Hunter, Manager of the Des Moines exchange, says that he believes that they will be able to move in sometime between the fifteenth and the twentieth of August.

Dan Burgum of the Garden Theatre, Des Moines, was much worried when his wife underwent a rather serious operation at the Des Moines General Hospital about a week ago. She is home again now and recovering rapidly and Mr. Burgum says it's fine when home has a mother.

Davis, of the Rialto Theatre, is gaining a reputation. He received a letter from Ames, Iowa, in which he was requested to take a look at some shirts advertised at one of the stores and send down a couple in case they were as good as advertised. He stated that he had heard that Mr. Davis was very obliging and he thought he would oblige an out-of-town customer.

Arthur Stolte, manager of the Des Moines Theatre, returned last Wednesday from his trip to Hollywood as one of the nine winners during First National week. He returned boosting for Hollywood and all the film stars that he met, but Colleen Moore seems to have made the biggest hit with him.

THE hackneyed term "pep" has so long been associated with the names of successful persons that such an appendix does not do justice to L. J. McCarty, special representative for First National out of the Kansas City office. Figures speak stronger than words occasionally. In one month, April, before "Mack" was called in from the territory to special work, the First National "go-getter" did more than $9000 worth of business in contracts. Last month he was headed for a new high mark, but E. C. Rhoden, branch manager, arrived at the conclusion that such a man was too valuable to be spending his time in the territory.



L. J. McCarty.

"Mack's" term of service is somewhat limited, but his experience is broader than many persons who have spent many years in the film business. It was four years ago that he started with First National, the only company for which he has worked, in Omaha. Later he was transferred to Des Moines, Ia., and then to Kansas City.

Aside from business, one of the greatest compliments that can be paid to "Mack" is that he is single, eligible and good looking, despite the fact that he denies the latter.

* * *

A. W. Moses is the new manager of the Buffalo exchange of the American Releasing Corporation. In spite of the fact that "A" stands for Archibald, we want to go on record as stating that Manager Moses is "a regular fellow" and one of the most popular knights of the leaping tintypes in western New York. Arch has been representing Universal of late in the Albany territory, where he is succeeded, by the way, by old Bill Allen who has been in the Syracuse district for the Laemmle company. Mr. Moses has been manager of the Buffalo Select and R-C Pictures corporation exchanges and knows every exhibitor in the western end of the state by his first name. Being the owner of a big Marmon he covers a lot of territory and he is starting out at once to line up dates for American Releasing product. Exhibitors better get ready to book them all. Arch is now looking for headquarters in Buffalo and expects to be all set in a few weeks. We predict for this gentleman with the "real handshake" unprecedented success. Here's luck, Arch!

Kansas City

Benny Taylor, who comes from a family of exhibitors, producers and what not, will assume duties as a representative for the Film Booking Office at Kansas City this week, covering the Northern Missouri territory.

Pride and prestige predominate at the Kansas City Select branch office. Did not the Kansas City office win first place among the Select branches of the country? And, the tireless efforts of E. P. Pickler, branch manager, also have been rewarded. When Pickler overlooks a bet it's "no bet."

With the addition of three new series of western feature productions, the Standard Film Exchange of Kansas City has announced its ability to supply exhibitors with a new western feature each week. The series of western productions announced by Bernard C. Cook, branch manager, include "The Clean Up," "Fighting Hearts," ten Jack Hoxies, ten Franklyn Farnums and other late western releases.

When Howard E. Jameyson, former advertising manager of the Liberty and Doric theatres, departed for Milwaukee with his bride of one day, to become managing director of the Butterfly theatre at the "Homebrew" town, he left behind a check for $50 at the Universal office. The check was inclosed with a personal letter from Carl Laemmle, congratulating Jameyson upon his winning one of the prizes for the best prepared campaign on "The Adventures of Robinson Crusoe."

Major League pennant races are as the passing of a day, compared to the interest among Kansas City film circles in the Motion Picture League. Last week, with two postponed games on the docket, Vitagraph and Famous Players met in a postponed game, the former winning by the wide margin of 17 to 8. The First National exchange still is leading the league of six teams, with a percentage of 1,000, five games won and none lost.

The standings are as follows:

	W.	L.	Pct.
First National-Ed.	5	0	1.000
Pathe-Crescent	6	1	.857
Vitagraph	4	3	.571
Famous Players	2	4	.333
Metro-Goldwyn	1	5	.167
Universal-Fox	0	5	.000

(*Continued on page 636*)

Ruth Roland

Its Exceptional Value Proven by the Number and Class of First Run Houses That Have Booked It

A partial list only, by territories, follows:

BOSTON: Bowdoin Square, Jewel of Lowell, Strand of Brockton, Auditorium of Lawrence, Majestic of Holyoke.

NEW HAVEN: Lyric and Liberty of Waterbury, New Crown of Hartford, Grand of Middletown.

WASHINGTON: Roanoke of Roanoke, Star Columbia of Norfolk, Hippo of Richmond.

NEWARK: Savoy of Newark, Lyric of Paterson, Bijou of New Brunswick.

CHICAGO: Academy of Waukegan, New Home of Indiana Harbor, Auditorium of South Bend, Lincoln Square of Decatur, De Luxe of Hammond

CLEVELAND: Roma of Youngstown, Odeon of Canton, Grand of Newark.

INDIANAPOLIS: Regent of Indianapolis, Majestic of Evansville, Marion of Marion, Liberty of Muncie, Orpheum of Terra Haute, Grand and Colonial of Ft. Wayne.

DES MOINES: Palace of Waterloo, Palace of Cedar Rapids, Family of Des Moines.

MILWAUKEE: White House of Milwaukee, Strand of Kenosha, Rex of Racine, Grand of Green Bay, Munroe of Munroe

ATLANTA: Bonita of Columbus, Star of Savannah, Crystal of Knoxville, Bonita, Royal and Grand of Chattanooga, Paramount of Miami, Princess of Macon, Prince and Maceo of Tampa, Champion and Odeon of Birmingham, Pastime of Leeds.

DALLAS: St. Elmo and Lincoln of Houston, Grand Central and Rialto of Dallas, Alcazar of El Paso, Princess and Liberty of San Antonio.

in "The Timber Queen"

ST. LOUIS: Columbia of St. Louis, Quincy of Quincy.

CINCINNATI: Strand of Lexington, Apollo of Dayton.

OKLAHOMA CITY: Folly of Oklahoma City.

NEW ORLEANS: Crescent of Mobile, Saenger's Suburban Circuit of New Orleans, Sobel-Richards-Shear Circuit of New Orleans.

KANSAS CITY: World in Motion of Kansas City, Tootle of St. Joseph, Novelty of Topeka, Lyceum of Leavenworth.

CHARLOTTE: Ottawa of Charlotte, Lafayette and Elmont of Winston-Salem Orpheum of High Point, Savoy of Durham, Majestic of Asheville, Majesti of Johnson City, Palmette of Rockhill.

MEMPHIS: Grand of Memphis.

LOS ANGELES: Casino of San Diego.

SAN FRANCISCO: Lyceum of Fresno.

DENVER: Ideal of Albuquerque, Colonial of Denver.

SALT LAKE CITY: Utah of Ogden, Cozy of Salt Lake.

The following Circuits have booked "The Timber Queen" in all or part of their houses

Consolidated, Brecher, Fox of New York; Comerford of Pennsylvania; Stanley of Philadelphia and Eastern Pennsylvania; Chamberlain of Pennsylvania; Lubliner and Trinz, Ascher Bros., and Shoenstadt of Chicago; Lynch Enterprises, Southern Enterprises of Atlanta; Foy and Southern Enterprises of Dallas; International of El Paso; Koplar of St. Louis; Saenger and Sobel-Richards-Shear of New Orleans; Southern Enterprises of Charlotte, Consolidated Am. Co. of Honolulu.

This Serial is in a class by itself in star, cast, production, thrills and beauty. *Book it!*

PRODUCED BY RUTH ROLAND SERIALS INC.
SUPERVISED BY HAL E. ROACH

Pathéserial
TRADE MARK

In the Film Centers

(*Continued from page 633*)

Two new houses were opened in the Kansas City territory last week, the Crane theatre at Carthage, Mo., being opened by G. W. Bays, while the Airdome theatre at Wathena, Kans., was opened by W. P. Bernfield.

Buffalo

C. P. Redick, auditor from the home office, is at the Paramount exchange "checking up." Branch Manager Allan S. Moritz made his usual week-end trip to New York. J. G. Fater is leading the local sales force in number of contracts for Paramount week, but the other men are coming along strong.

John E. Kimberly, who recently sold his interest in Nu-Art Pictures corporation, left Monday, July 24, for a month's vacation in the form of a motor trip through New England and John's old stamping ground, Boston. There is talk that John may eventually "hook up" in in Boston as local exchange manager for one of the big distributing companies.

Louis Schindler, cashier, and Basil Brady, salesman de luxe, both Pathe pluggers, are enjoying their vacation this week. Louis took the family to New York, while Basil spent his breathing spell sitting on a bench in Delaware Park. W. A. V. Mack returned last Monday from his motor trip to Gotham.

Tom Brady, sales manager for W. W. Hodkinson corporation, visited home office officials last week. Tom is enthusiastic over prospects for the fall season. He wouldn't have bought that new Jordan if he wasn't sure of "cleaning up."

W. K. Selman has been transferred from the Minneapolis Select office to the local branch, succeeding Ted Hayes, who recently resigned.

Sam V. Grand of Federated Exchanges, Inc., was in Buffalo the other day making a final inspection of the new Grand & North exchange in Franklin street. Local Manager Sydney Samson is making preparations to move into the new quarters soon after August 1. Syd says that his company will release 72 comedies this coming season and that the first big release will be "The Curse of Drink." The company has taken over the new William Nigh productions.

O. R. Rieffel, former cashier at the Fox office, has been promoted to assistant manager, as we forecast many weeks ago. Mr. Rieffel and Bill Gehring toured to Niagara Falls and signed up the Fox output 100 per cent with Herman Lorence at the Bellevue.

Jessen's Studio Notes by Wire

UNIVERSAL

Tod Browning and Priscilla Dean are en route to New York to make "atmosphere scenes" for "Lady Raffles," an original crook story by Mr. Browning.

"Perils of the Yukon" Company, directed by J. P. McGowan, starring William Desmond, are back, following eleven weeks at Truckee, on location.

"Other Men's Shoes" will be Herbert Rawlinson's next starring vehicle, directed by Jack Conway, story by Victor Bridges, continuity by Arthur Satter.

Lambert Hillyer has completed "Bitter Sweet," featuring Lon Chaney, with Virginia Valli opposite the star.

METRO

Casting for "Peg O' My Heart" is under way. The production begins August seventh, under the direction of King Vidor. Laurette Taylor, the star, arrives August first.

PREFERRED

Series of Tom Forman productions will be made, the first "Ching Ching Chingman," from the story by Wilbur Daniel Steele, put into production this week.

Victor Schertinzer has been engaged to direct Katherin MacDonald, in "The Lonely Road," by Charles Logue, author of "The Infidel" and "Heroes and Husbands."

Louis J. Gasnier is selecting a new story, having completed the editing of "Rich Men's Wives."

INDEPENDENT

Selznick's "Blazing Sands" has been re-titled to "One Week of Love" and will feature Conway Tearle and Elaine Hammerstein, under the direction of George Archainbaud. Mammoth set in the mountains at Chatworth being completed for final scene. Edward J. Montagne is preparing the script for the second Selznick all-star production.

LASKY

"The Man Who Saw Tomorrow," starring Thomas Meighan, under the direction of Alfred Green will include in the complete cast: Leatrice Joy, Theodore Roberts, Eva Novak, John Miltern, Albert Roscoe, Alec Francis, June Elvidge, Laurance Wheat, Robert Brower, and Edward Patrick. Continuity by Frank Condon and Will M. Ritchie.

George Meldford is making exteriors for "Ebb Tide" on numerous islands of Pacific waters.

Mary Miles Minter company are returning from Montana after filming exteriors for "The Cowboy and the Lady."

In production: "Clarence," direction of William DeMille; "The Impossible Mrs. Bellew," direction Sam Woods, with Gloria Swanson; "The Young Rajah," starring Rodolph Valentino, direction Phillip Rosen. Penrhyn is editing "Pink Gods," and will shortly begin "Singed Wings," with Bebe Daniels.

UNITED

Charles Ray is beginning on his second production for United Artists, suggested by the James Whitcomb Riley poem, "The Girl I Love," with the Indiana village and farm sites built near Beverlyhills. Patsy Ruth Miller will be seen in the leading feminine role, with Edythe Chapman, as the mother. Mr. Ray's "A Tailor Made Man," in nine reels, will have its international premier at the California Theatre, beginning on July 30.

Frances Marion has completed plans for a series of productions, the first an out-of-doors-story entitled "The Law of Life," by herself. George Hill will act as co-director and supervise photography. Fred Thompson, world famous athlete, will be co-featured with Winnie Brown, best known horsewoman of the picture industry, who has doubled for many stars in hazardous stunts. Interiors will be filmed at Fine Arts Studio.

Landis to Play Lead in "Country Love"

Cullen Landis will be leading man in the distinguished cast, headed by Billie Dove, which will enact "Country Love." The picture is now being produced under the direction of Emile Chautard at the Metro studios in Hollywood.

At present, Landis is Viola Dana's leading man in "Page Tim O'Brien," but he counts on finishing work in this picture in time to commence with Miss Dove.

In "Country Love," a story by Hulbert Footner and adapted to the screen by Edith Kennedy, Landis will enact the part of a small town youth whose adoration for the star of a troupe of barnstormers leads him into unusual complications.

Sylvia Ashton and Edythe Chapman are the only other members of the cast definitely signed to date. Other players of like distinction will fill the remaining roles.

Tom Lewis Engaged by Cosmopolitan

Tom Lewis, famous heavyweight comedian, has signed a contract to appear in one of Cosmopolitan Productions' forthcoming feature films. Lewis leaves this week for Los Angeles, where the production will be made.

RESPONSIBILITY

American Film Company Laboratories have a reputation for excellence—a responsible organization of many years standing.

Our film printing carries a guarantee of superior work. We would be pleased to explain in detail what this guarantee means to you.

We are in a position to store your negatives free—Write for full particulars.

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Printing Editing
Tinting Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

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President

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Live News From Producers

Conducted by EDMOND F. SUPPLE

"Happiness a la Mode" Doing Well, Report

REPORTS to the home office of the Selznick Pictures Corporation indicate that in many instances "Happiness A La Mode," the frothy farce in which Constance Talmadge is starred, is doing even better business than on its first time out.

The combination of Miss Talmadge and Harrison Ford is an excellent one. Perhaps the happiest of all in the brilliant career of the joyous Constance.

Another production which is said to be doing unusually well among the revivals is "The Forbidden City." While Norma Talmadge is starred in this it includes in its cast Thomas Meighan.

Radio "Sound Picture" Is Novelty

An unusual and interesting experiment in the synchronization of the radio phone and motion pictures was tried out last Monday night at the Central Theatre, New York, during the showing of "The Storm," the Universal-Jewel production, starring House Peters, of Langdon McCormick's celebrated stage play.

The "sound picture" of a forest fire was broadcasted from the new and powerful radio station at a Newark, N. J., department store, and transmitted by radio to the audience in the Central Theatre during the forest fire scenes in "The Storm." In addition to the audience at the Central, thousands of radio enthusiasts heard the forest fire noises and heard the announcer describe how they are produced in the Central Theatre to give atmosphere to "The Storm."

Playgoers Feature on Loew N. Y. Time

The Playgoers' feature, "The Woman Who Came Back," started July 17th, on the round of the Loew time, in Greater New York, the Marcus Loew enterprises having completed the booking arrangements with Lester W. Adler, New York branch sales manager of Associated.

This film, in which Evelyn Brent and Clive Brook are featured and which was adapted from Stephen McKenna's widely popular novel, "Sonia," is off to a flying start and bids fair to be one of Playgoers' biggest successes of the year. Denison Clift directed the production.

Vitagraph Clan Re-gathers

Stars of Company Returning to Coast Studios Preparatory to Busy Season

THERE is a gathering of the clan at the Vitagraph Hollywood studio, and soon the studio will hum with activity. Corinne Griffith has arrived on the coast, and is preparing for work on her new picture, "One Stolen Night." William Duncan and Edith Johnson are due back from Honolulu. Duncan took the script with him for his next picture, "When Danger Smiles," and will upon his return get busy with his cast.

Earle Williams, upon his return from Del Monte, will start work on "You Never Know." Jimmy Aubrey, Frank Alexander and others of the fun makers have been murdering steelheads in Northern California, but will pack their flivvers for home next week.

Larry Semon, with the exception of the very brief vacation taken on the trip east, will have put in a pretty busy summer. He is at work on a new comedy, the title for which has not been selected.

Metro Expects Big Season

Chicago District Manager Arranges Indefinite Runs for Latest Product

UNQUESTIONABLE promise that the approaching season will be the greatest in the history of Metro Pictures Corporation is seen by S. A. Shirley, district manager for the distributing company in Chicago, who already has arranged for indefinitely extended runs of two of Metro's big new pictures in his territory.

The Rex Ingram production of "The Prisoner of Zenda" will be exhibited in the Roosevelt theatre, Chicago, beginning late in August. This photoplay is founded upon Anthony Hope's romantic novel.

In the Chicago theatre, a motion picture playhouse of the same magnitude as the Capitol in New York, Viola Dana's initial appearance of the new season will take place. Irvin S. Cobb's story, "The Five Dollar Baby," is Miss Dana's vehicle. Already, in New York, it has had a noteworthy success, for at present it is rounding the turn of its first month at the Criterion theatre. "The Five Dollar Baby" will go into the Chicago theatre early in September.

"The new Metro season is beginning with a promise of greater things than ever before," said Mr. Shirley, "and deservedly so. Never, for all that Metro has always been a synonym for the best pictures, have exhibitors reflected by their attitude so clearly that they know Metro has the goods."

Police Drama Wins Favor

"In the Name of the Law" Booked for Immediate Runs at Leading Houses

YIELDING to the advance demands for "In the Name of the Law," the Film Booking Offices of America this week announce that Emory Johnson's big police drama has been booked for immediate runs in some of the most representative houses in this country. Although the official release date is still a month away, the picture's tremendous opening at the George M. Cohan theatre, New York, where it is now completing the third week of its run, and its unlimited exploitation possibilities resulted in it being booked as a panacea for the summer slump.

"In the Name of the Law" is opening on July 30th at the Mission theatre, Los Angeles, one of the largest theatres in the most critical movie city in the country. Despite the fact that this demand for advertising, exploitation and publicity material came fully a month sooner than expected, the F. B. O. Home Office was able to supply the Los Angeles theatre with a complete campaign.

July 30th will also see the opening of the picture at Phil Gleichman's Broadway Strand in Detroit, where it will enjoy an indefinite run.

"In the Name of the Law" will also have an early first run in Atlantic City.

Frank Leonard, home office exploitation man, has been dispatched to the Chicago territory where many demands point to an early first run of the picture.

"The Radio King" Is Being Edited

"THE RADIO KING" has been finished at Universal City.

This serial of science upon which the best efforts of Roy Stewart, the star of a strong supporting cast, and of the director and author, Robert F. Hill and Robert Dillon, have been expended for eighteen weeks, has gone into editorial hands.

"The Radio King" was written by Robert Dillon and is said to embody all the newest facts about science, built around the startling development of the radio wonder. Its educational value, it is claimed is equalled only by the rapid fire action of a story which entertanis while it instructs.

Louise Lorraine has portrayed the feminine lead opposite Stewart.

Sidney Bracy, Albert J. Smith, Ernest Butterworth, Jr., Marion Faducha, Joseph North, Ray Taylor, Clark Comstock, Helen Brunneau, D. J. Mitsoras, "Slim" Whitaker, Fontaine LaRue are in the cast.

Agnes Egan Cobb Signs Palmer Pictures

Agnes Egan Cobb has signed up with Eugene V. Brewster to market the Corliss Palmer Productions of which two are already finished and being made ready for distribution.

Corliss Palmer received a prize as being the most beautiful girl in the world.



Pathe Review Pleases Queen Mary

HER Majesty Queen Mary of England recently viewed and was delighted with several issues of the Pathe Review which were shown at the Pathe Offices in London by special Royal Command, according to Pathe. The Pathe Slow-Motion novelties seemed to appeal to Her Majesty particularly, as well as the hand-colored Pathe color scenics. A letter from Pathe Freres Cinema Ltd., in London states:

"You will be interested to know we gave a special Royal Command Show the the other day to Her Majesty the Queen in this building, and Her Majesty was much amused with 'Kiss Me Henry,' the Pathe Review subject."

The subject referred to was a slow-motion novelty, showing first in natural speed the hasty farewell kiss of a long-married couple when the husband is about to board a train for the city. Then, in the slow-motion, the kiss is shown interpreted by the same couple when they were first married.

Chaney Latest to Join Metro Ranks

Lon Chaney, "the man of a thousand faces," is the latest screen notable to move his makeup kit and wardrobe over to the Metro studios. He has been engaged by S-L Pictures to enact the part of Obadiah Strout in the Metro-SL Special, a photoplay version of "Quincy Adams Sawyer." Clarence G. Badger will direct the picture.

The part of Obadiah Strout in this story by Charles Felton Pidgin, which was adapted for the screen by Bernard McConville, will afford Chaney a different character to any he has enacted for some time. He will be the "czar of Mason's Corner," a versatile citizen of a small New England village who at once is the pound-master, the tax collector, a music teacher and a lawyer.

Grandchildren Invited to "Grandma's Boy"

Harold Lloyd, Hal Roach and Dr. H. B. Breckwedel, owner of the Symphony Theatre, Los Angeles, have effected a novel tie up between "Grandma's Boy" and the real grandmas and kiddies of Los Angeles during the record breaking run there of the Harold Lloyd-Associated Exhibitors' feature.

Attached to hand bills which were widely distributed, was a coupon reading in part:

"Any grandchild 14 years or under, when accompanied by a grandparent holding a regular Symphony admission ticket, will be admitted free upon presentation of this pass at the Symphony box office."

"Hurricane's Gal" Praised

N. Y. Critics Commend Holubar Picture With Dorothy Phillips as Star

"HURRICANE'S GAL," a First National attraction, directed by Allen Holubar, with Dorothy Phillips as star, received lavish praise from newspaper critics when it opened at the Strand Theatre, New York, on Sunday, July 23. Here are some of the comments:

New York Herald—"There is quite the most realistic hurricane in this picture ever produced on the screen, with tons of water smashing over the sides of a ship—so many tons one can't count 'em. Pictorially it is a very stirring photoplay. The photography is marvellous."

New York World—"This is a right interesting sea picture. Miss Phillips rolls her own as neatly as you please and flicks a sarcastic ash into the face of the villain. She has a trigger finger that would give a New York gangster a lesson and she is as sweet as peaches when she is favored with a close-up."

New York American—"It's what one might call a bigger, finer melodrama."

Morning Telegraph—"Miss Phillips was never handsomer nor more dashing than as the Madcap Lola. She gives the role a fiery finish and feminine artifices. As a sweetheart she out-Carmens Carmen and as a lawless Captain she deserves honorable mention beside a Captain Applejack and Kidd."

Evening Sun—"The photoplay has the shooting down of an aeroplane at sea and everything, even to dreams of a South Sea island by mutineers. The photography for the briskly moving events is exceptionally good."

Evening Journal—"Heretofore we have been accustomed to seeing either drama without action or action without drama. The two have been combined in 'Hurricane's Gal,' and the result is a consummate effort that entertains immeasurably."

Goldwyn Gets Fine Reports

Exhibitors Send Word of Results from Releases Booked for Summer

FROM all sections of the country, Goldwyn Distributing Corporation reports the most favorable word on current Goldwyn releases that have been booked by exhibitors for the summer months. Some of the pictures in the fourth group and others of earlier issue continue to bring in big receipts despite the lull in business that is expected in July and August. The particular demand seems to be for comedies, but a number of the dramatic subjects, such as Benjamin B. Hampton's production of Zane Grey's "When Romance Rides," are scoring an emphatic success, says the Goldwyn office.

Following are some of the most recent reports received from exhibitors at the home office of Goldwyn:

"Come on Over": Amusu theatre, Wayland, N. Y., wonderful picture, big box office value. Orpheum theatre, Akron, O., excellent, one of the most natural pictures of the year. Lyric theatre, Laurium, Mich., excellent, one of the very greatest pictures in eleven years, never showed a picture that pleased better. . Strand theatre, Oneonta, N. Y., one of the best in an age, both from a dramatic and comedy standpoint. Lyric theatre, Hackensack, N. J., clean, wholesome amusement, no need for censors.

"Watch Your Step": Woodbine theatre, Carthage, Ill., send more like this one. Parks theatre, Stockton, Ill., excellent, away above the average. Gem theatre, Marissa, Ill., excellent.

Editor Likes Short Subject

Includes Two Pathe Releases Among Best Photoplays of First Half Season

"MANY a movie program has been saved from utter banality by a short subject accompanying the feature picture," writes James W. Dean, Motion Picture Editor of the Newspaper Enterprise Association.

"And again, many of the short subjects are informative as well as entertaining. The intelligence of the masses has undoubtedly been elevated by such supplementary features as the various news reels, the Pathe Review and various travel pictures."

In Mr. Dean's article he presented the twelve best short subject photoplays of the first half of 1922, and included in this list are two important Pathe releases "The Ballad of Fisher's Boarding House" a short screen adaptation of Rudyard Kipling's famous poem, and "Supply and Demand," the first offering of the new series of Johnny Jones Comedies, recently acquired by Pathe.

In speaking of the merits of short subjects, Mr. Dean lays particular stress upon "The Ballad of Fisher's Boarding House," declaring that it "proves that one or two reels containing no bunk can be as entertaining as a feature picture containing three reels of bunk."

Jackie Coogan Writing His Life Story

JACKIE COOGAN, First National star, has blossomed forth as an author. Jackie has written the story of his life in six instalments, and it will be published in newspapers supplied by the Newspaper Enterprise Association.

Jackie begins his life story by telling how he walked out on the stage at a vaudeville performance while his father was singing. He got spanked for that; and yet he now draws something like $3,500 a week when he walks out on the stage. Jackie also tells of his friendship for Charlie Chaplin and Douglas Fairbanks. Chaplin gave him many presents, says Jackie, one being a snail named Mike.

In the story of his life Jackie tells of meeting Paderewski, Mrs. Vanderbilt, Rex Beach and other noted people. He met Rex Beach at an author's dinner. He asked Beach what all the people present did for a living. Mr. Beach replied that a few of them wrote books, but that most of them spent most of their time talking about books they were going to write.

Jack Pickford at Work in Hollywood

Jack Pickford has returned to Hollywood from the East after an absence of several weeks in which time he filmed events at the Kentucky Derby at Louisville and the Metropolitan Handicap at Belmont Park, Long Island, as a part of his picture version of "Garrison's Finish," which he is screening for release by Allied Producers and Distributors Corporation.

Under supervisfon by Elmer Harris he will make the interiors for this picture at Hollywood, but owing to the crowded conditions at the Pickford-Fairbanks studio, it has become necessary for Jack to lease another studio.

It is estimated that at least six weeks will be required in which to finish "Garrison's Finish." Madge Bellamy is the leading woman, Arthur Rosson is the director and Mary Pickford will aid with the titling and editing.

Mrs. Maescher in N. Y. on Picture Mission

Mrs. A. B. Maescher, prominent in building circles in Los Angeles, and lately motion picture producer, is in New York at present looking over the field preparatory to the distribution of her first picture, "Night Life In Hollywood."

Through her building operations in Hollywood, Mrs. Maescher became intimately acquainted with most of the screen celebrities, with the result that she produced the picture to give a true insight into the real life of Hollywood.

Giving Miss Lynch Name Popular Pastime

APPROXIMATELY ten million readers and motion picture patrons throughout the country have been reached in the first month of the Marshall Neilan-Helen Lynch Naming Contest created for the purpose of giving a direct tie-up for exhibitors showing Neilan's "Fools First," current production, and "Minnie," forthcoming First National release taken from George Pattulo's "Her Man."

Neilan's idea of having the public supply a professional name for a future screen star in the person of Helen Lynch, who appears in his two new pictures, is now being carried out by "The People's Home Journal," a national monthly of nearly two million readers, which publication will run the contest six months. Prizes of $300 in cash and other awards are offered persons submitting the best professional name for Miss Lynch.

During the first thirty days of the contest four hundred and twenty-five large newspapers with an aggregate circulation of over three million, have taken up the contest, giving display publicity to "Fools First" and "Minnie," Mr. Neilan and Miss Lynch.

Starland Revue Played By Brighton Theatre

Starland Revue, the short reel feature produced by Jack Cohn and distributed through the Film Booking Offices of America, was featured at the New Brighton theatre, New Brighton, this week. This subject broke the vaudeville program, being sandwiched in between two of the biggest acts. It was featured on the theatre's twenty-four sheets and occupied a prominent place in the marquee and lobby advertising.



Edward Sloman, the director, who heads his own producing company.

Educational Fixes Releases

Christie and Mermaid Comedies, and Two-Reel Features Are Included

EDUCATIONAL Film Exchanges, Inc., has a lengthy program of releases for the latter half of the year, according to announcement from their offices.

There will be twenty two-reel Christie comedies, the first, for release September 3rd, "That Son of a Sheik," starring Neal Burns.

Mermaid Comedies, thirteen of them, all made under the personal suprvision of Jack White, who produced "Rapid Fire," "Bang," "Spooks" and "Buried Treasure." The first of this series will be ready for release on October 8th.

There will also be six two-reel features, starring Lloyd Hamilton, the first ready for release September 24th, and one every eight weeks, thereafter. These it is proposed to issue in a series of three.

In addition to the series of Sherlock Holmes film-yarns at present in circulation, there will be an additional twelve, with Eille Norwood in the role of the great detective.

Of Bruce Wilderness Tales, there will be ten, which will be the result of combined efforts to exceed in beauty and interest any already in the Bruce catalogue.

After August 27th, there will be released every two weeks, a "Tony Sarg's Almanac" reel and six one-reel comedies, a combination of cartoon characters and living actors known as the Earl Hurd Comedies.

There will be the usual supply of Kinograms, twice a week, four different editions, two western and two eastern, and twenty-four one-reel comedies described as "Rough and Tumble," but which refer to action rather than slap-stick comedy. White will collaborate in selecting the subjects for these, also.

"Leather Pushers" Unique

New Series of Two-Reelers With Reginald Denny Promise Action

THE new series of two-reelers from H. C. Witwer's famous prize ring stories "The Leather Pushers," will be even better than the first six of the series, it is promised by Harry Pollard, who is directing Reginald Denny in the role of Kid Roberts, the millionaire boxer, at Universal City.

Pollard made the original six "Leather Pusher" releases, with Reginald Denny in the starring role. These short features made such a hit that Pollard was engaged as a regular Universal director and Denny as a regular Universal star.

The new "Leather Pushers" series will be unique in having many of the same players as the first six, although the original two-reelers were made in the East, and the new series is being made at Universal City. Universal has re-engaged and transported from the East many of the players who took part in the original series.

The most popular of these players is Hayden Stevenson, who played the role of Kid Roberts' manager. Stevenson is said to have one of the most engaging personalities on the screen. His re-engagement by Universal was made a condition by both Pollard and Denny.

Sloman Makes New Picture

Director Financing "Blind Justice" Organizes Cast of Leading Stars

EXHIBITORS and the picture public in general will be interested in the announcement received from production headquarters of the Edward Sloman Company this week, stating that not a cent being spent in the production of "Blind Justice," Director Sloman's first picture as an independent producer, was subscribed by firm, individual or corporation. The entire expenditures on the picture are said to represent Sloman's personal savings that were accumulated during his many years in the directorial field.

Before forming his own company Sloman is understood to have received many flattering offers to direct for other producers, but he declined all inducements, feeling that the time had arrived when he had obtained a broad knowledge of film production and the type of stories demanded by exhibitors and could turn out successful pictures as head of his own company.

That he is sparing no expense in making "Blind Justice," the biggest and most important play he has ever presented the screen is evidenced from the strong cast he has assembled. Headed by Milton Sills, one of the screen's most popular artists, the cast includes Pat O'Malley, Alec B. Francis, Charles Clary, Walter Long, Jack Mower, Eric Mayne and Carmel Myers.

"Blind Justice" is from the pen of Frank R. Adams, well known author of fiction, and ran in serial form in Munsey's.

The picture is now in production at the Fine Arts studios, Hollywood, Cal., and will be ready for the screen, it is stated, about the middle of September. Sloman has not yet announced his plans for distribution.

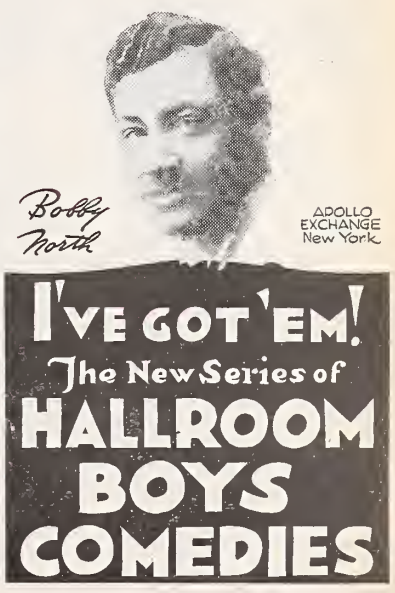
Lloyd Picture Sets Run Record in L. A.

THE world's premier run of the Harold Lloyd-Associated Exhibitors comedy feature, "Grandma's Boy," produced by Hal Roach, ends its eleventh week at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, Saturday, July 31st. This surpasses by four weeks the world's record for the continuous run of a comedy feature—a record of seven weeks, which also was set by Harold Lloyd and in the same theatre, with "A Sailor-Made Man," his last previous offering, as the attraction.

Moreover, the end is not in sight, according to advices received from the West coast by Arthur S. Kane, president of Associated Exhibitors. "Up to July 21st," said Mr. Kane in a statement made just after receiving a telegram from Hal Roach, who presents all of the Lloyd features, "The total attendance at the Symphony since the start of 'Grandma's Boy' was 232,000. Despite the heavy rush for seats at the beginning of the engagement the information sent me is to the effect that the daily crowds continue undiminished, so that Dr. Breckwedel feels he would not be justified even now in attempting to fix a date for the close of the run. The public continues to respond magnificently to the appeal in Mr. Lloyd's first five part production."

Kathlyn Myers Plays Opposite Warner

Kathlyn Myers plays opposite James B. Warner in his newest starring vehicle, "Flaming Hearts." The new picture of the newest cowboy star is said to be a decided change from his previous picture, "Big Stakes." Before going on the screen Warner was a cowpuncher on the Spade Ranch in Western Nebraska.



Reincarnation Party in "The Young Rajah"

A reincarnation party, so-called, is one of the big colorful episodes in "The Young Rajah," the new Paramount Picture starring Rodolph Valentino, now being filmed under the direction of Philip Rosen, and plays an important part in that story.

The idea of the party, which was incorporated by June Mathis into the adaptation of the play by Alethea Luce and John Ames Mitchell's novel, "Amos Judd," was that every guest should come dressed in the costume and made up in the type of the person or character which he might imagine himself to have been in past ages, according to the reincarnation theory. The function adds a new touch to the masquerade idea.

"Supply and Demand" Is Highly Rated

McElliott, writing in the New York Illustrated News, rates "Supply and Demand," Pathe's first release of the new Johnny Jones Comedy series, as the first of a list of the ten best pictures of the month of June, and adds:

"What is so rare as a good movie in June? Just one honor picture wearing the gold star of 100 per cent. This, curiously enough, is a 'juvenile' entertainment, 'Supply and Demand,' featuring young Johnny Jones and his gang."

Henry B. Walthall Cast for "Gimme" Role

Henry B. Walthall, who ever since his memorable performance in "The Birth of a Nation," has been recognized as one of the most gifted of screen actors, has been engaged for the role of the henpecked husband in Rupert Hughes' latest story, "Gimme," which the author-director is now producing at the Goldwyn studios.

"Innocent Cheat" Goes Big

Brooklyn Exhibitor Writes of Big Business on Newest Arrow Release

"THE Innocent Cheat," the newest Arrow-Ben Wilson release, played a pre-release engagement at the Parthenon Theatre in Brooklyn last week. The results achieved can best be summed up in the following letter which Mr. Weingarten, the owner of the theatre, sent to C. R. Seelye of the Arrow Exchange:

"Kindly accept my heartiest congratulations on your latest production 'The Innocent Cheat.' It is without exception the greatest drawing card we have had at the Parthenon since 'Ten Nights in a Barroom' and 'The Four Horsemen.'

"In spite of the fact that the weather has been very much against us the house has been filled to capacity at every performance. More than that, we were compelled to stop selling tickets every night during the last three days of the week, this in spite of the fact that we do not often run a picture for an entire week. Our usual policy is three changes a week. You can appreciate that this is unprecedented in any theatre during such warm and unfavorable weather as we have been having for the past week."

Fox Signs Leading Players

Strong Support Will Be Given Stars in Productions of Next Few Months

MANY of the screen's most prominent players have been signed by William Fox to support his constellation of stars in productions planned for the next few months, according to announcement from the New York offices of Fox Film Corporation this week.

Bessie Love is the latest star to be engaged. Miss Love, who has appeared at the head of various big pictures in stellar roles, has been signed to play opposite John Gilbert in "St. Elmo." She will also appear in leading roles in other pictures to be announced later on. Nigel De Brullier, famous character actor, is another well-known actor who will appear in this picture.

Shirley Mason will have an array of talent in her pictures. Alan Forest will be her leading man in "The Little Teacher," and the heavy will be Earl Metcalf. Kate Price, well-known character actress, is also in the cast. In other pictures Miss Mason will have John Harron as her leading man.

Tom Mix has two leading women engaged up to date. They are the youthful actresses, Patsey Ruth Miller, and Claire Adams. With Mix in "Just Tony," will appear Frank Campeau, veteran character actor of the stage and screen.

Charles Jones will have the support of Beatrice Burnham, a new comer to the Fox forces. Her first picture with Jones will be "Trooper O'Neil." Helen Ferguson has been engaged to play leads in other Jones pictures, and will also be seen in leading roles with William Russell.

Wallace McDonald will support Shirley Mason in "The Unexpected Wife," and plays an important role in "A Fool There Was." He will probably play leads in other productions.

Eileen Percy, who plays the feminine lead in "The Fast Mail," will support Charles Jones.

"The Christian" Cast Is Completed

With the addition of more players during the past week, the all-star cast of Hall Caine's "The Christian" being produced for Goldwyn by Maurice Tourneur at the Culver City Studios is complete.

The new players selected by Director Tourneur and Casting, Director Robert B. McIntyre are Joseph Dowling, John Herdman, Robert Bolder, Milla Davenport, Alice Hesse and Aileen Pringle. All of them are now at the studios working on interiors for this super special.

The full cast now reads, Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Mahlon Hamilton, Claude Gillingwater, Beryl Mercer, Harry S. Northrup, Cyril Chadwick, Joseph Dowling, Robert Bolder, Milla Davenport, Alice Hesse and Aileen Pringle.

Prefixes "Miss," "Mr." Is Lasky Edict

Henceforth, whenever characters are introduced by subtitles in Paramount pictures, the names of the impersonators will be preceded by the formal prefix, "Mr." and "Miss," as the case may be.

This innovation is in accordance with an order from Jesse L. Lasky, Paramount's production chief, who maintains that the prefix is a mark of respect due the members of the Paramount Stock Company and is only in keeping with the dignity in which the members of the company hold their profession.

Nita Naldi Signed by Paramount Stock Co.

Nita Naldi, whose work in "Blood and Sand," "Dr. Jekyll and Mr. Hyde" and "Experience," has stamped her as one of the most vivid personalities on the screen, has just signed a five-year contract as a member of the Paramount Stock Company.



Active members of the William Fox Executive Staff. Left of Mr. Fox, centre, the top three are directors J. Gordon Edwards, Herbert Brenon and Emmett J. Flynn. Lower two, Winfield R. Sheehan, vice-president and general manager, and Jack Leo, first vice-president. To the right, top, three more directors, Edward Sedgwick, J. Searle Dawley and Harry Millarde. Lower two, Saul E. Rogers, vice-president and general counsel, and John C. Eisele, treasurer of Fox Film Corporation

"Bitter Sweet" Nears Completion

Lambert Hillyer is nearing the close of production on "Bitter Sweet," the Universal-Jewel special in which Lon Chaney is enacting the starring role at Universal City. The story is the most dramatic in the starring career of Chaney and presents him in the figure of an underworld king forced by physical helplessness to fight with treachery and craft.

Opposite Chaney is Virginia Valli, playing what is probably the last straight leading role before she will portray her first Universal starring role. She was recently signed by Universal on a long term contract with a starring future.

William Welsh, Jack Mower, Henry Barrows, Walter Long, Harry Devere and John Beck have principal roles in support.

Public Tells Theda Bara What It Wants

Theda Bara will return to screen production work remarkably well posted on just what her admirers want her to do. On her recent personal appearance tour which took her to every city and town of importance in the United States Miss Bara evidenced remarkable foresight by submitting to her audiences a questionnaire the answering of which gave her an inkling of what the public really wants.

Her questions included type of part they liked best, type of story, favorite leading man and so forth. Miss Bara even went so far as to ask the ladies what kind of clothes they thought were best suited to her.

Colored Comedian Signs Selznick Contract

THE histrionic achievements of the colored race are apparently not confined to New York where two negro companies are furnishing Broadway with musical comedy hits. Douglas Carter, of California, has been signed to a long term contract by Myron Selznick and has an extremely important part in Owen Moore's next picture, "Love Is An Awful Thing."

Like many of his race this long, lean, lanky gentleman of color is what is known as an "unconscious comedian."

On the Coast they think Carter will prove another Bert Williams. One thing greatly in his favor is his ability to quickly grasp a situation. Many of the bits in "The Poor Simp" which was his first picture appearance, were original with him and made up on the spur of the moment. It is said by the Selznick Coast Studio staff that Carter has repeated his clever work in "Love Is An Awful Thing."

Pathe to Release "Our Gang"

Thirteen Two-Reel Comedies Will Be Distributed Starting in September

FOR several months past it has been an open secret in the world of pictures that Hal Roach was making elaborate preparations to invade the comedy field through Pathe distribution with an attractive new idea based on the natural combination of children and their petted animal comrades in action.

Much has been printed about the "zoo" that has come into being on the Hal Roach lot at Culver City, Cal., and given over to the care of an expert animal trainer. In the meantime several of the "zoo's" inhabitants—a highly accomplished pony, a wonderfully intelligent mule, a prize bulldog, goats, geese and hens—have made successful debuts in connection with the regular output of Hal Roach comedies.

Pathe now definitely announces for monthly release, beginning in September, a Hal Roach series of thirteen 2-reel comedies to be distributed under the general title of "Our Gang," the first of which—with a world of kiddie and animal significance—is called, "One Terrible Day."

"Our Gang," is the estimation of Pathe, more than lives up to the conception of Mr. Roach as outlined by the producer to President Paul Brunet and other Pathe officials upon the occasion of his visit to New York last winter. The films thus far delivered to the distributors are said to reveal a freshness and originality that captivate, while producing the deep-seated quality of laughter which the spontaneous pranks of unspoiled boyhood provoke with greater certainty than almost anything else in the realm of the comic.

Carter Dramas for Screen

Author Who Thrilled Generations of Past in New York for Conference

LINCOLN J. CARTER, author of more than one hundred plays that thrilled audiences a generation ago, is in New York to confer with William Fox regarding a project by which many of his greatest melodramas will be seen upon the screen in the near future.

Fifteen years ago, after accumulating a fortune by catering to the popular love for melodrama, Carter retired from active work, bought a large farm in Illinois and settled down to lead a contented, retired life. He decided the American public was through with melodrama. There were no more thrills he could think of for he had used them all, but the movies found him out. Tempting offers were made to him to turn his melodramas into photodramas. And so, he has emerged from his seclusion and at the age of fifty-eight is about to aid in the transition of his melodramas into screen spectacles.

"The public of today loves thrills just as the audiences of a generation ago liked my melodrama," said Mr. Carter, when seen at the Plaza Hotel. "After all, the society and crook plays of today are simply the old melodramas repolished and rewritten. Most people love thrills, and now that my melodramas are to be done upon the screen I am here to help see that they are presented right. Furthermore, I think the screen would take a great step forward if it would concentrate more on good, healthy melodramas and thrills rather than upon the sex problems that have been overdone so much in the movies lately."

Good Claims for "Suzanna"

Producers Claim Mabel Normand Picture is Sennett's Best Production

THE outstanding comedy-drama of 1922, according to First National, promises to be "Suzanna," Mack Sennett's costume play starring Mabel Normand, soon to be released through Associated First National.

"Suzanna" is said to represent a sincere effort on the part of every one connected with its production, from the lowliest property boy on the Sennett lot in Edendale to the producer himself.

No one item has been left out of "Suzanna" to make it an altogether interesting, beautiful and enjoyable photoplay, is the claim. Much time, effort and money have been expended, but the result has more than justified the expenditures, aver those qualified to judge.

The story of "Suzanna"—adapted by Mack Sennett from a novel by Linton Wells, is appealing, thrilling, it is claimed. It gives to the screen a character—Suzanna—that will live for all time, it is said; a character that bewitches, that is irresistible, lovable. And that character is portrayed by Mabel Normand.

Directed by F. Richard Jones, Miss Normand is supported by a distinguished group of featured players. Included among them are Walter McGrail, Leon Barry, George Nichols, Eric Mayne, George Cooper, Carl Stockdale, Evelyn Sherman, Winifred Bryson and Lon Poff.

Miss Normand is now touring Europe, but will return about September 1, to resume work on another Mack Sennett feature, now in course of preparation.

Dance-Mad Samoa Seen in Pathe Review

Just to show that America is not the only country that has gone dance mad, Pathe Review No. 167, scheduled for release the week of August 6th, presents the novel offering, "The Dancing Climate," showing real Samoan dancers performing their strenuous native bits of the terpsichorean art.

Down in Samoa, under the smiling South Pacific sun, dancing seems to be in the air. Everybody dances any time and anywhere, in fact, dancing seems to be a part of their lives. The different eccentric looking war dances and ceremony dances are vividly pictured in the subject, and shown to be extremely wild, yet the ryhthm is timed perfectly.

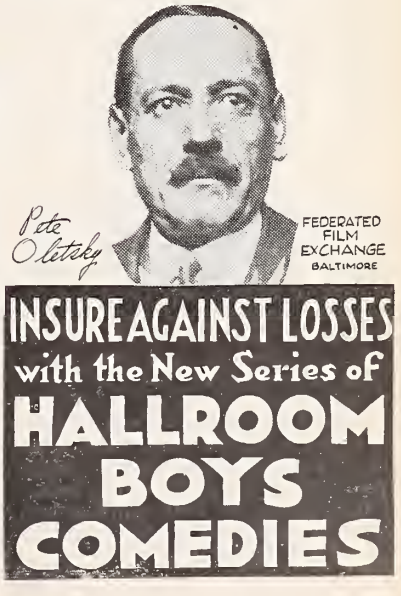
Clift Enters British Producing Field

Denison Clift, who directed "A Woman of No Importance" the screen version of Oscar Wilde's famous play, has achieved a position of importance in the British producing field. The Wilde story released by Select is one of his best efforts. Clift received his motion picture training in American studios. For some time he was a protege of Cecil B. De Mille and also worked for a period at the Fox West Coast Studios.

England is very anxious to make London a producing centre and Clift and other directors are being aided by the most important people in the country.

Eskimo Song Hit with "Nanook of the North"

With "Nanook of the North" solidly established as a reigning feature picture success throughout the country, the popular Eskimo song hit of the season, "Oogie-Oogie-Wa-Wa," suggested a natural tie-up, which has been effected by the Pathe Exploitation Department and Stark and Cowan, publishers of the song. Exhibitors are supplied with orchestral scores of the song, and with appropriate slides.



"Nanook" Engagement Is Extended in L. A.

"Nanook of the North" was given such an enthusiastic reception at the Kinema Theatre, Los Angeles, that the management made haste to book the Pathe special feature of Eskimo life and adventure for a second week.

Edward L. Hyman, Managing Director of the Strand Theatre, Brooklyn, is quoted in the following letter received by Pathe: "Resultant of the favorable comment and good Summer business that prevailed during the engagement of 'Nanook of the North' at the Brooklyn Mark Strand, I feel impelled to extend to Pathe commendation for the release of so meritorious a production."

New Leading Man for Miss MacDonald

Katherine MacDonald, First National star, has a new leading man in "Money, Money, Money," the latest Preferred Pictures' production in which she is starred.

His name is Jack Daugherty. He is six feet and one or two inches in height and resembles a battering ram 'varsity full back more than the typical actor, and yet the fact that Daugherty photographs like the proverbial million dollars and can act rings around the average motion picture leading man will not detract from his inevitable popularity.

Daugherty played in a number of musical plays on Broadway before Ned Wayburn, the famous stage producer took him to London, for the Hippodrome.

Work Is Completed on "Broad Daylight"

Irving Cummings has finished "Broad Daylight," another all star production at Universal City. A short time ago he made "Paid Back," an all star attraction soon to be released by Universal, with Gladys Brockwell, Stuart Holmes, Mahlon Hamilton, Edna Murphy, Kate Price, Arthur Stewart Hull, Wilfred Lucas and Lillian West in principal roles.

"Broad Daylight" will present Jack Mulhall, Lois Wilson, Ralph Lewis, Kenneth Gibson, Wilton Taylor, Robert Walker and Ben Hewlett in dramatic roles in a crook story.

Larry Semon's "Golf" in L. A. Pre-View

A pre-view of the new Larry Semon comedy, "Golf," at a Los Angeles theatre elicited an unusual amount of enthusiasm from a Los Angeles audience, according to Vitagraph. The California city is rather hardboiled, and none too ready with applause for its favorite industry.

Larry has apparently made good with the golfers. And there is a lot of punch to the comedy, aside from the clever stuff on the links, it is claimed. A real collision between a train and a motor car is one of the high lights.

Laud Paramount School

Judge Lindsay and Y. W. C. A. Leader Praise Movement as Forward Step

MORE evidence of the recognition on the part of many of the foremost people of the country who are interested in preserving and strengthening the moral fibre of the nation, that the formation of the Paramount Stock Company and School is a great forward step toward the realization of their ideals, is contained in two letters recently received.

One of the letters, addressed personally to Jesse L. Lasky, is from Ben B. Lindsay, famous judge of Denver's juvenile court. The other is from Mrs. Robert E. Speer, president of the National Board of the Y. W. C. A.

Judge Lindsay's letter, in part, follows:

"You know how interested I am in the various angles of the moving picture business—especially the human angle—and I want to congratulate you upon the Paramount Stock Company and School prospectus, copy of which you have been good enough to furnish me.

"A quarter of a century in a Court dealing mostly with humans has taught me many things. One is that people are only children grown up; like children, they always need school training and understanding. Every great business should conduct a school for its workers. I am delighted to know that that is exactly what you are now doing and that too in so complete, magnificent and original a fashion that I am sure it will justly earn for the Paramount Company and the people working with you, the cordial support and enthusiasm of a public already enthusiastic over the big, fine, splendid things that Paramount is doing."

In her letter Mrs. Speer said:

"I have looked with great interest at your pamphlet explaining the school of the Paramount Company. You will be interested in the following action taken by our convention of 2,000 young women held at Hot Springs, Arkansas, April 20-27, 1922:

"Resolved, That the Young Women's Christian Associations of the United States of America in Convention assembled wish to commend those producers and actors who are in their lives and in their work portraying the ideals for which we stand, and that we also urge that only those films which truly picture American ideals and life shall be sent to other countries."

Miss Davies in Dual Role

Cosmopolitan Star to Portray Unusual Character in "The Young Diana"

MARION DAVIES, in her next Cosmopolitan Production, "The Young Diana," will astonish film fans by the skill with which she handles two widely different roles, according to Cosmopolitan. Hitherto Miss Davies has been associated in the public mind with buoyantly youthful roles. In this story by Marie Corelli, she changes from a beautiful, care-free girl of twenty to a wistful, drab spinster of forty.

To portray two directly opposite types in the same production requires a high degree of imagination in an actress of either the stage or screen.

When the pathetic, bowed figure of this middle-aged little woman appeared on the set one of the camera men, thinking she was some visitor, said politely: "Will you please step to one side, madam, while we shoot this scene?" Miss Davies astonished him with a smile as she said: "Well, don't you recognize your old friends?"

"The Young Diana" ran originally as a serial in Hearst's Magazine, and its possibilities for motion pictures were promptly appreciated.

Supporting Miss Davies is a typcal Cosmopolitan cast including Pedro de Cordoba, Maclyn Arbuckle, Forrest Stanley and Gypsy O'Brien. The picture was directed by Robert G. Vignola and Albert Capellani.

"Real Adventure" Praised

Associated Exhibitors Report Business Good Despite Hot Weather

THE hot weather has brought no interruption either to the successful showings or the rush of bookings of the Associated Exhibitors feature, Florence Vidor in "The Real Adventure," according to the reports from Associated offices in New York.

This picture opened a week's run in Edward Zorn's Temple theatre, Toledo, Ohio, July 22nd, winning enthusiastic press reviews, while the returns so far received indicate that packed houses have been the rule since the opening. It played L. Morse's Metropolitan, in Cincinnati, earlier in the month and is soon to start an engagement in T. Riley's Ohio Theatre, in the same city. Another recent important run was that in T. Quinlin's Rialto, Waterbury, Conn. "The Real Adventure" scored a success this month also in F. G. Heller's Meridan, in Anderson, Ind. It has been booked, too, for F. J. Rembusch's Grand, at Marion, and A. F. Brentlinger has procured it for his string of Indiana houses, including the Victory, Evansville; Orpheum, Fort Wayne; Liberty, Terra Haute; Murray, Richmond, and Capitol, Clinton.

Laemmle Calls Exchange Man to Paris

Carl Laemmle has sent from Paris for G. A. Hager, Manager of the Universal Exchange at Salt Lake City, to come to Paris to meet him. This is just a preliminary to his work of opening Universal exchanges in Holland. But it is in line with the policy of the Universal President of promoting his own men to important posts.

Hager has been in Salt Lake City Exchange for many years and has frequently made a remarkable showing for the territory. He has a host of friends there who wish him well in his new undertaking. He sails on the Homeric on Saturday. His headquarters in Holland will be established in Amsterdam, after a conference with Mr. Laemmle in Paris.

Klu Kluxers See Own Robes in Pictures

There was much excitement around the Criterion Theatre, Atlanta, Ga., the other evening when it was whispered that W. J. Simmons, Imperial Wizard of the Ku Klux Klan and several of the Goblins of the Klan were present to view "One Clear Call," a First National attraction which was being shown there.

Simmons and the other Ku Kluxers went to the Criterion to view a scene in "One Clear Call," where a band of masked riders goes to lynch a gambler but are dissuaded from their purpose. The riders wear the robes affected by the Ku Klux Klan.

"Pop Tuttle" an Early N. Y. Rialto Attraction

The delightful character of Pop Tuttle, Dan Mason's screen name, in the series of Plum Center Comedies which are to be released through the Film Booking Offices of America, will make his bow on the screen of the Rialto theatre, New York, in the near future. "Pop Tuttle's Movie Queen," the first of the Paul Gerson Pictures Corporation series of rustic comedies has been booked by Dr. Hugh Reisenfeld for early showing.

The early fall will see the national release of this comedy on the F. B. O. short subject program.

Popular Artists Sign with Neilan

In keeping with his new producing policy involving the picturization of special feature productions, Marshall Neilan will employ only the talents of leading players in the portrayal of his future stories, it is announced.

Negotiations have just been closed by Mr. Neilan with a number of popular artists for his initial production under the Goldwyn alliance, "The Strangers' Banquet," an adaptation of Donn Byrne's popular novel. For the leading feminine role Neilan has selected Claire Windsor. Others in the cast are Rockcliffe Fellows, Thomas Holding and Claude Gillingwater.

Marion Fairfax Writing for Billy Dove

Marion Fairfax, established as a scenario writer of fame, has been engaged by Metro to write a photoplay in which Billy Dove, the beautiful nineteen-year-old New York girl, will head a distinguished cast.

The story is entitled "The Girl in the Gilded Cage." Miss Fairfax is one of the most sought-after continuity writers of motion pictures. This is due principally to the long chain of screen adaptations which she has prepared and which have helped to make motion picture history.

Production of "Country Love," Miss Dove's first starring picture, will start immediately. It was written by Hulbert Footner and adapted for the screen by Edith Kenndy.

Striking Costumes For Valentino

Some unusual and striking costumes are now being designed for Rodolph Valentino to wear in some of the fantastic vision episodes of his latest Paramount vehicle, "The Young Rajah," adapted from the play by Alethea Luce, and the novel, "Amos Judd," by John Ames Mitchell.

These costumes are worn by the star in a Hindu legendary vision scene in which he plays by double exposure, the two characters, Krishna, the Hindu god, and Arjuna, his mortal brother. The sequence is symbolical and shows an ancient battle scene with Arjuna and his enemies in fantastic chariots and war dress.

Manners and Laurette Taylor Go West

J. Hartley Manners, author of "Peg O' My Heart," and husband of Laurette Taylor, who created the title role in the stage production of this famous play, will accompany his wife to Hollywood where she is to start work in the Metro screen version of the story the first of next month.

Preparations for picturing "Peg O' My Heart" are now virtually complete at the Metro studios. Mary O'Hara has written the scenario and King Vidor is ready to direct the action.

O'Brien Plays Opposite Norma Talmadge

No less a film celebrity than Eugene O'Brien is to play opposite Norma Talmadge in her forthcoming cinema version of "The Voice From the Minaret."

This feature will find Miss Talmadge directed by Frank Lloyd. This oriental play won loud plaudits as a stage production when presented in London and New York. It is from the book of the same name by Robert Hichens. The screen adaptation is the work of Frances Marion.

"The Voice From the Minaret" will be released through Associated First National Pictures, Inc.

Dignitaries Laud Picture

Yale, Columbia Faculty Members Praise Guy Bates Post's "Masquerader"

THAT Guy Bates Post's first screen starring vehicle "The Masquerader," a forthcoming Richard Walton Tully production, will prove one of the strongest photodramas of the year was the opinion expressed by dignitaries of Yale and Columbia Universities after special showings at these educational institutions.

The Columbia affair took place in the School of Journalism Building, under the auspices of Dr. Rowland Rogers, Instructor of the Motion Picture Department of Columbia.

The Yale screening was in the Olympia Theatre, New Haven. Invitations were sent to 600 members of the faculty and 400 responded. It was the biggest private screening ever held for Yale dignitaries. This is considered especially remarkable from the fact that during the week examinations were being held at Yale and everybody was busy. After the showing more than 150 Yale professors voluntarily wrote out their opinions of the production. Following are some of them:

Professor Charles Grimm; Instructor in Romance languages; "A very, very good play, the best I have seen in a long time. The moral is excellent."

F. W. Pitman, Ph.D., Assistant Professor of History; "A remarkable combination of the comic and tragic in life; as fine as Dr. Jekyll and Mr. Hyde."

Professor Perry Dean Schwartz, M. A., Assistant in Mathematics; "Picture most wonderful. A great presentation of moral issues for present day tendencies."

Professor David Davidson, Ph.B., Chemistry; "Admirable photographic technique and plot combine to make an absorbing performance."

Professor E. Bowers Robinson; "Excellent. Well acted and altogether a high type of picture."

Miss Love In Pathe Playlet

Star Plays Part of Country Girl in Re-edited "The Great Adventure"

IN the next Pathe Playlet, "The Great Adventure," which has been scheduled for release the week of August 6th, Bessie Love plays the role of a country girl who comes to New York to seek fame in musical comedy. The offering was adapted from Henry Kitchell Webster's novel. "The Painted Scene," and has been re-edited from a former feature success. Among those in the splendid cast supporting Bessie Love are Flora Finch, Chester Barnett, Donald Hall, Florence Short and a bevy of real Broadway broilers.

Bessie Love appears as "Rags" Levitt, of Middletown, who is moved to seek fame and fortune on Broadway. For days she is one of the jobless who haunt the offices of theatrical managers. When the funds are nearly exhausted, "Rags" meets Billy Blake, a chorus man. Billy gives her the name of the manager of the show he is in and tells her jokingly that the only way she can gain an interview is to hold the manager up. "ags" innocently takes his advice—and much to her surprise, as well as the manager's, she secures the coveted job in the chorus.

"Rags" makes good when a sudden opportunity presents itself and is given the leading part in the next show. Billy Blake is in love with her as is Mr. Sheen, a member of the cast who has none too good a reputation. Blake realizes that Sheen's attentions to "Rags" are not for her own good, and learning that Sheen has taken her to a roadhouse cabaret, he hastens to the spot. He arrives just in time to save "Rags" from drowning, as Sheen has taken the girl canoeing in the nearby river. It is then that "Rags" discovers that Billy is the true hero.

"A Laboratory With a Conscience"

was our slogan for many years. It was merely another way of saying that we took "*Personal Interest*" in every print that went through our plant.

Personal Interest prompted us to perfect and safeguard our plant to such a point that it now enjoys the lowest insurance rate in New York or New Jersey. Which means greatest protection for your valuable negatives.

Personal Interest Follows Your Picture Through Every Stage

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418 W. 216th St., New York City

Phone Wadsworth 3443

Louise Fazenda Makes Bow in "Bow Wow"

After an absence of almost two years from Mack Sennett Comedies, Louise Fazenda is giving vent to her happiness at being back again with her old friends, through the medium of work.

Miss Fazenda was one of the early group of comedy artists who helped make fame for Mack Sennett, and to popularize that brand of picture entertainment bearing his name. When Mr. Sennett decided to operate a new company with the most popular personalities of a couple of years back, Louise Fazenda was included in the cast of principals, and Fred Jackman, owing to his knowledge of the camera and the difficult feats it would record, was chosen to direct the new picture which will be known as "Bow Wow." It will be a First National attraction.

Little John Henry, Jr., and Teddy, known as "the wonder dog of the screen," also will be seen in "Bow Wow."

Ray Picture Given L. A. Pre-Showing

When Hiram Abrams, president of United Artists Corporation, recently was in Los Angeles, Charles Ray expressed a wish to have a pre-showing in Los Angeles of his first super-feature for United Artists, "A Tailor Made Man." To meet Mr. Ray's desire in this connection Mr. Abrams arranged the premier exhibition of this important Ray feature at the California theatre.

The manager of the California, Fred Miller, saw the film run and was highly enthusiastic about it. For weeks he has been advertising its early showing at the California.

Paramount Gives Star Photographs

Star photographs for fans are the latest service feature inaugurated by the Paramount advertising department as a business builder for exhibitors.

These photos, which are 6 1-2 by 8 1-2 inches, are fine sepia prints, each autographed, and are furnished in thousand lots to exhibitors at cost. Eighteen Paramount stars are the subjects, and as all are head portraits, of uniform size and colortone, the series should be highly prized by any motion picture fan.

Gillstrom Directing Lee Moran Comedy

Gillstrom has been switched from Brownie comedies to directing Lee Moran. Several days ago he finished with the Century Wonder Dog, and two days later he started work on a Lee Moran vehicle temporarily called "Guilty," written by himself. In "Guilty," Moran plays the part of a husband who would welcome life imprisonment as relief from his mother-in-law, played by Blanche Payson. Ena Gregory plays the wife.

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Lichtman Creates "Rich Men's Wives" Week

THERE have been all sorts of "weeks" and "months" during the past few years, weeks named for organizations, weeks and months named for individuals, but it remained for Al Lichtman, president of the Al Lichtman Corporation, to devise a new angle of this most popular fad by originating a week for a single production. He has designated the week of September 23rd as "Rich Men's Wives' Week" for presentation of the Gasnier-produced Picture, and already his territorial partners and numerous first run exhibitors are rallying to make it the biggest exhibition week ever accorded to one picture, acording to the Lichtman office.

The idea is to have as many theatres as possible throughout the country show "Rich Men's Wives" during the week selected for the picture's official release.

"My partners—Ben Schulberg and Jack Bachmann—and I, have labored arduously and sincerely to make "Rich Men's Wives" a great picture, and after seeing a "rush print" showing on the coast I now can honestly say that we have succeeded" says Mr. Lichtman.

Comedian Eddie Lyons Is N. Y. Visitor

Eddie Lyons, who produces comedies for Arrow release and who is himself a screen comedian, arrived in New York yesterday with a print of "My Hero," the newest Eddie Lyons Super-Comedy which he just completed in his West Coast studios. "My Hero!" was shown immediately to the Arrow reviewing staff who pronounced it a comedy gem.

Lyons expressed himself as being highly gratified with existing conditions and is laying plans now for the most active season of his career.

Scenario Writers Signed by Warners

Three prominent scenario writers have been secured by Sam and Jack Warner to adapt three popular novels. Monte M. Katterjohn is at work on the scenario of "Brass," Olga Printzlau is adapting "The Beautiful and Damned," and Julien Josephson is working on the adaptation of "Main Street," the much discussed novel of rural America written by Sinclair Lewis.

Equity Has Fall Attraction

"What's Wrong With the Women," Said to Be a Gripping Drama of Society

"WHAT'S Wrong With the Women," Daniel Carson Goodman's production, is announced as the big fall attraction of Equity pictures. Louis Baum, general manager of Equity, recently arrived home from a business tour of Europe, which he cut short in order to personally supervise the sale and releasing arrangements of this special.

"What's Wrong With the Women" is described as a gripping society drama, the appeal of which is greatly intensified by the theme upon which the story is built. Mr. Goodman has made no attempt to spread propaganda for or against feminism, but has simply drawn a true picture of the modern woman of the big city, whose craving for amusement and its consequent extravagance brings worry and despondency to husband and father. Around this theme is woven what is said to be a tense drama of two typical American families.

Seldom has such a capable cast been assembled for any independent made picture as in "What's Wrong With the Women," states Equity. In the role of the wealthy architect who strives vainly to understand and to govern his wife and daughter is Wilton Lackaye. In the part of the young husband is Rod La Rocque. Montagu Love plays the villain. Constance Bennett plays the dissatisfied daughter of the wealthy architect. Barbara Castleton is the young wife, and other prominent players in the photoplay are Julia Swayne Gordon, Huntley Gordon, Hedda Hopper and Paul McAllister.

Campaign for Animal Serial

"The Jungle Goddess" in Fifteen Episodes Will Be Well Advertised

LOUIS AUERBACH of the Export & Import Film Company has announced that his company has started their fall campaign on Col. Selig's fifteen episode wild animal serial, "The Jungle Goddess," of which they control the world rights.

This serial was completed by Colonel Selig early in May but too late to be available for release except in those few territories where summer does not affect business. For this reason the extensive publicity drive with which the serial was backed was curtailed so that it could be renewed in the fall when conditions were favorable for release everywhere.

"The Jungle Goddess" will have the advantage of a far-reaching publicity campaign, according to Mr. Auerbach. Three newspaper syndicates will distribute feature stories concerning its making and wild animal thrills. These are being backed up by trade paper advertising direct to the exhibitors which will help the independentse in every territory.

Eltabran Film Company has started booking the serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee. Bob Lynch has started his campaign in Pennsylvania. Bobby North reports splendid business with "The Jungle Goddess" in New York. Sol. Lesser's All Star Feature Distributors also announce record bookings on the Selig serial.

Warners' Advertising Plans

Will Widely Exploit Forthcoming Productions for Release in Fall

A broadside campaign which will involve billboards, national magazines, newspapers and the motion picture trade journals, will shortly be launched by the publicity department of the Warner Brothers for the forthcoming series of seven productions announced for fall.

The productions to be advertised include three by Harry Rapf "Rags to Riches," "Little Heroes of the Street," both featuring Wesley Barry, "Brass," Charles G. Norris' popular novel of marriage and divorce, and four Warner productions "The Beautiful and Damned," the novel by F. Scott Fitzgerald "Main Street," Sinclair Lewis' novel of rural America "Little Church Around the Corner," written by Marion Russell, and "A Dangerous Adventure."

For each production an unusual number of novelties have been devised by the Warner publicity department. In addition to the novelties, attractive and attention-arresting cut-outs will also be available for exhibitors. The cut-outs and novelties are distinctly original.

Howells Preparing for Busy Campaign

THE Howells Sales Co. is prepared to wage an aggressive campaign without interruption in the national distribution of State Right attractions.

Announcement has been made of the release by that organization of "Vendetta" and "Intrigue," two productions in which Pola Negri appears. The Howells organization have re-edited and titled two other productions for State Right distribution in the United States commencing next month.

The first production temporarily titled "Her Royal Love" will be ready for release the end of August.

The second production which will be released immediately after "Her Royal Love" is titled "Sold for a Million," a modern drama of man's greed and woman's loyalty.

Stuart M. Kohn, General Manager of the Howells Sales Co., has approved of an exploitation campaign in connection with these subjects as well as all other Howells State Right Productions of the future that embraces the distribution of novelty forms of advertising matter aside from the usual lithographs and lobby displays.

Second National Branch for Dallas

Under the firm name of A. and R. Film Exchange, a branch organization for the distribution of Second National Pictures corporation releases has been established at 1810 Commerce Street, Dallas, Texas. The territory assigned to the new center of distribution consists of Texas, Oklahoma and Arkansas.

The branch will be conducted as a partnership enterprise by Jack Adams, a prominent banker in Dallas, who recently became attracted by the prospects of progress in the film industry, and J. C. Rutherford, for some time associated with successful motion picture enterprises.

The new branch has been provided with prints of "David and Jonathan," picturization of the E. Temple Thurston novel featuring Madge Titheradge; "The Night Riders," Northwestern photo-melodrama from the novel by Ridgewell Cullum; "Her Story," by Dion Titheradge with Madge Titheradge, and "Broken Shadows," Irish romance from the novel, "Nance," by Charles Garvice.

An Appreciation

EQUITY PICTURES CORPORATION takes this means of publicly expressing its appreciation to Mr. Daniel Carson Goodman, author and producer of "WHAT'S WRONG WITH THE WOMEN" for the elaborate and wonderful screen drama he has brought to life in this remarkable picture.

Independent Exhibitors throughout the length and breadth of the world may fittingly join us in expressing appreciation to Mr. Goodman in this brilliant achievement, not alone for the financial gain this beautiful picture will return to all exhibitors but for the high goal it will set for all those engaged in the making of motion pictures.

In its atmosphere—its innate refinement—its skillful handling in the presentation of such a daring theme, "WHAT'S WRONG WITH THE WOMEN" will establish newer and higher records among those things embraced in the category of the finer things in life.

Here is a true and genuine example of what can be accomplished on the screen in cleanliness, beauty, strength and extraordinary entertainment value.

It is with unusual pride and pleasure we announce that "WHAT'S WRONG WITH THE WOMEN" will be released on the Independent market shortly.

EQUITY PICTURES CORPORATION
723 7th Avenue, New York City

EQUITY

Davis Named Assistant to Arrow Chief

WHEN it was announced two weeks ago that a conference had been called at the home office of the Arrow Film Corporation it was intimated that several important announcements would be forthcoming and the first of these has been made public by W. E. Shallenberger, president of Arrow.

Special representatives who were called in from the road and the executives of Arrow have been in conference, laying plans for expansion and the announcement of the creation of a new department, that of assistant to the president, is the first result.

This department will work under the direct supervision of Dr. Shallenberger and will be headed by J. Charles Davis, 2nd, for some time past Director of Advertising and Publicity for Arrow. Davis will retain supervision of the Advertising and Publicity Department and it is stated that it is planned to enlarge this department so that every Arrow salesman on the road will have at his service the assistance of a capable exploitation man to help him put over pictures in co-operation with the exchange handling them.

Oregon Merchants Help "Your Best Friend"

A publicity and exploitation campaign that tied-up the most prominent merchants in Portland, Oregon, was successfully put over by the management of the Rivoli theatre, during the run of the Warner Brothers picture, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, according to Warner Brothers' office.

In addition to considerable newspaper publicity, a double page spread tieing up the title of the picture with local shops was run for several days in the Portland "Telegram." The cooperative tie-ups were made with banks, music shops, doctors, hotels, laundries, and other merchants

"Timber Wolf" Finished

New Distributing Company Gets Word From Coast Picture Is Completed

"THE Timber Wolf," the first picture to be relcased for the independent and State right markets by the recently formed distributing organization of George H. Wiley, Inc., has been completed on the West Coast, and a print is now on its way East, according to telegraphic advices. "The Timber Wolf" is the initial production in a series of eight 5-reel pictures directed by Milburn Morante and known as Milburn Morante Productions. It is to be released September 15.

Clara Horton, who has been Charles Ray's leading lady and has played important parts in many big productions, is co-featured in "The Timber Wolf" with Tom Gallery, the well-liked player of young men's roles. Miss Horton, who has just passed her eighteenth birthday, has appeared on the screen since she was thirteen. In "The Timber Wolf" she has what is said to be her most promising part, one allowing a display of greater emotional strength and versatility than her former successes.

"The Timber Wolf," which was written by L. V. Jefferson, author of "Tracks," is a big-woods romance, the action taking place in the timber country. Miss Horton plays the part of a young girl from an Eastern city who finds herself stranded in a lumber town, where she becomes the center of far-reaching intrigue and fast-moving events. She is rescued from her difficulties through an unexpected source, and, in the bargain, wins love and a husband.

The exteriors of "The Timber Wolf" were shot at Lake Tahoe, Cal., and among its spectacular scenes is one showing an avalanche of tons of big logs crashing down a mountain side upon a group of people below.

Aywon Plans Fall Releases

Melvin Hirsh Reports Splendid Lineup of Features and Short Material

MELVIN M. HIRSH, local Exchange Manager of the Aywon Film Corporation, reports that the Aywon Film Exchange will have a splendid line-up of pictures for release this fall.

The Aywon Exchange has secured the rights for Northern New Jersey and New York, for a series of eight new Jack Hoxie Westerns. The first picture "Barb Wire" is to be released September 1st. The Aywon Exchange will also release a new series of five-reel features with George Larkin supported by such stars as, Bessie Love, Eva Novak, Bill Patton, Virginia Warwick, Vester Pegg, Barbara Tenant, Al Ferguson, Fritzi Ridgeway, Earle Metcalfe and others.

The first one of this series to be released September 7th. Additional releases will be, two North-western dramas featuring Richard Travers, supported by Muriel Kingston and Charles Graham. The Aywon has secured the rights to a special novelty "Out-Of-The-Inkwell" cartoons entitled "The American Picture Book."

Aywon has in preparation a new feature with Maciste, the Italian in seven reels entitled, "The Unconquered." This picture will be ready for release on or about October 1st.

The Aywon has purchased from the Anchor Film Production a series of four race-track dramas featuring Peggy O'Day and Francis Ford. "Thundering Hoofs" will be released September 15th.

In the line of short material, Aywon will release a series of twelve two-reel westerns starring Cherokee Jill, the only American Indian Girl now acting in motion pictures. These will be released at the rate of one every two weeks starting September 1st.

Warner Coast Studios Are Humming

THE Warner Brothers' west coast studios are humming with activity, and according to report several prominent screen players and a well known director have been engaged for the forthcoming Warner attractions, three of which are being produced by Harry Rapf.

Miss Prevost has been signed for three pictures. She will play a leading role in the second Wesley Barry picture, "Little Heroes of the Street," under the direction of William Beaudine. Following the completion of this picture, Miss Prevost will be featured in "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper, after which she will be seen in the Rapf production, "Brass," the Charles G. Norris' novel of marriage and divorce, to be directed by Wallace Worsley.

E. Mason Hopper, who has directed "The Glorious Fool," "Dangerous Curve Ahead," "Hungry Hearts," and "Hold Your Horses," will direct "The Beautiful and Damned," according to Sam and Jack Warner.

Other screen players engaged for the Barry feature include Jack Mulhall, Wilfred Lucas, Aggie Herron and Al Walling.

First Lichtman Release Is Well Booked

"Rich Men's Wives," a Preferred Picture that will mark the inauguration of Al. Lichtman Corporation distribution, has been booked in two of the Kehrlein Kinema Circuit theatres—the Kinema, of Fresno, and the Franklin, of Oakland, California.

This places the Gasnier production in three of the most important chains on the Pacific Coast, it having previously been booked into the California, of Los Angeles, and the Grenada, of San Francisco.

LUDWIG G.B. ERBB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT. OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

"The Country Flapper" for N. Y. Capitol

DOROTHY GISH'S new picture feature "The Country Flapper," is booked to open its world's premier at the Capitol Theatre, New York, on Sunday, July 30th.

The Flapper question being the topic of the hour, prompted Miss Gish, to produce a new type of flapper. strong rival to the city miss strong rival to the city Miss and her vivacious antics, her vitality and her pep stamps her as a perfect example of the real American Girl. The young girl of to-day is raised in the spirit of a new freedom and a healthful and beneficial freedom. Dorothy Gish's portrayal of her is as refreshing as it is amusing.

The Production was directed by F. Richard Jones, director of "Mickey," "Molly O" and "The Cross Roads of New York.

Miss Gish's supporting cast is headed by Glenn Hunter, the popular screen star. Tommy Douglas, Alfred and Raymond Hackett, Mildred Marsh and Harlan Knight all have important roles.

The Producers Security Corporation is offering "The Country Flapper" to the independent market.

"Sure Fire Flint" Sold in Pittsburgh

Due to an oversight of affiliated offices last week it was announced that "Sure-Fire Flint," the second Johnny Hines feature now in production at Burr's Glendale studio had been sold to Joe Skirboll of Associated First National Pictures of Pittsburgh for Western Pennsylvania and West Virginia. The correct version of the sale was that "Sure-Fire Flint" had been purchased by Joe Skirboll for James H. Alexander and J. E. Davis of the Columbia Film Service, Inc., of Pittsburgh for the territories of Western Pennsylvania and West Virginia.



Doris Kenyon, who will play opposite Johnny Hines in "Sure Fire Flint"

Brandt Visits Key Cities

Will Gather Opinions on Product to Be Made This Fall by C. B. C. Co.

OWING to the apparently wide diversion of opinion with regard to the kind of features that should be made for the Fall, and the titles to put on them—and also the widespread discussions as to the kind of short subjects that should be manufactured, Joe Brandt left this week for a complete swing around the entire circle of every key city in the United States.

With so much dissension over what is wanted and what is not, Mr. Brandt thought it best to leave on a trip to find out just what exactly is needed. He will stop at all the principal cities, confer with exchange managers, territorial buyers, and exhibitors in each locality and learn just exactly what are and what are not their needs for the coming season. He will also complete several negotiations pending on C. B. C. Film Sales Corporation's series of attractions which they are State Righting, and on which some of the buyers who were unable to get to New York at the present time have asked Mr. Brandt to stop off and talk with them.

In various localities he will also take up with buyers the question of launching exploitation campaigns with a special local appeal. He is carrying with him a print of "More to Be Pitied than Scorned," the first of C. B. C. Film Sales Corporation's features, as well as a print of the first of the new series of Hallroom Boys Comedies "No Money to Guide Them."

His itinerary includes a prolonged stay at Los Angeles, where he will put into effect on the production of C. B. C.'s output for the year, the result of his observations en route.

Backer Sees Good Future

East Coast Productions Head Reports Activity in Warner Western Series

FRANKIIN E. BACKER, president of East Coast Productions, Inc., announces greatly increased activity in the State Rights field. The advance guard of the early fall out-of-town buyers have been frequent visitors at the Backer offices in the Times Building recently, according to Backer, and he believes that within a few weeks he will be able to announce the closing of 100 per cent territory for the new James B. Warner series of six Westerns, the first two of which are "Big Stakes" and "Flaming Hearts."

The star of this series has been put under contract for an additional series as soon as the remaining four of the present block of productions have been completed. These are being directed by Clifford B. Elfelt of Metropolitan Productions. Mr. Backer has completed plan books on the first two productions and announces that the entire series will be finished and all exploitation aids completed by autumn.

Jack Von Tilzer, general sales manager for East Coast Productions is now in New England closing that territory for the Warner series. "Crimson Gold," the third film to be made under Warner's original contract, is now being titled and edited on the coast and is expected to reach New York within a couple of weeks. As is the case of the first two this Western is an adaptation from a well known magazine story. The star's leading woman in this third picture is Edith Sterling. In "Big Stakes" Eleanor Fair, former leading woman for Earle Williams, played opposite Warner. In the second picture "Flaming Hearts," there were two leading women, Kathlyn Myers and Alma Bennett.

Burr Secures Strong Cast

Robert Edeson to Have Important Role in Johnny Hines' New Feature

C. C. BURR, president of Affiliated Distributors, Inc., now producing Johnny Hines' second feature production titled "Sure-Fire Flint" added further to the all-around prestige of this big comedy-drama feature when he announced this week that Robert Edeson, another legitimate and screen celebrity had been engaged to enact an important role in this six reeler starring Johnny Hines.

Edeson's career on the legitimate stage and screen covers an experience of over twenty-five years. Among the more notable of his screen plays may be numbered "The Call of the North" for Lasky, "The Absentees" for Mutual, "Mortmain" and "The Cave-Man" for Vitagraph, "The Light That Failed" and "Big Jim Garrity" for Pathe, "The Public Defender," "Sealed Hearts" for Selznick, and "Extravagance" for Metro.

The complete cast of "Sure-Fire Flint," all of whom are busily at work under the direction of Dell Henderson at Burr's Glendale Studio, now includes Johnny Hines, Doris Kenyon, Edmund Breese, J. Barney Sherry, Robert Edeson, Effie Shannon, Charles Gerard, "Baby" Peggy Rice and Edwaray Keyes the latter two being four-year-old children who enact the childhood days of Johnny Hines and Doris Kenyon.

"Sure-Fire Flint," written by Gerald C. Duffy, is said to give all of the principal characters every opportunity to make the best of their histrionic ability.

C. B. C. Completes Deal On Six Features

SALES on the series of six big features C. B. C. Film Sales Corporation has announced for State Right distribution started off immediately following the announcement, with the sale of the entire six to De Luxe Film Company of Philadelphia.

Officials of this company had been in steady communication with C. B. C. officials ever since word was reported that the six features were to be made, urging that they go through State Right channels instead of through program organizations, and no time was lost in signing up the whole six as soon as the State Right policy was made definite.

Joe Brandt and Jack and Harry Cohn have been in receipt of a steady stream of congratulations and inquiries from the biggest territorial buyers from all parts of the country, commending their decision to State Right and, in addition to this, many of the important buyers have made special trips to New York for the purpose of seeing "More to Be Pitied Than Scorned."

Equity Players Given Publicity

Two of the members of the cast of "What's Wrong With the Women," Daniel Carson Goodman's production for release on the independent market by Equity Pictures, found themselves receiving considerable publicity recently in newspapers throughout the country. They were Mrs. Oscar Hammerstein, whose announcement of her engagement to Prince Oleg V. Radomar caused a considerable sensation, and Hedda Hopper, who, it is stated, is to sue her husband, De Wolf Hopper for a divorce.

Mrs. Hammerstein makes her screen debut in "What's Wrong With the Women," playing a small part as one of the guests of a midnight supper. Hedda Hopper plays a more important role as the carefree bachelor girl who spreads her modern doctrine of extravagance into the life of the contented wife.



MASTODON FILMS, Inc.,
C. C. BURR, Pres.
133-135-137 W. 44th St.,
New York City, N. Y.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Shea's Hippodrome, Buffalo, this week announces its line-up for the fall and winter season. The announcement shows that the big Buffalo house will present all the new productions, including the cream of the Paramount product, the big Fox super-specials, most of the First National subjects and a number of other companies' features, including "Grandma's Boy," "The Prisoner of Zenda," "A Woman of No Importance," and "Orphans of the Storm." A mammoth Wurlitzer unit organ is being installed in the Hippodrome and the orchestra will be augmented. M. Shea is looking forward to the most successful season in the history of the Hippodrome.

Howard J. Smith, manager of the Palace, Buffalo, put on "The Delicious Little Devil," last week and declares that it attracted the best business since spring. Mr. Smith used the newspapers for most of the exploitation on the revival of the Mae Murray Universal.

Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y., has booked the Fox product 100 per cent, for the new season. Mr. Lorence is now featuring his music programs, especially the organ recitals.

Al Beckerich, manager of the Loew State, Buffalo, this week came out with a cool looking ad in which he used the name of the house inscribed in a cake of ice. The ice man was seen at the side of the cake.

So far Buffalo neighborhood theatres have weathered the warm weather and it looks like they will all pull through the summer. The Victoria, it is expected, will add Shubert vaudeville to its picture bill this fall.

Sydney Cohen is expected in Buffalo in August to aid in the formation of a local unit affiliated with the national organization.

THE CAROLINAS

Harold R. Kistler, formerly manager of the Rialto, Atlanta, more recently an exhibitor in the Carolinas, is now traveling for Pathe, succeeding Norman C. Vibbard in the Tennessee territory.

H. G. Campbell, well known and popular exhibitor of Belton, S. C., believes that the fall season will bring a return to normalcy and shows he means it by booking a big supply of good pictures, which, by the way, he believes will be a big factor in bringing back the business in the fall.

D. M. Bain, of the Howard-Wells forces of Wilmington, N. C., won one of the Universal's fifty dollar prizes for his exploitation work on "Robinson Crusoe" and all his friends are pulling for him to win one of the big awards. Bain sure got the people started for this one and deserves his prize.

Approximately fifty exchange managers, salesmen and other attaches of the several offices of Southern Enterprises, southern distributors of Paramount pictures, convened in Atlanta last week, and all returned to their respective exchanges full of pep and enthusiasm over their first half year's output which they will start selling immediately. The new men who are to act as salesmen, zone-men and exploiteers will be appointed this week and the entire organization will start on the new policy as outlined in Motion Picture News last week.

Dan Michaelove, of Southern Enterprises home office and a well known personage in the Carolinas because of his many visits, is the proud father of a little baby girl, name not given, who put in her appearance (and was put on the payroll of the company) last Friday. Dan's now setting 'em up.

Charles Simpson, Universal's southern exploiteer, has just made a very successful trip to Tennessee in the interest of "Foolish Wives" and reports that exhibitors are looking eagerly forward to the showing of this big one.

Phelps Sasseen, former exhibitor of Easley, S. C., but more recently selling Goldwyn in the Carolinas, has won two consecutive prizes during a sales contest that just closed. Sasseen has proven to be a veritable giant among the salesmen of the southeast since starting in with Goldwyn.

BALTIMORE

Max Cluster, manager of the Broadway theatre, Baltimore, Md., has been named manager also of the Waverly theatre, a large neighborhood house.

William E. Stumpf, for some time manager of the New theatre, one of the Whitehurst chain of houses, has been transferred to the Garden theatre, a combined motion picture and vaudeville house also controlled by C. E. Whitehurst.

Miss Hattie Morrell, formerly assistant motion picture editor of the Baltimore News, has resigned to take a position with the publicity department of the Universal Company.

Another example of the pluck of current event camera men was given at a recent big fire at the Baltimore and Ohio grain elevators here when Raymond Smith, operator at the Century theatre, who turns a news-reel crank in off moments, had to leap for his life with his camera to escape a falling wall. Jack Hawkins, operator at the Garden theatre, who was assisting him, also had a narrow escape.

Miriam Battista, diminutive star, appeared personally at last week's performances at Loew's Hippodrome, combined motion picture and vaudeville house, and drew big audiences. She appeared in a vaudeville sketch, and held a children's reception on the stage.

SEATTLE

Abriam Hurwitz, for the past several seasons display advertising manager for the three Seattle Jensen-Von Herberg houses, the Liberty, Coliseum and Strand, recently severed connections with that organization. After a short trip in the East, Mr. Hurwitz will assume duties as editor of The Metropolis, a newspaper in Jacksonville, Fla. Mr. Hurwitz is a newspaper man by profession, having been engaged in that line previous to his affiliation with the Jensen-Von Herberg interests.

As part of the welcome extended by Seattle business firms and other organizations to the men of the Pacific fleet, when it anchored in the western city for a week in the early part of July, many motion picture houses extended their hospitality to men in the service.

On July third, "Fleet Day," all men in naval uniforms were admitted free to many of the film houses. Among the theatres opening their doors to the sailors were the Columbia, Blue Mouse, Winter Garden, Colonial and several smaller houses.

Special holiday and patriotic programs were presented by many of the theatres during the visit of the fleet over the week of July second to eighth.

Robert Kincaid, formerly doorman at the Strand theatre, is now affiliated with the Paramount exchange in this city.

Frank Steffy, manager of the Coliseum theatre, returned to this city the first week in July after a visit in Los Angeles as a guest of First National. Mr. Steffy was one of the eight "$1-A-Week" exhibitors who won the showmanship contest conducted during First National Week. Mr. Steffy's handling of "Penrod" resulted in his selection.

The Colonial theatre, owned and operated by John Danz, recently reduced its admission prices to ten cents at any time. The theatre shows high grade second runs and a few first run features.

The ten cent policy was inaugurated several weeks ago at the Winter Garden theatre, and according to Frank Edwards and George Herpick, managers, is working out very well. The Winter Garden so far has continued upon a strict first-run feature policy.

The warm weather that Seattle has been experiencing has had a natural effect upon theatre attendance, but newspaper advertisements and lobby displays have helped to suggest cool atmosphere to motion picture fans.

Two lobby displays that represented log cabins covered with snow, surrounded by dense forests also covered with the white flakes, were used recently. The Strand theatre was playing "Over the Border" and the Columbia theatre, the week before featured "Out of the Silent North."

ST. LOUIS

The Universal St. Louis exchange is moving into its new home, 3324 Olive street. The office is among the finest in the West and will give Manager Barney Rosenthal greatly increased facilities to take care of his rapidly growing business.

C. E. Gump of the Washington theatre, Belleville, Ill., broke all house records last Sunday with "Delicious Little Devil" featuring Mae Murray.

Mike Vogel, local Paramounteer, is spending his vacation in New York City. He will return in about ten days.

Jimmy Bradford has joined the local Paramount selling organization. He is hitting the tall grass in Southeast Missouri.

O. H. Giese has purchased the Wildey theatre, Edwardsville, Ill., and now has complete control of the amusement facilities of that community. The Wildey is being remodeled and will have greatly increased seating capacity. The price paid has not been revealed.

Lew Bent, who formerly traveled for Metro out of St. Louis, has joined the Enterprise organization.

John J. Rodgers of Atlanta, Ga., has come to the St. Louis territory to personally handle "I Am the Law" for Enterprise.

Bob Clarke of the Orpheum theatre, Effingham, Ill., was a caller of the week.

Joseph Erber has disposed of his interests in Erber's theatre, East St. Louis, to Philip H. Cohn. The consideration has not been made public. Erber and Cohn have long been associated in the amusement business. Under Erber's management the theatre has ranked with the best in the state.

The Imperial theatre building, Tenth and Pine streets, is being remodeled into a commercial and loft building. The building has not been used for theatrical purposes for several years. The contract for the alterations and necessary additions has been awarded to H. O. Hirsch and Company, Wainwright building, St. Louis. The work is well under way.

Walter Thimmig of the Fine Arts Picture Corporation has returned from New York City. He purchased several new pictures while East.

Dr. Tetley of Farmington, Mo., was seen along Picture Row.

District Manager Samuel A. Shirley of Metro was in town last week. He was greatly pleased with the showing being made by Charlie Werner and his hustlers despite the adverse weather and business conditions in this territory.

J. W. Taylor of the Orpheum, Paducah, Ky., came up Saturday to arrange for his fall programs.

"Reported Missing" had its St. Louis premier Saturday, July 15, playing day and date at the New Grand Central, West End Lyric and Lyric Skydome, which are controlled by Skouras Brothers.

SPRINGFIELD, ILL.

The Vaudette theatre has been closed to permit of many changes and to undergo extensive alterations. It is expected that it will be ready for reopening about September 1. When finished it will be one of the prettiest and best appointed theatres in the city. It is one of the W. W. Watts chain, the others being the Gaiety and Princess.

W. W. Watts and Mrs. Watts are spending the week of July 16 at Lake Matanzas, one of the popular resorts on the Illinois river.

George E. Koehn, proprietor of the Empress theatre, has bought an interest in the J. B. Harris automobile company. The firm should do exceedingly well as both men are very popular here.

The Capitol, L. A. Burnstine's theatre on Washington street, is playing some of the best pictures on the market. Lee says it takes the best stuff to get the fans in these days.

Barney Rosenthal, branch manager of the Universal exchange at St. Louis, spent several days here the middle of July. Barney says "The Storm" is the finest picture he has ever seen. It will be shown at the Strand, the regular Universal first run house.

Major H. T. Loper, of the Kimbark theatre, Chicago, spent several days here with his son Harry, who runs the new Lyric.

Ben Rovin is the most consistent money-maker in the city. The Amuse-U always has a crowd, rain or shine, hot or cold. Ben always sees to it that he has the right kind of a show, too.

The Talmadges are having quite a run at the Princess. First came Constance for a week in "The Primitive Lover," to be followed by Norma in "Love's Redemption." Both pictures had Harrison Ford, who is one of the most popular leading men.

Business continues to be the poorest ever known at all theatres. With the streets all torn up, miners and railroad men on strike and farmers yelling about low prices, things are terrible. Improvement will come when all those things are righted.

Rumor has it that the Chatterton, the legitimate theatre here, will run pictures. It formerly played only the big attractions like the D. W. Griffith and other superfeatures.

Some big pictures bave been booked for fall showing.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Features of Architectural Design Reduces Cost of Construction

Innovation in Plans Tivoli Theatre, Newark, N. J., Makes Project Success

ONE of the most interesting of the new theatre buildings in the city of Newark is Joseph Stern's Tivoli, in the Roseville section of the city, which fronts on Orange street and extends along the north side of Gray street 290 feet. Reilly and Hall of New York City were the architects, whose most recent design is the Wellmont theatre and office building of Montclair, N. J., adding two well planned and beautiful houses to their long list of accomplishments, which include the Sheridan theatre and the Macdougal theatre of New York City, the Hempstead theatre of Hempstead, L. I.; the Central theatre of Cedarhurst, L. I.; the new Strand theatre of Schenectady and many others throughout the country.

THE Tivoli Theatre, Newark, N. J., may be taken as a good example of efficient theatre designing and construction. The house embodies features that are unusual. The auditorium has accommodations for 2,000 people, yet has no balcony The house has a relatively small frontage on the main thoroughfare; nevertheless, due to this, it was possible to construct a beautiful and imposing lobby. No one can visit this theatre without receiving a lasting impression of the auditorium. Here the design deviates from our more common mode of construction, the shape favoring an oval.

By conforming their plans to the given conditions the architects materially reduced the expenditure otherwise necessary for the construction of this building.

Selection of Site

The building site of the theatre was very carefully chosen with a view to economy. It was found, upon considering a plot which would give the theatre for its entire length a frontage on the avenue, that the cost of this property was entirely out of range. It was then decided, upon the advice of the architects, to purchase a plot which had only a frontage of thirty feet on the avenue, extending back 125 feet to the property on which the theatre building was erected. As this property had a frontage on a side street only, it was purchased at a figure which materially reduced the cost of the entire structure, making possible the realization of greater returns on the investment.

The entrance lobby building is therefore thirty feet wide and extends back 125 feet to the theatre building proper, which has a frontage on one street only. The building is 156 feet long and 100 feet wide, which is also the size of the lot, enabling the architects to design a theatre covering 100% of the building lot. Edward M. Waldron, Inc., of Newark, N. J., were the builders, under the personal supervision of W. J. Waldron, vice-president of the construction company.

Economy of Plans

The owner of the building desired 2,000 seats which, considering the size of the lot, required a balcony house. However, when the balcony house was laid out, it was found that a court ten feet wide would be required along the entire length of the house, and that the main walls would be fifty-six feet high. This necessitated interior staircases and outside fire escapes and the heavy steel construction

(*Continued on page 652*)



The imposing and beautiful lobby of the Tivoli theatre, Newark, N. J., is shown on the left, while the other view presents the main lounge and the stairs to the auditorium

Process Used in New Laboratory Eliminates Handling of Film

Associated Screen News Invests Over 100,000 Dollars in New Equipment

The Associated Screen News Incorporated have opened their new laboratories at Flushing, Long Island. The Associated Screen News purchased the Gaumont Laboratories when the Gaumont Company retired from this country in 1920 and have recently added more than one hundred thousand dollars worth of the very latest laboratory equipment.

The Plant has been thoroughly renovated, standing as a fine example of the modern laboratory designed and equipped along the best accepted scientific lines.

One of the very commendable features of these laboratories is that the film throughout the process of developing is never touched by hand, the entire process being automatic.

The tube system of development has for more than fifteen years been used by Gaumont. Years ago, photographers claimed (and believed) that hand work was the only way to develop negatives and positive plates and films, until Eastman and other manufacturers proved that tank development produced a more uniform and better grade and quality of prints than would be possible by hand. Gaumont claims to have materially improved the tank system by inventing the tube system. There are more than two dozen series of tubes used in the new laboratories of the Associated.

These tubes are ingenious, both in their application and design. One of the accompanying photographs show a view of a set of these tubes which are made of lead and placed in successive order allowing the film to pass through the entire set. Each tube has connections to those on either side permitting a constant circulation of the solution throughout the set. To overcome the apparent difficulty in threading each run of film through the entire set of tubes a piece of blank film is left in the tubes when they are not in use. Then by simply attaching the positive to the blank film and starting the apparatus the film wil be automatically threaded. The blank film is later attached to the end of the positive which runs it through to be left as the threader for the next run.



New laboratories of the Associated Screen News, Inc., at Flushing, Long Island. Perforating room. All of the machines shown are perforators (Gaumont)

A relatively heavy roller is inserted in the loop of film in each tube which serves to hold the film down near the bottom of the tube. The film is driven by means of sprockets at the top of each individual tube. In case of trouble, such as break in the film, the movement of the film through the tubes must be stopped. However, this does not mean that the film in the process of development in the tubes is subjected to over development. There is a simple contrivance at the top of each tube which allows the film in that particular tube to be drawn out of the solution.

The method of finishing positive prints in the tube system is simple:

The positive print comes from the printer wound on a reel. Each series of tubes is "threaded" with about 280 feet of blank film. One end of the undeveloped positive film is attached to one end of the blank film. Then, it begins its journey, slowly, through tubes filed with developer. When development is completed, it continues its journey first in the "dark room

(1) Through tubes filled with developing solution.

(2) Through tubes filled with rinsing water.

(3) Through tubes filled with "hypo" fixing solution.

Then the film leaves the "dark room", through a slot in the wall and the rest of the operation is in a light room.

(*Continued on page* 654)



Showing two sections of the Tube System in the dark room of the new laboratories of the Associated Screen News, Inc., at Flushing, Long Island

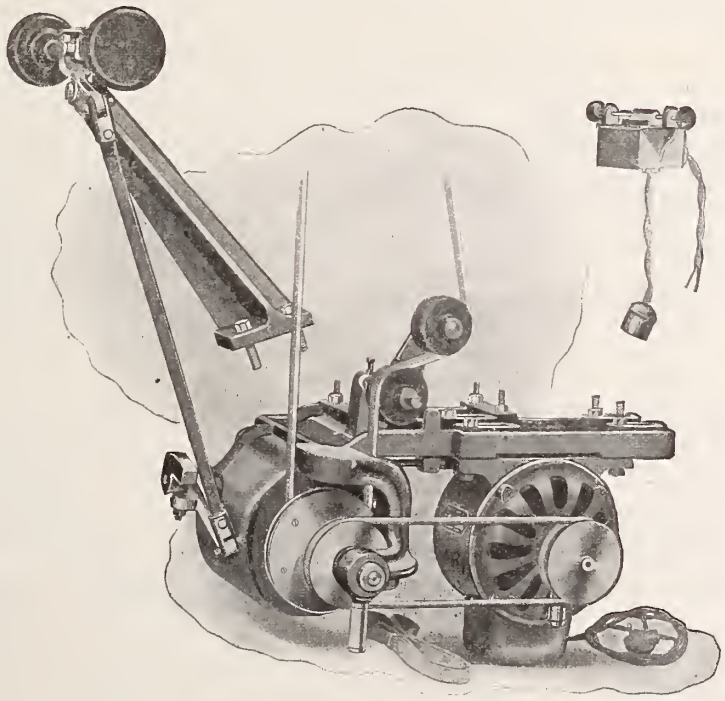
FOR BETTER PROJECTION

POWER'S

Governor Type Mechanical

SPEED CONTROL

Lever



Switch

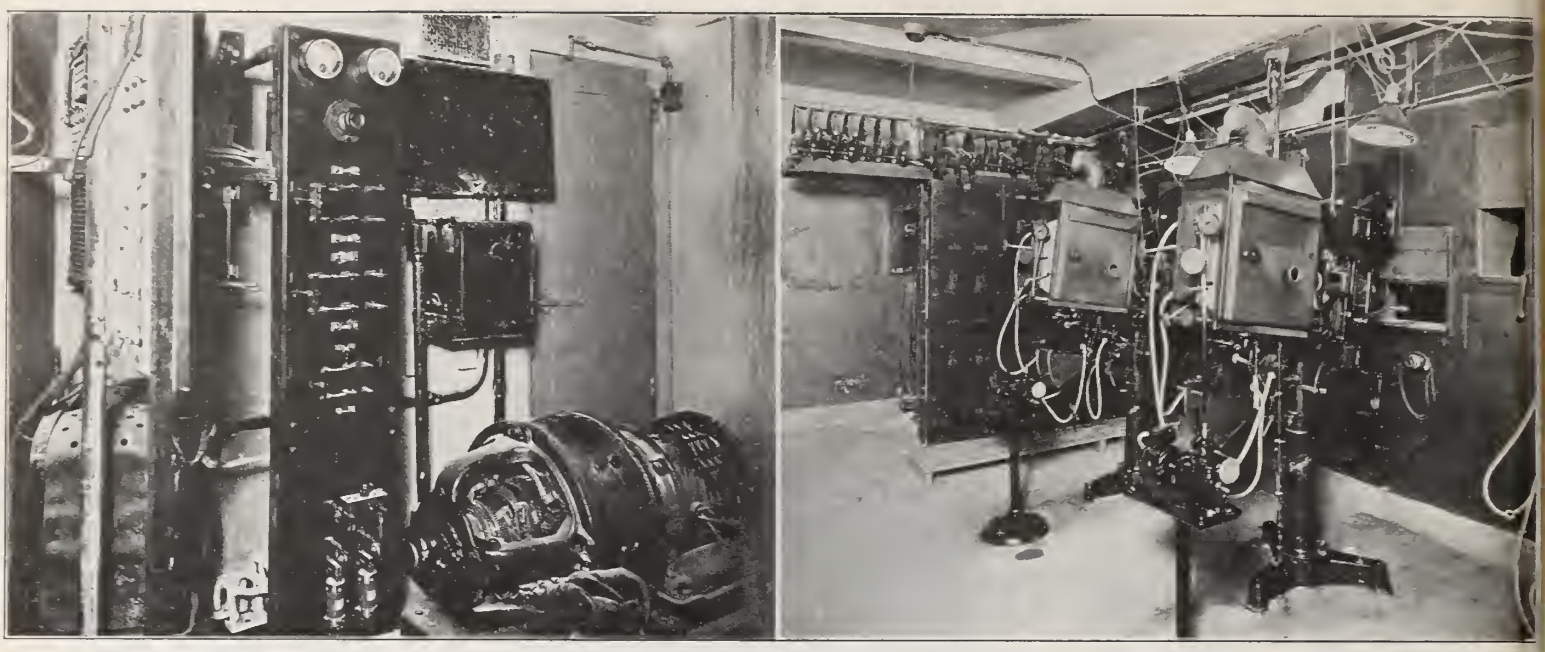
"*Simple and Works Perfectly*"
—F. H. RICHARDSON

→ **SET LEVER**
THROW IN SWITCH
PROJECTOR WILL AT ONCE OPERATE
At Exact Speed Desired From 40 to 120
Crank Turns Per Minute
Regardless of Variation in Speed of Motor

→ **WE HAVE NEVER HAD TO MAKE A REPAIR OR REPLACEMENT**

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

BETTER PROJECTION PAYS



The projection department of the Tivoli theatre, Newark, N. J. This complete installation was made by Joe Hornstein, of the Howell Cine Equipment Corp. The department is excellently planned to insure the criterion in screening the picture

Tivoli Theatre Design

(*Continued from page* 649)

of the balcony all tended to run the cost of the building very high, besides giving more seats than the locality called for. It was found, however, that if the entire area of the lot were covered, the 2,000 seats could be had, the heavy balcony construction eliminated and the stadium supported on brick piers. The walls could be reduced to forty feet high, no courts would be required, no interior staircase or outside fire escapes were necessary; in fact, the cost of the construction was substantially reduced, making the building of the theatre possible. At the same time, the stadium type of house enabled the architects to design a much more dignified house which, if he succeeds in doing, is one more step toward the betterment of the moving picture industry.

The building has been constructed entirely of fireproof materials. The walls are of brick twelve inches thick with intermediate brick piers three feet wide and sixteen inches thick. The roof framing is of steel with gypsum slab arches. The gypsum slab, although more expensive than a cinder concrete arch, because of its lightness, saved enough in the steel supporting it to warrant its use. The outer roof covering is seven-ply plastic slate.

Building Fireproof

The stadium is supported on steel framing and brick piers with the stepping formed of cement concrete slabs. The floor of the main auditorium is cement concrete. The various sections of the house are divided from one another with automatic fireproof doors, which, with a complete installation of fire lines, hose reel cabinets, all draperies of fire-resisting materials and fire extinguishers, make the building entirely fireproof.

The building is divided into two main parts, the entrance lobby building and the main auditorium building.

The lobby building is thirty feet wide and 120 feet long, with an average ceiling height of twenty feet. The main entrance vestibule is thirty feet square with a vaulted ceiling which rises to a height of forty feet. The floor is worked out in figured varicolored terrazzo. The wall is wainscotted to a height of ten feet with Botticino marble, with a Verde-antique marble base. All doors, ticket booth, window sash and trim and advertising frames are of solid oak, stained and gilded to harmonize with the ornamental plaster walls above, the main panels of which are treated with mural paintings of interesting theatrical subjects, from the brush of Vincent Maragliotti, who contracted for the decorating of the entire theatre.

Interior Decoration

The inner lobby is thirty feet wide and sixty-five feet long, and provides all the necessary space for advertising and also provides shelter for the patrons who are obliged to wait for admission to the house. The walls are wainscotted to the vaulted plaster ceiling with Botticino marble laid up in the form of ashlar. The vaulted ceiling, which is of sand finished plaster, was left in its natural color with the arrises of the vaults decorated with strong colored stencils. The vault brackets, plaster placks and advertising frames are treated with the same colored stencil which gives the whole lobby a very dignified and colorful effect.

The main lounge is thirty feet wide and 100 feet long and is placed under the fireproof arch of the stadium. Much interest has been added to this lounge by the change in floor levels, the centre portion being placed two feet blow the ends which form the direct entrance and exits from the auditorium, while all the minor rooms, such as the ladies' rest room, smoking room, manager's office and ushers' room, and also a secondary entrance to the auditorium, are reached from this lower level. The floor of the lounge is finished with black and white terrazzo. The ceiling, which is vaulted, is treated with ornamental plaster of a very delicate and decora tive period, known as "Empire." Th walls are wainscotted to a height of thre feet with Botticino marble, the plaste above paneled off in pleasing and inter esting proportions.

The central feature of this lounge is beautiful fountain of black and gol marble. The basin, with its runnin water, is illuminted by a submerged ligh and gold fish and gardens give it an adde touch of interest. Above is a large flowe box planted with flowers in season an ferns, which reflect in a large circula head mirror, trimmed with black and gol marble. The staircases, leading to th foyers at both ends, ladies' rest room men's smoking room, and the auditoriur proper are of white Italian marble.

New Type Auditorium

The auditorium is treated in a very dig nified and simple manner and in such way that every possible foot of floor spac has been utilized for seating. This i accomplished by springing the colonnade forming the circularama, from the mai side walls, forming a domed ceiling o elliptical shape from wall to wall. Thi is quite an unusual interior and has bee carried out in a very successful manne The colonnade, which is carried a around the auditorium formed of Corin thian columns and entablatures thirty fee high, is exceedingly pleasing and is great improvement on the usual multitud of columns, pilasters and panels, narrov and wide, which adorn the walls of th average auditorium. The ceiling of th auditorium is formed of two elliptica domes. The first one, which is coffere and ornamented, spans from wall to wall measuring ninety-six feet in width and 12 feet in length, and is illuminated by cov lighting. The second dome, which i within this dome is finished with a plai gold surface and is lighted by the mai crystal fixture, which is the second of it size to be used in the United States.

(*Continued on page* 654)



IMPORTANT

Theatre managers need not delay Fall openings of new theatres for lack of proper seating if they will take advantage of our large capacity and place their orders now. No theatre opening has ever been delayed through lack of prompt attention on our part.

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Tivoli Theatre Design

(*Continued from page 652*)

Excellent Projection Department

The house is a three-color house on dimmers. All cove lighting, house lighting, platform lighting, in fact the complete lighting system, is controlled from the main switchboard, which is placed with the dimmers in the projection room. The projection room layout and equipment is one of the best and most complete in the East. Spacious, well-lighted and ventilated, with closet and lavatory equipment, this booth takes into consideration the fact that the projectionist is a high-priced mechanic and that he is human. This is a feature that most architects have left out of their calculations.

Two simplex projectors, equipped with type "S" lamphouse, etc., Fulco arc controls and Kollmorgen "Snaplite" lenses make projection in this house a high art. A dead front combination switchboard and dimmer board located in the projection room enables the projectionist to manipulate his house lights with the least amount of lost motion, thus making possible the operating of the entire performance with one projectionist. Brenkert eighty ampere spots with color wheel and iris complete the projection installation, which was furnished and installed by Howells Cine Equipment Co.

Motor Generator Room

The motor generator room, which is separated from the projection room by an automatic fireproof door, follows the up-to-date ideas which are apparent in the projection room. A Westinghouse 6¾ K.W. multiple arc motor generator furnishes the direct current necessary for the projection. Four Powers inductors supply the alternating current for the same purpose in the event that the motor generator is disabled. Switches, meters and voltage regulating rheostats are mounted on a common panel centralizing the control of booth equipment. Located in the motor generator room also is an auxiliary exit light plant which, upon the failure of the current automatically lights the exit lights by means of a throw-over switch on a bank of storage batteries.

The rewind room, which in turn is entirely separate, is also modernly equipped with motor driven rewinders, 2,000 foot reels, patent film menders, film cabinets, store closets, etc. A Gardiner velvet gold fibre screen is used.

The electrical installation work, which was done by the Beaver Engineering Company of Newark, N. J., is up-to-date and efficient from an economical viewpoint in every particular.

Heating and Ventilating System

Heat is supplied by two Pacific internally fired steam boilers each of a rated capacity of 10,000 square feet of direct radiation, and equipped with shaking grates, six-inch steam gauge, four-inch pop safety valves, water glasses, blow-off valves and automatic damper regulators. The boilers are covered with one-inch asbestos air cell sheets wired on, upon which has been applied plastic asbestos cement finished smooth. The smoke breeching is constructed of No. 14 gauge steel, with dampers in main breeching and in the branch connection to each boiler, with sliding cleanout doors provided in the breeching.

Direct radiators of a plain pattern and a total of 900 square feet are provided on the stage and at the front of the theatre, the latter being placed behind grilles. Additional radiators, placed behind ornamental iron-grilles are provided in the entrance lobby and main foyer.

The steam mains are installed between the ceiling and roof, from which risers drop to the radiators with one-pipe connections, the condensation flowing back to the boilers through return lines placed in masonry trenches under the auditorium floor. All piping is concealed and covered with asbestos air cell sectional pipe covering, made accessible at convenient intervals by means of manholes in pipe trenches.

The ventilating installation includes a fresh air supply system and an exhaust system. The former, a Typhoon fan twelve feet in diameter, supplying 44,000 cubic feet of air per minute, which is blown by the fan through two rows of Vento radiation, each row consisting of twenty-three sections, nine inches deep and sixty inches high, spaced five and three-eighths inches on centers, the total surface of the heater being 2,208 square feet, equal in heating effect to 13,000 square feet of direct radiation. The heater is supplied by a seven-inch main and the return pipe from the heater is three inches, valved to operate independently of the direct radiation.

The above fan is operated at 110 R.P.M. by means of a fifteen H.P. sixty cycle, two phase, 220 volt General Electric belted motor, equipped with a starting compensator.

Temperature Control

The temperature of the air supply may be controlled in two steps by the use of one or two rows of the heaters, and may be further varied through the use of a bypass door provided for the purpose. The air upon leaving the heater passes into a plenum chamber over the front of the theatre, and from this chamber through ceiling grilles into the auditorium.

The exhaust system includes two Typhoon fans, each six feet in diameter, of a total capacity of 44,000 bubic feet of air per minute, the fans operating at 260 R.P.M., being driven in tandem by a seven and one-half H.P. motor similar to that used to drive the supply fan.

The air is withdrawn from the theatre through ceiling grilles at the rear of the theatre and out through the vomitories and additional grilles, in the inner foyer.

By changing the position of doors in the exhaust fan chamber and by making use of a motor reversing switch provided these exhaust fans may be made to operate as follows:

1. Exhaust the air from the theatre as above described and discharge same out of doors.
2. Draw in outside air and blow it into the theatre through the exhaust grilles in warm weather to increase the supply of fresh air.
3. Discharge the air exhausted as above through an attic duct to the intake side of the fresh air supply fan and thus bring about the recirculation of the air in cold weather to economize in fuel.

An eighteen-inch diameter disc type exhaust fan with one-eighth H.P. motor is provided for the rewind room and a twenty-four-inch diameter exhaust fan is provided to ventilate the toilet rooms. The entire installation, contracted for by the Vincent Company of Long Island City, has proven entirely satisfactory and economical in all its branches.

New Laboratory Process for Handling Film

(*Continued from page 650*)

(4) Through tubes filled with pure artesian water, for elimination of "hypo."

(5) Through tubes filled with tinting solutions.

(SPECIAL NOTE: It is possible, with the tube system, to make the tint *light* or *heavy;* or to put on more than one tint.)

After leaving the last tube, the film enters a glass box, in which it is dried.

An immense fan draws air into a room where it is washed with hundreds of sprays, pure artesian water being used for this purpose. This washed air is cooled or warmed to the temperature desired, after which it is pumped through the glass drying boxes. The result is that the film is dried in clean, humidified air of exactly the proper temperature.

Film dried the Associated way is just as pliable as when it comes from the manufacturer. This makes for long life.

It will be noted that it is not necessary to touch the film from the time it starts through the printing machines until the reel on which it winds itself is taken from the drying box.

It will be noted however, that this film is inspected through every foot of its progress. Every series of tubes is closely watched by a laboratory expert. In the original tank method of development, it was not possible to inspect the film until the development was complete. But in the new tube system, the film can be inspected throughout the entire operation.

The laboratory staff, it is claimed, has had a life long training in the motion picture work. Many of them came from the Gaumont Laboratories in Paris.

The laboratories have a capacity of 3,000,000 feet of positive print weekly.

The officials of this company have had a great amount of experience in the motion picture industry. They are as follows: E. G. White, Treasurer and General Manager; Paul M. Bryan (formerly editor of Gaumont, Pathe, etc. etc.) Editorial Manager; Clinton M. White (formerly with General Film, Gaumont, Arrow, etc.), Sales Manager; C. E. Schwengeler (formerly with Gaumont, Paris and New York), Laboratory Superintendent.

Four Hundred Thousand Miles of Traveled Roads Behind Him

FOUR hundred thousand miles of traveled roads behind him; ahead, adventure in its wildest forms.

That's the record and program of Hereford Tynes Cowling, head cinematographer for the Barton Holmes Travelogue picture company who "shot" scenery with his movie camera at the opening celebration at Rainier National park Sunday.

Cowling will leave America on August 25th for his latest, and what he terms his most thrilling adventure, a seven-months' trip through the wilds of Africa. He will travel the trail used by Theodore Roosevelt during his trip through Africa. The expedition will start in British East Africa near Lake Victoria Nyanza. It will follow the Nile river to Cairo, Egypt, then go home.

"We will get some of the wildest traveling in Africa on our trip," Cowling said. "No, I haven't any of that 'most thrilling moment' stuff. A good part of my traveling has been thrilling, just as thrilling as I care to have it.

"I can change the subject, though, and tell you of one of the 'most unique' events I have ever seen. I would not dare to tell this one for fear of being nominated for the Ananias Club were it not possible for me to produce 150 feet of perfectly good celluloid to prove it.

Films Fish Fight

"I claim the distinction of filming the only fish fight ever filmed. It was in the Royal City of Bankok. There I found natives who raise fish for fighting purposes just as some people raise game chickens. I happened to witness one of these fights. The fish, each about three inches long, are placed in a glass jar. Upon the sight of each other they bite and snap until one is entirely exhausted. The other is then declared the winner.

"The owners would not allow me to film the fight, so I bought two of the fish and staged my own fight for the camera. I have never heard of a fish fight being filmed outside of this one." Despite his thousands of miles of wandering over the globe, Cowling this week made his first visit to Rainier National park. He came west over the Chicago & Wilwaukee, filming scenery on the way. Several reels of pictures of the Tacoma and Seattle waterfronts were filmed during his stay.

Worked for U. S.

Since 1910 Cowling has worked behind a moving picture camera. At that time he entered the U. S. reclamation service. He was head photographer in the "See America First" campaign of the department of the interior.

In 1917 the celluloid expert entered the employ of the Burton Holmes Travelogue Co., and headed an expedition to Formosa, Philippines, Indo-China, Siam, Dutch East Indies, Australia, Tasmania, China, Japan, New Zealand, and the South Sea islands, producing semi-educational and travel pictures.

Following the world war, Cowling traveled through Belgium, France, Germany, Austria-Hungary, Italy, Switzerland and Czecho-Slovakia filming "Europe in the Remaking." He claims the distinction of being with the first cameramen who entered Vienna after the close of the hostilities.

Still Going Strong

In other travel trips with his camera Cowling has been in Algeria, Sicily, Spain and India.

"I'm still young," said Cowling, "and I figure that I still have a lot of going to do. Four hundred thousand miles is a long ways if you stop to think about it, but I don't have the time."

Incidentally, Cowling has won a place in "Who's Who in America."



Herbert Tynes Cowling filming in the Sahara desert

Renovations at Small Part of FourPer Cent Original Investment Results in New House

IN the opinion of Eugene H. Roth, one of the most prominent motion picture managers in the West and associate manager of the Imperial, California, Portola and Granada theatres in San Francisco, it pays one to renovate every nook and corner of his theatre at certain intervals.

"By this," said Mr. Roth, "I mean those nooks and corners should be renovated that the patrons do not see, as well as those they do see. Because not only does the owner and manager have a certain feeling of completeness and having done the right thing, but the fixtures in the house will last longer.

"Furthermore, one should not wait until the theatre is running down, but should renovate while the fixtures are still in good working order."

And Mr. Roth practices what he preaches. The California theatre, one of the largest motion picture houses on the Pacific Coast, was on the eve of its recent fifth birthday completely renovated from roof to basement. "In most instances," said Mr. Roth, "renovation calls for that only which the eye sees. In this instance the renovation included the skylight on the roof, all metal work, water tanks on the roof, and the roof itself received a coat of red lead and three coats of weather proof paint."

The wooden tanks were given a creosote staining as a preservative and the fire escapes on the surfaces as well as those the eye cannot see, were treated with three coats of paint. Some 300 feet of vacuum hose were extended to the roof and applied to ventilating system. In the attic, from the wall to the roof a space of ten feet depth was explored for dust even to the remotest corner. In the auditorium of the theatre, the walls received a similar treatment. The entire house was recarpeted, requiring some 3,300 yards. Before the carpets were laid, the woodwork was treated with a chemical disinfector and then stained. Five layers of carpet lining and one layer of felt was laid before the carpet was tacked down.

Every seat in the house was gone over by expert chair renovators. In the projecting department, three of the latest types of motiographs were installed, replacing those in constant use during the past five years. A complete new equipment of chairs, stairs, stands and conveniences for the men, was installed. The entire outer walls of the theatre, being of tile structure, were first washed down and scrubbed and then sponged with a liquid soap and hosed. This gave the appearance of newness, and, with the repainting of the metal works on the marquise and window paintings, the California theatre offered to its patrons a delightful cleanliness, which added materially to their comfort.

Film Patches

By R. O. Schmidt

Seldom is very much importance attached to the simple matter of a film splice (patch), yet it is a very important phase of projection. I'll say that time and time again you have "cussed" the numerous bad splices in film such as weak patches which pull apart while passing through the projector or the equally careless patch which gives us the misframe.

Are you one of the fellows who make a brother projectionist cuss these too numerous poor splices or do you see to it that when making a splice it is made correctly? If you are of the first-mentioned class, then for the benefit of yourself and the fellows who run the film after you, change your ways. If you belong to the second class, try to improve upon the splices which you are now making.

With the following drawings and description I hope to make clear one method of producing a good splice.

To make the splice described here two tools are needed, namely: scissors and a discarded safety razor blade.

In figure 1 we have shown a section of film which is broken. Before proceeding further it might be well to mention that the emulsion (sticky) side should be up. Now with the emulsion side up cut film square across, midway between the first and second sprocket holes *below* the line which divides one exposure from the other, as shown by the dotted line "a-a," figure 1. Then cut film squarely across *on the line* which divides one exposure from the other, line "b-b," figure 1. After these steps have been completed the result as shown in figure 2 will have been obtained.

Now wet emulsion covering the space marked "c," figure 2. Take safety razor blade and scrape emulsion off film entirely. With this step completed, place safety razor blade at right angles to the film (from which emulsion has been removed), and scrape very lightly. During this step be sure that you do not scrape the film too thin.

The splice is now in condition to receive a thin coating of cement. This should be applied only to the section of film prepared to receive it ("c," figure 2). Now, very quickly, place exposure "f," figure 2, over "c," figure 2, being sure that sprocket holes "g" register. Press firmly together for a few seconds. Then apply to edge of splice (both sides) another thin coating of cement, pressing firmly together again.

If you are not using a better method at present, try this one. From the article you may think it is a bit long, but this splice can be made in less than a minute.—*Silver Sheet.*

Equipment Supply Dealers Organization

Meeting Held at Indianapolis Results in Permanent Affiliation

WITH men representing thirty-three motion picture supply stores present and with letters from twenty-five more distributors and dealers, pledging support and indicating their desire to join the new organization, at hand, the Motion Picture Supply Dealers and Distributors of the United States, gathered at the Claypool Hotel, Indianapolis, for a three day convention, starting July 13th, and launched the Motion Picture Equipment and Supply Dealers' Association of America.

The objects of the association, as stated in the constitution, which was adopted are: to foster trade and commerce among its members and the business interests of such members; to create a closer relationship between manufacturers of machines and equipment and the supply dealers; to reform trade abuses on behalf of its members; to procure uniformity and certainty in the customs and usages of the trade and commerce, particularly in the business and trade as carried on by its members; to promote and cherish a feeling of fellowship and good will among its members and to provide a dignified, authoritative voice for their unit of the theatre industry qualified to represent and speak for it nationally.

For the accomplishment of these objects the association seeks to insure united action wherever the interests of its members are concerned.

Work was the order of the day for these men, who were determined to see the supply branch of the industry organized as the exhibitors, picture producers and distributors already are, and sessions were held every day of the convention from ten A. M. lasting through till twelve and one o'clock at night, with but short intervals for refreshments and rest.

On the second day of the meeting the election of officers was held and the following men were chosen: President, Leo Dwyer, of Cleveland; First Vice-President, H. J. Smith, of Pittsburgh; Second Vice-President, B. A. Benson, of Chicago; Third Vice-President, C. E. Cornwell, Charleston, W. Va.; Fourth Vice-President, L. A. Louis, Minneapolis; Secretary and Treasurer, Otto Dieckman, Cincinnati; Chairman of the Membership Committee, Joe Hornstein, of New York; and directors for one year term: Cornwell, H. K. Louis and R. L. Homer, of Boston; two year term, E. H. Mohrbacker, Denver, Dieckman and L. A. Louis; three year term, Dwyer, Smith and Benson.

The annual dues were fixed at twenty-five dollars for both active and associate members.

One of the most interesting sessions of the meeting was that at which the members were addressed by Ex-Congressman Frederick K. Landis, representing Will Hays, who was unable to be present owing to pressing business in New York. Mr. Landis declared the motion picture business is just finding itself and that its Klondike and "days of '49" in making profits are past, and that it is settling down of its own weight into a legitimate industry like banking and mercantile businesses. He brought a laugh when he declared that from personal observation in New York and elsewhere he found the various branches of the motion picture business were divided among themselves and that Sioux Indians on the warpath were peace loving citizens compared to movie factions, and this fact made an organization, such as the one being formed at Indianapolis, a necessity.

He brought a personal plea for harmony in all branches including writers, business men, from Will Hays, who wished the supply dealers and distributors good will and God speed, and declared that his heart goes out to every man associated with the business. Mr. Hays also sent word that he feels that he is a servant, not only of the association which retains him, but of every man in the motion picture business, and above all the great American public.

Representatives of manufacturing interests, who were present, were invited to address the meeting, and O. F. Spahr, on behalf of Enterprise Optical Manufacturing Company, manufacturers of Motiograph Projectors, declared himself as for selling through dealers and in opposition to direct selling in territories covered by dealers. He assured his hearers that Enterprise Optical Manufacturing Company will work with the association in every possible way and do its part to assure fair dealing and ethical methods of doing business. Mr. Spahr was heartily applauded during his speech as his assurance covered many of the points which the dealers desired cleared up.

A wire was read from Nicholas Power Company, pledging co-operation with the new association and President Dwyer quoted Mr. Porter of the Simplex Organization, as promising co-operation.

According to vote of the convention, Chicago will be the meeting place for the next annual convention, which will be held in July, 1923. In the meantime it is planned to hold regional meetings in various parts of the country.

The distributors present at the meeting included: B. A. Benson, Chicago; C. E. Cornwell, Charleston, W. Va., Otto Dieckman, Cincinnati; Harry Buegie, Cincinnati; E. E. Oliver, Cleveland; H. G. Lihon, St. Louis; B. Pearlman, Chicago; W. M. Swain, Indianapolis; Leo Dwyer, Cleveland; Harry Dutton, Chicago; Joe Hornstein, New York; Sam Lears, St. Louis; H. J. Smith, Pittsburgh, and George Perkins, New York.

Letters promising co-operation and expressing desire to join the organization were received from: Louis M. Swabb & Son, Philadelphia; S. A. Louis, Minneapolis; A. Becker, Buffalo; C. D. Stnibler, Kansas City; M. A. Behrend, Chicago; W. A. Johnson, Philadelphia; W. C. Buegert, Tampa; A. Diesner, Washington; Ed. M. Mohrbocher, Denver; Rob. L. Hosmer, Boston; S. I. Levin, Salt Lake; W. C. Smith, New York; R. M. Combs, San Francisco; Mathew Aparton, Portland; S. Steinberg, Pittsburgh; E. C. O'Keefe, Seattle; L. P. Langford, Milwaukee; Harry K. Lucas, Atlanta; T. F. Cole, Kansas City; L. T. Lawson, Pine Bluff; and J. C. Brown, Atlanta.

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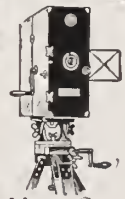
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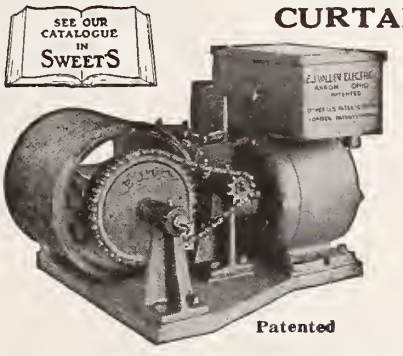


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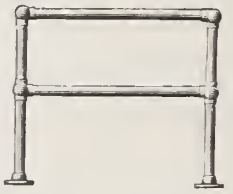
The Casino Theatre, Ottawa, Ontario, Canada, has been temporarily closed for a thorough overhauling and renovation. Manager Harold Vance is already making extensive preparations for the re-opening of the theatre in August.—Gladdish

Congress Uses Motion Picture Machines

An interesting development in Congress is the use of motion picture portable projectors by congressional committees. These machines were supplied by W. E. Claplin of the Southern Moving Picture Corporation.—Knappen

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FEATURE REVIEWS

"Married People"

Hugo Ballin-Hodkinson

(Reviewed by Laurence Reid)

THIS latest picture starring Mabel Ballin, is heralded as the prize-winning story written by a Chicago stenographer—the contest being conducted by a Chicago newspaper. The author has not shown anything original in plot or characterization and you can guess just how the sequences will develop from the introductory scene. Miss Dace makes a plea for children in the home. If a couple is childless, then they should adopt a youngster or two. And naturally the story may be catalogued under one of the oldest and most faithful formulas—"a little child shall lead them."

Hugo Ballin has done pretty well by this story—a story which might have been easily ruined had he not embellished it with deft touches here and there. He has provided a number of compelling scenes all of which are enhanced with handsome settings, although in one instance he becomes old-fashioned. He resorts to the death-bed incident and the pulling of the sheet over the dead person's face. The couple are depicted as wrangling continually. The wife is spoiled through an extravagant indulgence—the husband having pride enough to want her to look her best. If there is any exception to be made of the young woman, it may be found in not giving her enough contrast in taking her from the country to the city. She adopts "ritzy" ways too readily.

The tale would have ended quickly if the couple had discussed the real reason for their incompatibility. But the wife encourages a sympathetic trespasser—who makes his evil motive with a display of good manners. The husband goes away to the country—to forget. Divorce looms up in the offing when the dramatic climax interrupts. A little boy being used as an Oliver Twist by a wicked Fagan is mistaken for a burglar and shot by the giddy wife. This is enough to arouse the maternal spark and it brings an adoption of the child and a reconciliation. One or two sub-titles should be eliminated as they lack clarity. The star gives a pleasing performance assisted by Percy Marmont and other capable players.

The Cast

Dorothy Cluer ..... Mabel Ballin
Robert Cluer ..... Percy Marmont
Lord Cranston ..... Ernest Hilliard
Timmy ..... Bobby Clarke
Mike ..... Dick Lee
Mary ..... Bertha Kent
Bleauvelt ..... J. Webb Dillion
The Doctor ..... Louis Dean
The Chinese ..... Charlie Fang
Betty ..... Baby Peggy Rice

By Nell Marie Dace. Scenario by Hugo Ballin and George S. Hellman. Directed by Hugo Ballin. Photographed by James R. Diamond. Produced by Hugo Ballin.

The Story—Childless couple move into palatial home and quarrel continually—due to the wife's extravagence, an indulgence encouraged by the husband. The marriage seems destined to end in divorce when the wife's maternal spark is aroused as she shoots a little boy thinking him a burglar. By adopting him happiness is restored.

Classification — Domestic drama based on theme of "A Little child shall lead them."

Production highlights—The splendid production, the scenes being in good taste. The work of Mabel Ballin, Ernest Hilliard and Percy Marmont.

Exploitation Angles — The plot material is suggestive of good copy for your local papers.

Drawing Power — There is a real sermon furnished in this story.

REVIEWED IN THIS ISSUE

Married People—(Hodkinson)
The Kick-Back (F.B.O.)
The Sign of the Rose—(American Releasing)
The Married Flapper (Universal)
The Mysteries of India (Paramount)
Hurrican's Gal (First National)
Borderland (Paramount)
Oathbound (Fox)

"The Kick-Back"

Harry Carey-F. B. O.—Five Reels

(Reviewed by Laurence Reid)

SOME time ago Harry Carey appeared in a Western in which the U. S. cavalry was used to furnish a smashing climax—the scene representing a grand pursuit. The picturesque star could have used them again in "The Kick-Back," but instead employs the Texas Rangers. And this company of fearless riders is sent for when Harry seems doomed as the victim of a "necktie party." It is an obvious story developed along familiar lines with scarcely any suspense attached. Since Carey wrote it, one may expect an adequate amount of action, most of which has to do with the author and star getting in and out of jail and being pursued by a band of greasers and hounded by a pair of conventional bad men.

It seems strange to find Henry Walthall playing the role of a villain. And he doesn't have much opportunity to display his talent. He glowers occasionally and squints his eyes and shows his teeth in the conventional manner. Carey had a chance to develop his idea along novel lines, particularly the romantic side of it. A Mexican girl helps him to escape from jail and aids him several times in outwitting the bad customers. She proves more stanch in her devotion than the blonde waitress who presides at the soft drink counter of the made-over saloon. The man who worshiped the memory of Lasca wasn't afraid of the race barrier. But the author-star plays safe, and when the rangers rescue him from the mob he develops his infatuation for the American girl.

The Cast

White Horse Harry ..... Harry Carey
Aaron Price ..... Henry B. Walthall
Chalk Eye ..... Charles J. LeMoyne
Phil Harris ..... Vester Pegg
Ramon Pinellos ..... Jim O'Neill
Conchita Pinellos ..... Mignonne
Nellie ..... Ethel Grey Terry

By Harry Carey. Scenario by George Edwards-Hall. Directed by Val Paul. Released by F. B. O.

The Story—Rancher settles down in desert country on Mexican border and the property is desired by villain as it contains the only water hole in the vicinity. He is lured into Mexico and thrust into jail. A Mexican girl helps him to escape, and once across the border he is jailed again. He is about to be lynched when the real culprits are caught. Love triumphs when he has leisure to show his affection for the American waitress.

Classification—Western melodrama with much riding and gun-play. Some comedy moments. Typically Harry Carey offering.

Production Highlights—Scene when Carey eludes Mexicans and is thrust back into water by villain. The snappy riding. The novel method of escape from jail.

Exploitation Angles—Play up the Carey name. Adorning a western it means full expression of fast riding and straight shooting. Use the usual scheme of exploitation—the cowboy quartette, etc.

Drawing Power—Suited for daily change of program.

"The Sign of the Rose"

Beban-American Releasing Corp.—Six Reels

(Reviewed by Laurence Reid)

GEORGE BEBAN'S Italian sketch has grown as mellow as Warfield's "Music Master." This able character actor who gets right down to the bed-rock of human understanding in his inspired portrayal has in "The Sign of the Rose" a picture certain in its tug at the emotions. It is a screen version of his stage play and has been adapted to the silversheet in such a manner that its many highlights are constantly in the foreground. There is nothing false in incident or characterization. Mr. Beban plays again the simple, sorrowful figure of the Italian whose entire life is devoted to the welfare of his motherless child. It is highly effective to see him touching the human chords by his deft skill in suggesting pathos or humor or sentiment.

"The Sign of the Rose" is a quaint little sketch which builds easily and surely to its climax. A note of melodrama is added to the concluding reels but if it appears arbitrary here it at least has its compensation in giving Beban an opportunity to show his depth of emotion. The scene where he is attempting to show his innocence to the detective is a true tear-jerker. The same may be said when his happy features turn to unutterable pathos as he learns that his child is dead. He acts his part with deep feeling—with genuine enthusiasm. That's what makes his simple sketches so real—that's what makes his Italian such a beloved character.

It is a human picture and certain of its appeal in any locality. Try it and see.

Written by George Beban. Scenarioized by J. H. Brockelhurst and Carrol Owen. Directed by Harry Garson. Distributed by American Releasing Corp.

The Story—Treats of an Italian who is happy with his little girl. He has brought a Christmas tree to a wealthy home, and the scapegrace relative conceives the dastardly plan of kidnapping his niece and making it appear that the Italian is guilty. The latter goes out to buy toys for his child and returns to find her dead, the victim of an auto accident. He goes to buy a rose and is accused of being the kidnapper. After a series of explanations his freedom is assured as well as his complete happiness.

Classification—Human interest story of paternal love of Italian for child. Typically Beban. The story, an adaptation of his well known stage play. Heart touches throughout.

Production Highlights—The extraordinary performance of George Beban. The atmosphere. The human touch. The scene when Italian returns home laden with gifts for child and discovers her dead. The pathos here. The scene of their intimate fun. The scene when he is accused of kidnapping a little girl.

Exploitation Angles—With Italian music taken from operatic scores—with a prologue featuring a quartette or sextette of singers—with a lobby display of flowers in general and roses in particular—with a street ballyhoo of a figure representing Beban, selling flowers—with sufficient paper out, comprising the usual teasers, throwaways, etc.—with all these ideas you have enough angles to put this picture over. Play up Beban in all your copy.

Drawing Power—Will go big in all communities. Especially suited for neighborhood houses. Will go like a house afire in tenement sections, yet entirely suited for high class houses. Heart interest will put it over.

"The Married Flapper"

Universal—Five Reels

(Reviewed by Laurence Reid)

THIS story skims the surface of the eternal triangle. Which is to say that there is no real marital infidelity—the wife loving her hsband true enough, but unwilling to become hopelessly domesticated. You know from start that she is more of a tease than a temptress—that she loves to flirt and receive attentions of men in general and a wily philanderer in particular—and yet at the same times save her affection for friend husband. This story is a sort of indictment of the rapid courtship and marriage before they really know each other. Marie Prevost skips about having a good time in the best style of the flapper.

It is not a very substantial tale insofar as introducing any dramatics is concerned. The philanderer is determined to win the pretty spouse away from her husband. But her object in encouraging him is to frustrate his plans toward one of her youthful imitators—a "gosling of a girl," played with fine appreciation for its possibilities by Lucille Rickson. The home-wrecker plays this fledgling against the married flapper and the climax presents that tried and true scene of an outraged husband breaking into the villain's home, surprising his wife, and punishing the culprit. She is there to save the younger girl's reputation. And when she explains, there is a erconciliation.

The conclusion offers an exciting auto race, the director linking up some close-ups, etc., with the real thing. Marie Prevost, realizing that her hubby cannot drive a car with a broken arm, locks him in a room, dons his livery and steps into his place at the wheel. Of course she wins. And the prize money starts him on the road to fortune after he has squandered it in poor investments. The picture is handsomely staged and entertains even though there isn't much suspense.

There is absent that light comedy brand of hokum which has featured the star's late stories. The offering being well titled and acted up to the handle will interest most every spectator.

The Cast

Marie Prevost
Kenneth Harlan
Philo McCullough
Frank Kingsley
Lucille Rickson

By Bernie Hyman. Scenario by Doris Schroeder. Directed by Stuart Paton. Produced by Universal.

The Story—Flapper marries rich youth and determines to have a good time despite marital obligations. Naturally husband's suspicions are aroused. Eventually learns that she is playing with fire and catches her with philanderer. After explanations the young couple are reconciled, and the spouse takes the wheel and drives her husband's car in the auto race and wins first money.

Classification — Comedy-drama detailing the experiences of a young married couple, the wife unwilling to settle down. Borders upon the eternal triangle.

Production Highlights — The high class society sets. The exciting auto race. The scene when husband surprises wife in philanderer's home. The good acting of clever cast, particularly the work of Lucille Rickson, a real flapper.

Exploitation Angles—There is a nifty title for this picture which will excite curiosity. Get the younger married set out for this feature. Play up the star and her wardrobe. Use a teaser campaign.

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Elaine Hammerstein Conway Tearle
Selznick Stars

"The Mysteries of India"

Hamilton-Paramount—Seven Reels

(Reviewed by Laurence Reid)

THOSE who think that this is cut-outs from "The Mistress of the World" need not harbor any doubts.

It is so far above the previous production that there is no comparison. It shows that May can invest a story with a gorgeous background—the sets being massive, impressive, artistic and truly atmospheric.

It is a weird tale—a tale of cruelty, revenge and hate with the protagonist an Indian prince who conceives the horrible plan of burying his unfaithful wife alive—and subjecting the interloper (his erstwhile friend) to a series of barbaric cruelties before he is tossed to the tigers. The picture carries a deal of magic and a yogi steps into the story and by concentration is able to assert his supernatural powers in an amazing manner. He is awakened from a deep sleep by the prince and commissioned to journey to England in order to fetch back an Oxford friend who will design a magnificent tomb for the sinful spouse.

In all it is a picture which is impressive even though it is a hodge-podge of mechanical tricks of the studio. The morbidness in us all will find an outlet here.

The Cast

Prince Ayan ..... Conrad Veidt
Princess Savitri ..... Erma Morini
Robert Allen ..... Paul Richter
Myrra, Princess Savitri's maid ..... Nyda de Putti
Ramigami ..... Berhard Goetze
Carl Langland ..... Olaf Fonss
Laura Valmy, his betrothal ..... Mia May

Directed by Joe May. Distributed by Famous Players.

The Story—Three boon companions, graduates of Oxford, swear a pledge to remain steadfast in their devotion to one another. One of them, an Indian prince, discovering his wife unfaithful, determines to bury her alive. So he sends for the other friend to build a magnificent tomb. The remaining member of the triumvirate is the interloper. The Hindu subjects all of them to barbaric cruelties and in the end suffers a living death by renouncing the doctrines of his religion—that punishment must be only meted out by God.

Classification—Fantastic melodrama based upon revenge, cruelty and hate. An unfaithful wife causes her husband to become a savage.

Production Highlights—The marvelous pantomime of Goetze and Veidt, the latter showing the same genius for interpretation as he did in "Dr. Caligari" as the hypnotized freak. The gorgeous sets. The scene of the Valley of Silence. The photographic tricks revealing the supernatural powers of the Yogi.

Exploitation Angles—This picture suggests an Oriental angle in every direction. Oriental music for your overture and interpretation. A soloist singing "Indian Love Lyrics" or a dancer executing Oriental steps would fit in nicely for a prologue. Play up the massive sets—the marvelous photography and acting.

Drawing Power—Billed like a circus, emphasizing the massive production will help this feature. Play up its Oriental theme. Will go best in large houses.

"Oath Bound"

Fox—Five Reels

(Reviewed by Laurence Reid)

THEY have succeeded in hiding the identity of the ring-leader in this crook melodrama, and this suspense, coupled with some rapid-fire action which occurs in and around San Pedro harbor, makes this an interesting melodrama despite its gaps, which come to the surface when the real culprit is identified. You never suspect the rich shipowner's brother of being the head of the gang whose object is the theft of silk imported from China. But it is hardly reasonable that the hero could be hoodwinked so easily. He at least would have some knowledge of the business affairs of his brother and the other close friends who compose his yachting party.

The picture starts off with a society flair—showing a yacht race and the resuscitation from drowning of the crooked brother. Lefty Flynn is carefully planted as the crook. A shifty expression and some guarded conversation see to this. The hero is married aboard the ship—his wife being a sister of the character played by Lefty. And she indulges in the same quizzical expression—as if she wanted to play square with her husband but still wanted to be faithful toward her brother. The hero is really stupid to be outwitted so easily. But it all goes under the head of melodrama. And he must fight against big odds before order and virtue are restored.

The action introduces some fast motor boat incidents, the crooks ever being pursued by the skipper's fast racer. Lefty hovers about lending suspense with a hefty arm and a hydroplane. And Norman (Kid McCoy) Selby is used as a detective. It is his opportunity to flash some mild humor—most of which has to do with being shoved in the water by Flynn and losing his derby hat. A waterfront dive occupies the attention for much of the footage. Here it is that the grand melee occurs. The shipowner catches his brother but never suspects him until Flynn flashes his badge. Then comes a heart-to-heart talk. So the wife squares herself by successfully keeping from her husband the fact that his brother is a crook.

There isn't much chance for the romance. And it isn't missed. "Oath-Bound" is a satisfactory melodrama, even if you feel cheated in the director's effort to keep you guessing.

The Cast

Lawrence Bradbury ..... Dustin Farnum
Constance ..... Ethel Gray Terry
Ned ..... Maurice (Lefty) Flynn
Jim Bradbury ..... Fred Thomson
Helen Palmer ..... Adele Pringle
Detective ..... Norman Selby

Story and scenario by Edward J. Le Saint. Directed by Bernard Durning. Produced by Fox.

The Story—Wealthy ship-owner is determined to catch silk thieves who operate through his ships. His brother is the ring-leader but hoodwinks the hero into thinking him a revenue officer. The skipper and a friend are suspected of being the real crooks. But the friend proves to be the revenue man and the crooked brother is caught.

Classification—Crook melodrama concerning the theft of silks brought from China. Action takes place on water-front and in harbor.

Production Highlights—The mystery as to identity of real crook. The water front incident. The pursuit through the water with motor boats carrying the parties. The fight in the water-front dive.

Exploitation Angles—Bill this as an interesting crook melodrama, emphasizing the mystery. Use stills and tell about the thrill of the pursuit of the thieves in a fast motor boat. A quartette attired in white flannels, double-breasted blue coats and naval caps would provide a good atmosphere.

Drawing Power—Carries enough punch for three day run in downtown houses. Will be liked for fast action. Good for run most anywhere.

"Hurricane's Gal"

Holubar-First National—Six Reels

(Reviewed by Laurence Reid)

IT'S a stirring and graphic picture which Allen Holubar has contributed in "Hurricane's Gal." Call it wild melodrama—call it a condensed serial, the fact remains that there is something doing every minute in the shape of action. The director has forgotten nothing—absolutely nothing—to stir the emotions. He has relied upon hokum, infant appeal, deep sea stuff, a goat and monkey for comedy relief, a group of smugglers plying their trade up and down the Pacific, sentiment, romance, ever so much physical action detailing fights and mutinies, and what not, and it is amazing with all this hodge-podge that it is molded together in some semblance of sequence.

A storm at sea stands out conspicuously as one of the best pictorial treats ever offered. Consider a mutiny, too. Consider the radiograph being used by the feminine skipper. Consider the conflict when the stowaway who intrigued the heroine into loving him shows his true colors—that of a government revenue officer whose call of duty compels him to give battle to the smugglers. You will have to accept the hokum in every scene. And you will get suspense and humor from it. What does it matter if Dorothy Phillips is given unlimited opportunities to act. What does it matter if the entire cast get right upon their hind legs and play to the gallery? What does matter is Holubar's scheme to give you melodrama without stint.

Naturally, being a sea story he has not overlooked a single item which goes into the composition of his scenes. The tinting of the sunsets on the Pacific—the night photography—the bold relief of the ship and the moment when it burns—these are but samples of what may be expected in this complete melodrama. Detail is everywhere—some of which has been noticed before. The story ends a half a dozen times and then proceeds to start all over again. One shot in particular calls for honorable mention. It shows the pursuit of the ship by a destroyer in the dead of night. There is a rival girl who is shanghaied because of the heroine's jealous disposition. And the love interest is motivated by a tremendous punch. The types look genuine even if they fail to be convincing.

The Cast

Lola.....Dorothy Phillips
Steele O'Connor.....Robert Ellis
Chris Borg.....Wallace Beery
Cap'n Danny.....James O. Barrows
Phyllis Fairfield.....Gertrude Astor
Sing.....William Fong
Lieut. Grant.....Jack Donovan
Mrs. Fairfield.....Frances Raymond

By Harvey Gates. Directed by Allen Holubar. Distributed by First National.

The Story—Girl inherits a ship and smuggling business from her skipper father. Falls in love with stowaway who proves to be government officer. He destroys her trade and she vows revenge. When she meets him her love conquers her hate. Jealous of his fiancee, the latter is "shanghaied" and storm at sea brings the officer to the rescue. Through much physical action, love conquers.

Classification—Fast moving melodrama carrying a complete assortment of incidents and details. Conflict revolves around a fair smuggler and a revenue officer.

Production Highlights—The gorgeous photography showing several effective night scenes. The shot of the pursuing destroyer. The climax and the storm at sea. The effective details. The many fights and the mutiny.

Exploitation Angles—Sea chanties sung by a sailor quartette would furnish a good prologue. Get out the paper and teasers announcing the fascinating melodrama. Play up the cast.

Drawing Power—Will be liked in every locality except where society plays are most popular. A good audience picture and lively enough for three days or a week.



Tom Mix in the Fox Western, "Just Tony"

"Borderland"

Paramount—Five Reels

(Reviewed by Laurence Reid)

YOU may have looked upon the eternal triangle in various guises, but it is a certainty that you never saw it treated in such a novel manner as is found in "Borderland." It is a curious story—made so by its dash of spiritualism, its slice of sentiment and some moments of melodrama—all of which have been blended into an impressive picture in so far as its photography is concerned. Getting right down to rock bottom, the theme by itself is absurd, but it has been treated so seriously by the director and author, that even the smiling scoffers of spiritism will be impressed by it.

The picture is artistic and some exceptionally effective scenes are shown of that borderland or purgatory in which the departed linger, must purge themselves of their sins and get in touch with their erring relatives before they can climb to a higher plane. Miss Dix's conception of the afterlife is her own. And Paul Powell has visualized the heavenly state in such a manner that disciples of occultism will be highly pleased. The wraiths pass forth in this errie existence lending an uncanny touch to the picture.

"Borderland" will arouse a lot of criticism. When it gets down to earth, it doesn't amount to much—simply because it takes the oldest form of the triangle—that of the interloper and the wife running away from a husband. The heroine's erring ancestor uses an aged servant as a medium, and the faithless wife is brought up sharp with her sin. Then the "little child shall lead them" formula is employed to make it convincing.

The Cast

Spirit, Dora Becket, Edith Wayne.....Agnes Ayres
James Wayne.....Milton Sills
William Becket.....Fred Huntley
Francis Vincent.....Bertram Grassby
Clyde Meredith.....Casson Ferguson
Eileen.....Ruby Lafayette
Mrs. Conlon.....Sylvia Ashton
Jimty.....Frankie Lee
Totty.....Mary Jane Irving
Elly.....Dale Fuller
Patrick.....Walter Wills
"Bose".....Pal"

By Beulah Marie Dix. Scenario by Beulah Marie Dix. Directed by Paul Powell. Photographed by Harry Perry. Produced by Famous Players.

The Story—Spirit of ancestor warns a young, reckless wife from making a similar mistake that happened fifty years previously. The spirit operates through the medium of an old servant. A reconciliation is effected with her husband.

Classification—Domestic drama carrying the eerie touch of occultism.

Production Highlights—The scenes of the spirit world. The spirituality of the theme.

Exploitation Angles—With thoughts and discussions on occultism being disseminated nowadays the wide-awake exhibitor will feature it in his "copy." A series of leading questions asking "Do the dead watch over us?"

Little Stories on Big Pictures

"HOPE," the new Triart two-reeler, had a pre-release showing, July 16th, at the big Capitol Theatre, New York, as a specialty in Manager Rothafel's "Short Subject" program. Here is what the leading newspapers of the city thought of it:

(*New York Herald*)

"As tastefully put together as its predecessors, which virtually amounts to a cast-iron guarantee. The Hodkinson Corporation is to be congratulated on handling what amounts to the Metropolitan Museum of the screen."

(*New York Times*)

"Many of its scenes are a delight to the eye. One looks at them and lets them go reluctantly. They are so simply, so truthfully, so sensitively staged and photographed. And Mary Astor is not only a lovely young woman, but a quite intelligible actress."

(*New York World*)

"A particularly charming photoplay."

Here are three of the greatest newspapers in America in perfect accord on the merits of "HOPE."

Wouldn't *you* like to have the newspapers of your city say as much in favor of a picture on *your* screen?

The Showman

HODKINSON PICTURES

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	5 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	5 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Assoc. Exhib.	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Asso. Exhib.	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Assoc. Exhib.	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York, The	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River, The	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	A. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Assoc. Exhib.	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	July 8
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hurricane's Gal	Dorothy Phillips	First National	6 reels	
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
Isle of Doubt	Wyndham Standing	Prod. Security-S. R.	5 reels	
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Asso. Exhib.	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	
Married People	Mabel Ballin	Hodkinson	6 reels	
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back, The	Evelyn Brent	Asso. Exhib.	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount		
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib	5 reels	
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heart's Haven	Adams-McKim	Hodkinson		
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	
Paid Back	Gladys Brockwell	Universal	5 reels	
Romance Land	Tom Mix	Fox	5 reels	
Silver Wings	Mary Carr	Fox	8 reels	June 3
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Through the Storm	Stockton-Kimbell	Asso. Exhib	6 reels	
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
When Husbands Deceive	Leah Baird	Asso. Exhib	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon.	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon.	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon.	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon.	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon.	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon.	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon.	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon.	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon.	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love		Century Kids	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	**Geo. Ovey**	**Folly-Pacific**	**1 reel**	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	**Buster Keaton**	**First National**	**2 reels**	
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	**2 reels**	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	**1 reel**	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
Now or Never	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	**2 reels**	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
One Horse Town	**Harry Sweet**	**Universal**	**2 reels**	Apr. 1
Our Gang	**Snub Pollard**	**Pathe**	**1 reel**	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	**2 reels**	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		**Fox**	**2 reels**	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Sleepyhead, The	**Harry Sweet**	**Universal**	**2 reels**	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	**Fox**	**2 reels**	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	**Al St. John**	**Fox**	**2 reels**	
Such Is Life	**Billy Bevan**	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	**1 reel**	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	**2 reels**	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	**Educational**	**2 reels**	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	**Johnny Hines**	**Educational**	**2 reels**	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	**2 reels**	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	**2 reels**	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	**18 episodes**	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	**2 reels**	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	**2 reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	**2 reels**	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	**2 reels**	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Lins (Drama), Edgar Jones	Pathe	**2 reels**	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	**2 reels**	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Sbell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 reel	Mar. 25
Quaint Holland (Scenic)	Educational	**2 reels**	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		**2 reels**	Nov. 20
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	**2 reels**	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Charles Ray
in
"Smudge"

Arthur S. Kane presents Charles Ray in "*Smudge,*" a Rob Wagner story directed By Charles and Albert Ray And Charles Van Deroef. George Rizard, assisted by Ellsworth Rumer, presided At the camera. Editing by Harry Decker; Alfred Alley, Art Director; Edward Withers Illustrated the titles.
A First National Attraction—
Rothacker Prints and ***Service***.

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TRADE MARK REG.



The laboratory with a conscience.

Founded 1910
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Watterson R. Rothacker

AUGUST 12, 1922

Motion Picture News

Reg. U. S. Patent Office



This Issue Contains
Fall Announcement
of
Film Booking Offices
of America
(Formerly R-C Pictures)

VOL. XXVI No. 7 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

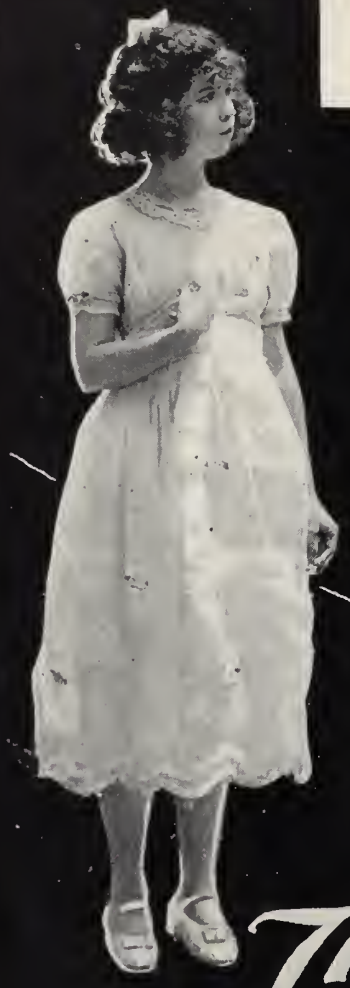
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NEW YORK



Dorothy GISH

in

"The COUNTRY FLAPPER"

The HIT of THE SEASON

Directed By

F. RICHARD JONES

Famous Director of "MICKEY," "MOLLY-O" and "CROSS ROADS of NEW YORK"

A Remarkable offering for

Independent Distributors

WIRE US NOW

PRODUCERS SECURITY CORP.

516 — 5TH. AVE. NEW YORK

This Advertisement Was Written By An Exhibitor—

Here are a Few of the Famous Forty-One

SEPTEMBER

GLORIA SWANSON in
"Her Gilded Cage"
WILLIAM de MILLE'S
"Nice People"
with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye
RODOLPH VALENTINO in
"Blood and Sand"
"THE VALLEY OF SILENT MEN"
with Alma Rubens
Created by Cosmopolitan
"THE SIREN CALL"
with Dorothy Dalton
JACK HOLT in
"While Satan Sleeps"
CECIL B. DE MILLE'S
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

OCTOBER

"ABOVE ALL LAW"
Hamilton Production
"PINK GODS"
with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton
"THE OLD HOMESTEAD"
with Theodore Roberts
"THE FACE IN THE FOG"
with Lionel Barrymore
Created by Cosmopolitan
GEORGE MELFORD'S
"Burning Sands"
with Wanda Hawley and Milton Sills
WALLACE REID in
"The Ghost Breaker"
Supported by Lila Lee
"THE COWBOY AND THE LADY"
with Mary Miles Minter and Tom Moore
GEORGE FITZMAURICE'S
"To Have and To Hold"
with Betty Compson and Bert Lytell

And It's Full of Wisdom for Other Exhibitors!

I HAVE been a 100 per cent Paramount user for eight years, and seen the wonderful strides made by this organization, but after looking over the new series "Forty-one Without an Alibi" I feel that if anything in the world will improve the depression that the exhibitors have been going thru the past few months, these "Forty-one" should sure do it.

For the past few months the depression felt by all of us has had a tendency to destroy my faith and confidence in the future of the industry, but the looking over of these forty-one pictures has done more than anything else could have done to restore my full confidence in the future of this big industry, and filled me chuck full of pep and enthusiasm over future prospects. I feel that every exhibitor should get right out and get behind every one of these "Forty-one Without an Alibi," as with the stories, stars, directors and wonderful producing organization, and your still more wonderful distributing organization, your new accessories and national advertising campaign to be carried out as planned, they will be amply justified in using every means at their disposal in properly exploiting these "Forty-One."

I feel now it is up to the exhibitor as Famous Players-Lasky Corporation has given us the stuff, so let's go from here.

Yours for more like the "Forty-One."

R. J. MORRISON
ISIS THEATRE
ASPEN, COLO.

SEPTEMBER 3 4 5 6 7 8 9 1922 fifth annual Paramount week

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

SEPTEMBER 3 4 5 6 7 8 9 1922 fifth annual Paramount week

Great Paramount Pictures

No. 12

A MIGHTY spectacle of the land of magic and mystery, telling an appealing and thrilling love story.

A Hamilton Theatrical Corporation Production



a Paramount Picture

HAMILTON THEATRICAL CORPORATION PRESENTS

"ABOVE ALL LAW"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

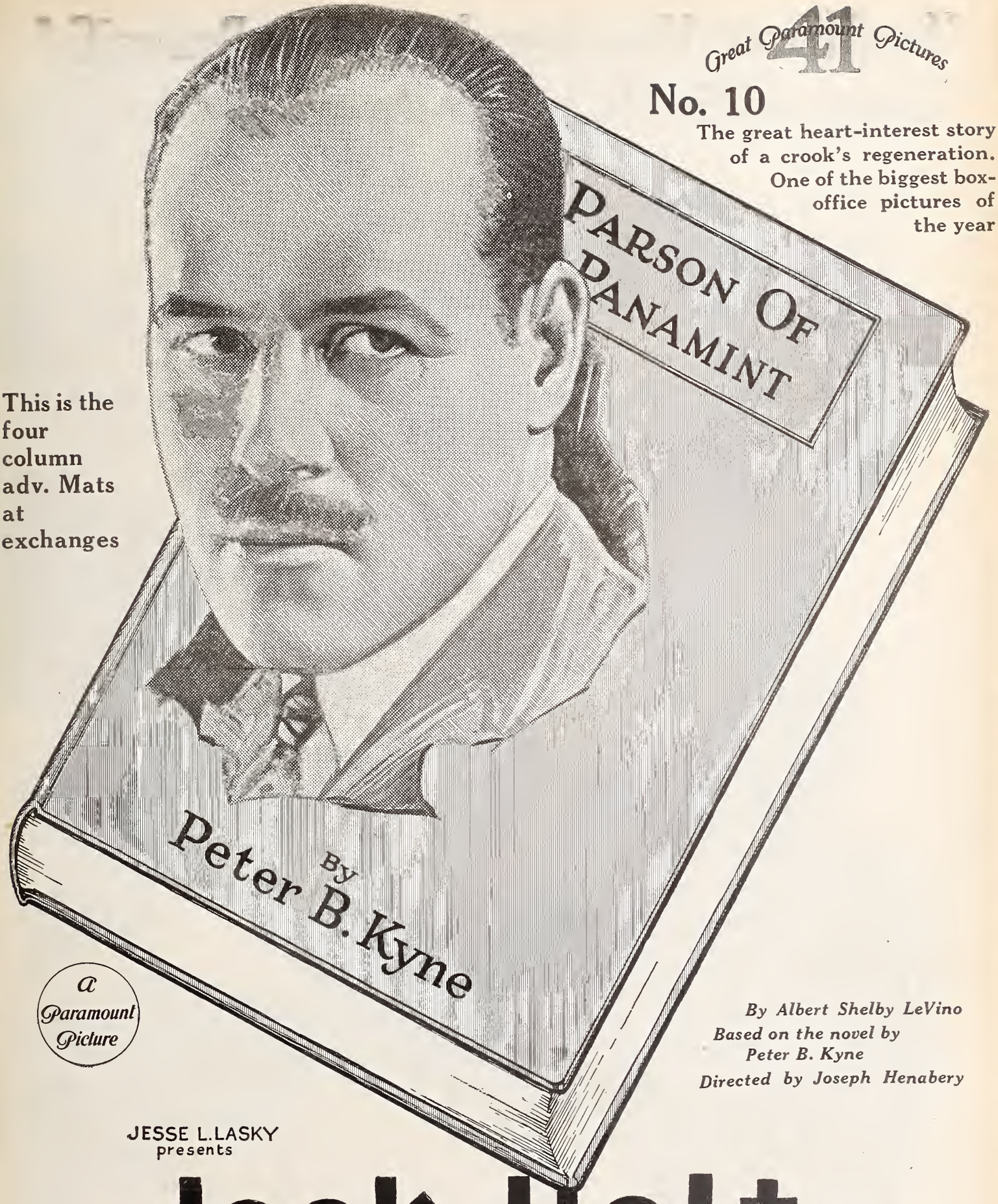
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Great Paramount Pictures 41

No. 10

The great heart-interest story of a crook's regeneration. One of the biggest box-office pictures of the year

This is the four column adv. Mats at exchanges



A Paramount Picture

By Albert Shelby LeVino
Based on the novel by
Peter B. Kyne
Directed by Joseph Henabery

JESSE L. LASKY
presents

Jack Holt

IN

"While Satan Sleeps"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Her Heart Hungered For The Beautifu
Things in Life That Only Money Could Buy.

Love, Power, Beauty! These she craved with all her woman soul. Her little voice crying out for the bounties of the promised land is the voice of a million human souls, crowded into squalid city streets, yearning for affection and sunlight, fighting a courageous battle against hardship and winning in the end by the glorious power of love.



To the truly great motion pi
tures of all time add "Hungr
Hearts." To the few stupendou
money-makers of screen histor
add "Hungry Hearts." The voic
of your box-office next seaso
will confirm our prediction toda
that "Hungry Hearts" is one c
the biggest human dramas eve
conceived within studio walls.

Another Big Goldwyn Picture for 1922-



GOLDWYN
PRESENTS

Hungry Hearts

BY
ANZIA YEZIERSKA
DIRECTED BY
E. MASON HOPPER

Goldwyn Means Big Pictures

THE Film DAILY
Sunday, July 16, 1922

Good Acting and Gold Rush Story Make Satisfying Entertainment

Jane Novak in
"BELLE OF ALASKA"
American Releasing Corp.

DIRECTOR ..... Chester Bennett
AUTHOR.....J. Grubb Alexander and Harvey Gates
SCENARIO BY ..... Not credited
CAMERAMAN ..... Jack MacKenzie
AS A WHOLE.....Satisfying entertainment, built around Klondike days. Many situations, climaxes and changes
STORY.....Biographical and a bit rambling but holds the attention
DIRECTION.....Some good effects but a little uneven
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
STAR.....Pleasing and does good work throughout
SUPPORT.....Adequate. Includes Noah Beery and J. Frank Glendon
EXTERIORS ..... Suffice
INTERIORS ..... O. K.
DETAIL ..... Fair
CHARACTER OF STORY.....Young wife separated from husband in gold rush. Falls victim of circumstances but defends herself by taking the identity of a dead companion
LENGTH OF PRODUCTION.....5,000 feet

The "Belle of Alaska" is a satisfying entertainment dealing with the gold rush in Alaska. The scenes are laid in Seattle and Nome in about the year 1899. The story deals mainly with the adventures and experiences of a deserted farmer's wife who attempts to join her husband in Alaska. This role is taken by Jane Novak who does some nice bits of acting and carries the burden of the production.

Director Bennett has achieved some good effects and helped intensify the drama in its many situations. In some places he has allowed a little overacting and has given too much importance to minor details. As a whole he has obtained an interesting and entertaining offering built with familiar material.

The story is a little rambling and events seem to "just happen" as they do in real life. There is little foreshadowing and no accumulation but it holds the attention just the same and deals with a picturesque and dramatic period of American life.

There is but one episode in the entire production that might raise a question in the minds of the audience. This is after the girl shoots the bully in self-defense and becomes a fugitive from justice. There seems to be no need for her to run away from such kind of law breaking, yet much of the story depends upon this unconvincing point.

In the cast J. Frank Glendon and Noah Beery support the star with some good work to their credit. Florence Carpenter and Leslie Bates add a needed contrast of strong and well done character parts.

Story: A farmer and his wife, Ruth, sell their home and set out for Alaska. They are separated in Seattle where Ruth gets a job in a lunch room. She shoots a man in self defence and flees to Alaska. The ship is wrecked before it reaches its destination but Ruth is rescued by a passing steamer. She takes advantage of the disaster to assume the identity of her companion who was known as "Chicago Belle" and who was on her way to a dance hall in Nome. Ruth gives birth to a baby and avoids the dance hall until one of the rich miners wagers that he will make her dance. He turns out to be her lost husband but money and life in Alaska has worked a decided change in him. The former owner of the Seattle lunch room arrives, and fights the evil husband and wins the girl.

Use the Star's Name and Play Up the Alaska Theme

Box Office Analysis for the Exhibitor

Mention Jane Novak in your advertisements for she has many admirers and a steadily increasing following. Also play up the Alaska idea in the story for this period of American life is romantic and always attractive. You can promise some good acting and plenty of dramatic situations.

Gi... what the story is about and te... girl's life during the gol... rush. ... bags hung about the ... atmosphere to ... ax scenes and ... attract. A ... was not ... be be-





Jane Novak
in
BELLE OF ALASKA

A Heart and Action Drama of the Roaring Yukon

Supported by

NOAH BEERY and J. FRANK GLENDON

A
Chester Bennett Production

With Film Daily's Review, reproduced above, the five major trade papers have spoken. See Exhibitors Herald, March 11, page 62; Motion Picture News, April 29, page 2471; Moving Picture World, June 24, page 737; Exhibitors Trade Review, July 15, page 737.

Read 'em and smile! They tell you this is a sound and wholesome picture of the quality you need and are seeking.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

James Oliver Curwood's

Drama of the Hudson Bay Country

JAN *of the* BIG SNOWS

Directed by Chas. M. Seay





Get 'em to please your patrons, do you, Mr. Exhibitor?

Attaboy! That's the way to take the gamble out o' this game.

The trade papers tell you that "Jan of the Big Snows" is "a good bit different from most of James Oliver Curwood's stories." It *is* original.

They tell you that Charles M. Seay has used this original material *so very well* that Mr. Curwood himself officially approved the production.

They say, too, that photographically it is beautiful. That the cast is excellent, etc. and so forth.

And they sum up in these words: "Taken all in all, 'Jan of the Big Snows' is a picture that will appeal to *nine out of ten* movie patrons, and is a feature worthy of runs in the best houses."

Play it before summer's over; it's a wonderful hot weather picture.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

J. L. FROTHINGHAM
presents

SHATTERED

Directed by EDWARD SLOMAN

A bracer for a languishing box-office, Mr. Exhibitor; an audience picture; one that will amaze your patrons with the vastness of its spectacle *yet not bewilder them past the point of appreciation of its startling story.*







IDOLS

With an all-star cast including

MARGUERITE De La MOTTE
WILLIAM V. MONG
JAMES MORRISON
ETHEL GREY TERRY
LOUISE LOVELY
FRANKIE LEE

A Galaxy of Real Stars plus a score of screen favorites and thousands—yes, thousands—of players.

Massive settings of barbaric splendor; the purple glamour, the subtle appeal and intriguing mysticism of the Orient.

A romantic drama of intense emotions—almost tearing the heart-strings one moment and vibrating with spine-tingling thrills the next—*ever enthralling with the glorious courage of a lad who was denied the love of a mother he adored.*

Consider it in terms of Bigness—*bigness* of story, *bigness* of spectacular appeal, *bigness* of dramatic appeal, *bigness* of cast, *bigness* of production—and give the folks a treat.







American
RELEASING CORPORATION
In Canada, Canadian Releasing Corporation, Limited

The Storm Sweeps the Nation!

Bookings Coming With a RUSH!

The largest and finest theatres in the country—and that means in the world—have booked and are playing "THE STORM"—the outstanding sensation of the year. It is without a doubt the surrest, biggest money-maker that has been offered exhibitors in years. Don't wait—don't hesitate—see your Universal Exchange at once and make sure that you will be able to show it to your patrons. Act now—at once. Here are listed a few of the early rush of bookings:

CAPITOL
New York
LUBLINER AND TRINZ
14 Houses, Chicago
CHICAGO
Chicago
ASCHER BROS.
15 Houses, Chicago
MARK STRAND
Brooklyn
ADAMS
Detroit
STANLEY
Philadelphia
TIVOLI
Chicago
MISSION
Los Angeles
COLUMBIA
Portland, Ore.
IMPERIAL
San Francisco

RIVIERA
Chicago
CAPITOL
Cincinnati
GRAND OPERA HOUSE
Pittsburgh
COLORADO
Denver
STRAND
Akron
GRAND
Topeka, Kan.
MADISON
Peoria, Ill.
PORTSMOUTH
Portsmouth, Va.
VILLAS
Chicago
LYCEUM
Peoria, Ill.
BOULEVARD
Chicago

BRIGHTON PARK
Chicago
HALFIELD
Chicago
ARCHER
Chicago
ATLANTIC
Chicago
FAMILY
Cincinnati
MAJESTIC
Streator, Ill.
HOWARD
Chicago
FISCHER
Danville, Ill.
GRAND
Gary, Ind.
PARKSIDE
Chicago
CASTERLY
Chicago

ASHLAND
Chicago
MAJESTIC
Mansfield, O.
BUGG
Chicago
MOZART
Canton, O.
LINCOLN DIXIE
Chicago Hts., Ill.
MOORE & GREAVES
Greeley, Colo.
WONDERLAND
Chicago
RIALTO
Pueblo, Colo.
ROSELAND STATE
Chicago
THALIA
Chicago
PASTIME
Iowa City, Ia.

MARION THEATRE CO.
Marion, Ind.
PALACE
Wichita, Kan.
RIALTO
San Diego, Cal.
GOLD
Chicago
PARTHENON
Hammond, Ind.
PRINCESS
Joliet, Ill.
PRINCESS
Whiting, Ind.
IRWIN
Bloomington, Ill.
ODEON
Marshalltown, Ia.
PRINCESS
Thompson, Ia.

The One Picture that Will Play Every Worth-While Theatre

A UNIVERSAL JEWEL

Directed by Reginald Barker

"The Storm"

Presented by Carl Laemmle

From Geo. Broadhurst's Production of Langdon McCormick's Sensational Stage Success Starring VIRGINIA VALLI-HOUSE PETERS & MATT MOORE

THIS PICTURE WILL BE ADVERTISED IN THE SATURDAY EVENING POST

"Biggest business in nearly 2 years!"

Loew's Vendome Theatre. Nashville, Tenn.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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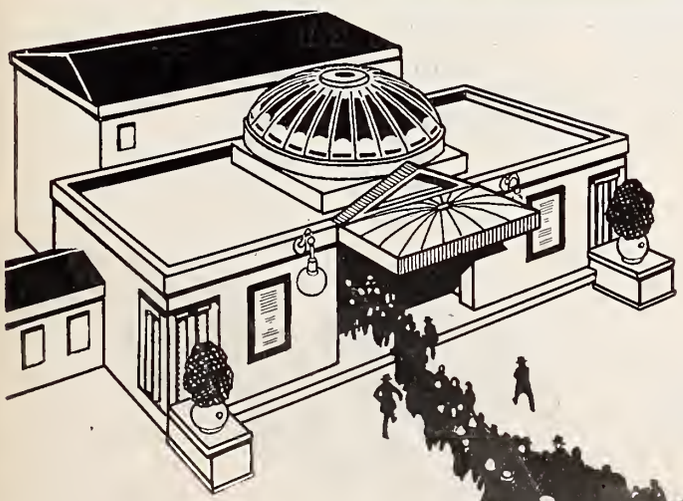
NASHVILLE TENN JULY 17 1922

UNIVERSAL FILM MFG CO NEWYORK NY

FOOLISH WIVES OPENED HERE TODAY TO LARGEST NUMBER OF PEOPLE WE HAVE SHOWN TO SINCE DECEMBER NINETEEN TWENTY HELD CROWD IN LOBBY FROM SEVEN FORTY UNTIL EIGHT THIRTY IN EVENING AND AGAIN FROM EIGHT FIFTY UNTIL NINE FORTY JUDGING FROM OPENING WILL HAVE BIGGEST WEEK IN MANY MONTHS

LOEWS VENDOME THEATRE

745A JULY 18



FOOLISH WIVES

PRESENTED BY CARL LAEMMLE—BY AND WITH VON STROHEIM



C-R-A-C-K!

– and another redskin bit the dust!

THEY'RE going to get right up in their seats and yell when you start this picture! Never were more thrilling, more engrossing adventures screened than those of America's great plainsman, Buffalo Bill —it's the biggest show on the screen, a show that you can bill like Ringling Brothers bill the circus! Get ready for it! Make sure you use the wonderful ideas in The Campaign Book.

CARL LAEMMLE will soon present

"In The Days Of Buffalo Bill"

STARRING **ART ACORD**

A spectacular chronicle of events and adventures in the life of America's greatest scout

DIRECTED BY

EDWARD LAEMMLE

UNIVERSAL'S MIGHTIEST CHAPTER PLAY.

Will appeal to every theatre goer!

Ex. Herald

"UNQUESTIONABLY the stuff of which huge box-office profits are made."
—LIFE

"A big desirable investment for the exhibitor."
—EXHIBITORS TRADE REVIEW

"SHOULD be a clean-up. Go to it."
—MOTION PICTURE NEWS

DEDICATED TO THE MOTHERS OF THE WORLD

Carl Laemmle
will present

Human Hearts

FROM HAL REID'S GREAT PLAY

Starring
HOUSE PETERS
and a wonderful cast

DIRECTED BY
KING BAGGOT

OCTOBER RELEASE

THIS PICTURE WILL BE ADVERTISED IN THE SATURDAY EVENING POST.



UNIVERSAL - JEWEL

Pictures and Porches

The Summer Front Porch
Habit Hits the Box-Office

Exhibitors need pictures RIGHT NOW BIG ENOUGH to pull their patrons out of their hammocks, off the front porch and into the theatres.

Right Now is the Right Time to
Break up this Hot Weather Habit

Cooler days are near and you need BIG PICTURES to jar your public out of their summer lethargy—pictures that will draw your people off the porch, into your theatre, and make them glad they went. Then they'll go again. D. W. Griffith's

"Orphans of the Storm"

is that kind of a picture. It will break up any front porch crowd that ever gathered. And it will keep right on working for your box-office all the rest of the season.

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President



Here's a Live Wire!

The millions who have read and seen that great Dumas romance, "The Three Musketeers," will have the time of their lives when they get hold of this splendid burlesque, "The Three Must-Get-Theres."

There's a lot of money waiting for the theatres that get this comedy feature for an early run. Max Linder is an artist, his comedy is irresistible and his travesty of one of the most popular stories ever told has all the ear-marks of a sensation.

It's a clean-up for the wide-awake theatre-man.

The International Comedy Favorite

MAX LINDER

In His Supreme Burlesque

"THE THREE MUST-GET-THERES"

Five Reels of Superlative Comedy and Clever Satire



Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

"If there ever was a picture that has everything, this one is it," says the

Motion Picture News

in it's issue of July 15, referring to

MARION DAVIES

in "The Young Diana"

Here is one of the most remarkable tributes ever paid a motion picture. Read it-and profit

Watch next week's trade papers for colored inserts

"The Young Diana"
Paramount—6580 Feet
(Reviewed by Charles Larkin)

IF this is a sample of what Paramount is going to offer film fans this coming season—well this jaded old world is in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclyn Arbuckle, Forrest Stanley, Gypsey O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unapproached in gorgeousness.

One could go on indefinitely enumerating the wonders of this production. Albert Capellani and Robert G. Vignola have directed the picture in praiseworthy manner and Luther Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession.

Joseph Urban's settings are quite the acme of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May	Marion Davies
Mr. May	Maclyn Arbuckle
Commander Cleeve	Forrest Stanley
Lady Anne	Gypsey O'Brien
Dr. Dimitrius	Pedro de Cordoba

By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has affected interest in science and wants her to choose Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventures ever pictured on the screen, she sees the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restoring of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea startles the French capital with her beauty.

Exploitation Angles—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

Created by Cosmopolitan Productions It's a *Paramount Picture*

SELZNICK
REG. U.S. PAT. OFF.
PICTURES



LEWIS J. SELZNICK
presents—

"Love Is An Awful Thing"

Starring

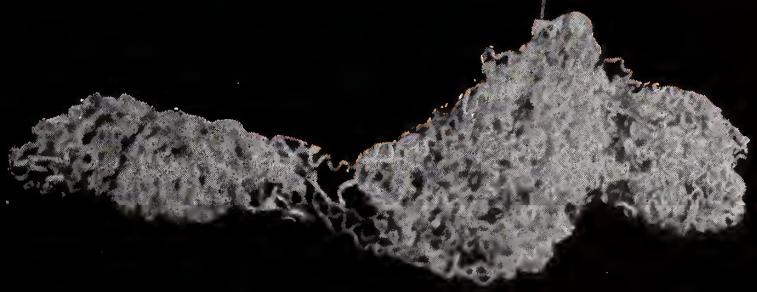
OWEN MOORE

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION

With a splendid SELZNICK cast including

MARJORIE DAW



The Smartest Comedy Creation Since "REPORTED MISSING"











LEWIS J. SELZNICK
presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

Cast Includes
MARJORIE DAW





Written and Directed
by Victor Heerman
AUTHOR AND DIRECTOR
OF "THE POOR SIMP" AND
"THE CHICKEN IN THE CASE"











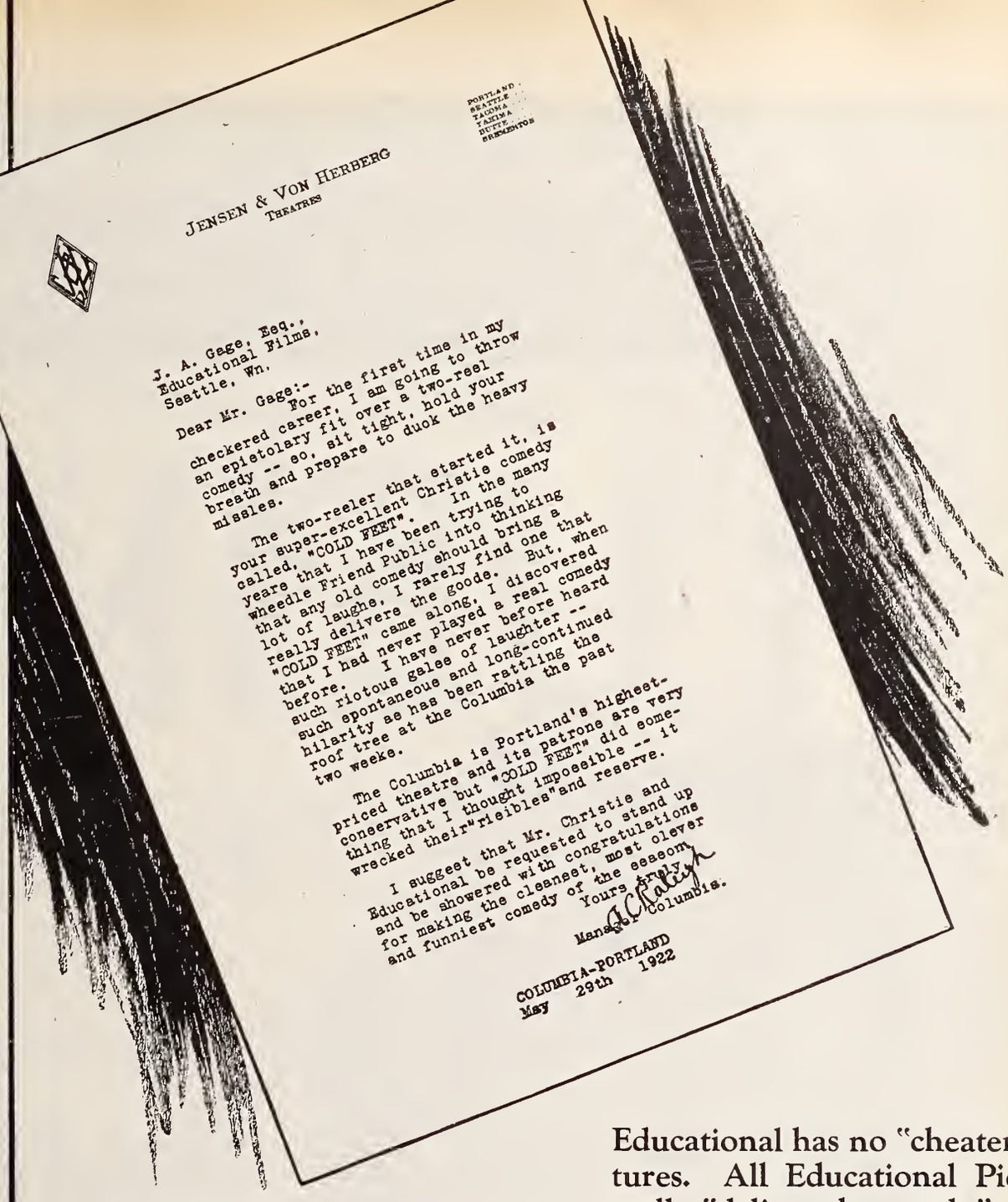








Distributed
by SELECT



JENSEN & VON HERBERG
THEATRES

PORTLAND
SEATTLE
TACOMA
BOISE
SACRAMENTO

J. A. Gage, Esq.,
Educational Films,
Seattle, Wn.

Dear Mr. Gage:-

For the first time in my checkered career, I am going to throw an epistolary fit over a two-reel comedy -- so, sit tight, hold your breath and prepare to duck the heavy missales.

The two-reeler that started it, is your super-excellent Christie comedy called, "COLD FEET". In the many yeare that I have been trying to wheedle Friend Public into thinking that any old comedy should bring a lot of laughs, I rarely find one that really delivers the goods. But, when "COLD FEET" came along, I discovered that I had never played a real comedy before. I have never before heard such riotous gales of laughter -- such spontaneous and long-continued hilarity as has been rattling the roof tree at the Columbia the past two weeks.

The Columbia is Portland's highest-priced theatre and its patrons are very conservative but "COLD FEET" did something that I thought impossible -- it wrecked their "risibles" and reserve.

I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the cleanest, most clever and funniest comedy of the season.

Yours truly,
Manager, Columbia.

COLUMBIA-PORTLAND
May 29th 1922

AND—

"Cold Feet" is a SUMMER release, whereas many producers hold good things until Fall.

Educational does not release "cheaters" just because the weather is warm.

Educational has no "cheater" pictures. All Educational Pictures really "deliver the goods."

AND--- Christie Comedies are a prominent part of Educational Pictures, which are

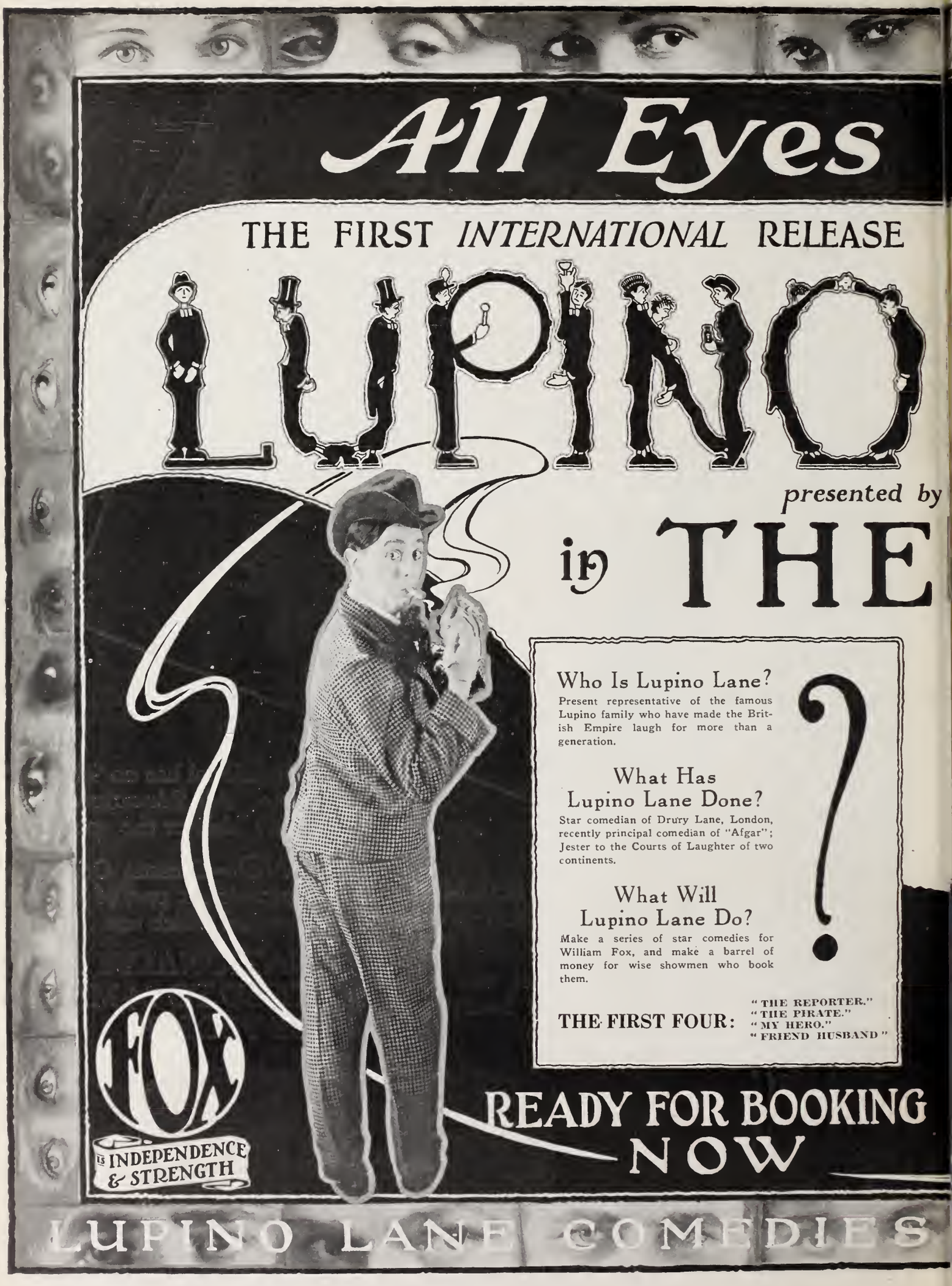
NATIONALLY ADVERTISED TO 24 MILLIONS OF PEOPLE.

Educational Pictures

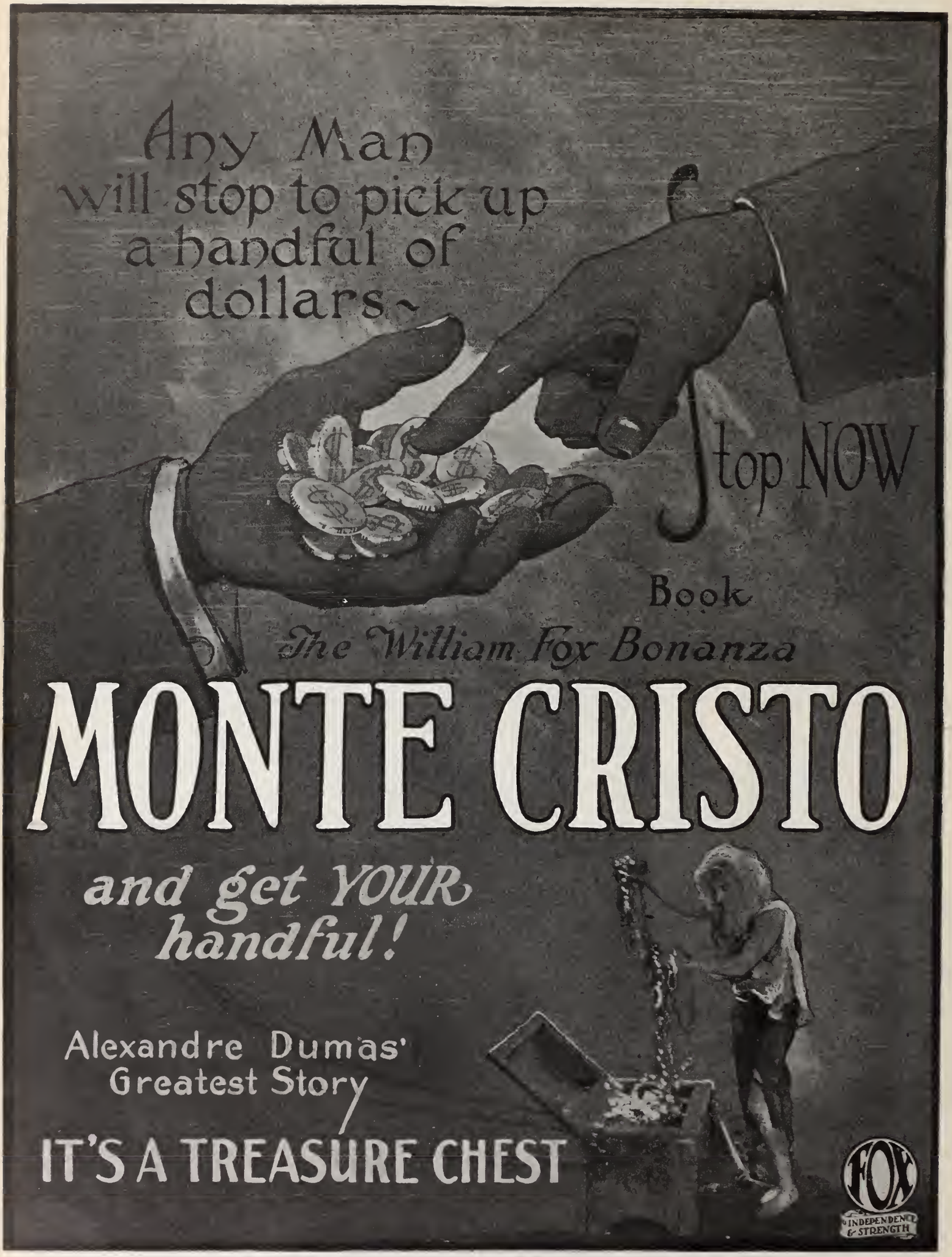
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President


All Eyes
THE FIRST INTERNATIONAL RELEASE
LUPINO
presented by
in THE
Who Is Lupino Lane?
Present representative of the famous Lupino family who have made the British Empire laugh for more than a generation.
What Has Lupino Lane Done?
Star comedian of Drury Lane, London, recently principal comedian of "Afgar"; Jester to the Courts of Laughter of two continents.
What Will Lupino Lane Do?
Make a series of star comedies for William Fox, and make a barrel of money for wise showmen who book them.
?
THE FIRST FOUR:
"THE REPORTER."
"THE PIRATE."
"MY HERO."
"FRIEND HUSBAND"
FOX
IS INDEPENDENCE & STRENGTH
READY FOR BOOKING NOW
LUPINO LANE COMEDIES


Are On~
OF THE INTERNATIONAL COMEDIAN
LANE
William Fox
REPORTER
The Man with a Million Laughs
LUPINO LANE COMEDIES


Any Man
will stop to pick up
a handful of
dollars -
top NOW
Book
The William Fox Bonanza
MONTE CRISTO
and get YOUR
handful!
Alexandre Dumas'
Greatest Story
IT'S A TREASURE CHEST
FOX
INDEPENDENCE & STRENGTH



Now about to enter its fourth month on Broadway

Past its 200th Performance in New York City

Witnessed by more than 100,000 PERSONS during its New York Run

Directed by Edwin Carewe & Jack Ford

Scenario by Paul H. Sloane

William Fox presents

Silver Wings

THE PEOPLE'S PICTURE

with MARY CARR



A PICTURE FOR ~ ~

Mother
Father
Sister
Brother
Sweethearts

AND ABOUT THEM!

FOX

"INDEPENDENCE & STRENGTH"

The Fast



SPEED

EVERY KNOWN DEVICE
THE FAST MAIL-

Mail

An HONEST MOTION PICTURE



COUNTS

HAS BEEN USED TO MAKE
-A SPEEDY PICTURE

To the Exhibitors of America

A large chain of theatres reports that over 14% of its gross receipts is paid out in *taxes*.

Hundreds of small theatres report that they must go out of business unless the tax is removed.

Do you realize that if your theatre is losing money you, *not the patron, pay the admission tax?*

* * * *

These are some of the points already established by the replies we are getting from the Babson questionnaire, recently sent out under the auspices of MOTION PICTURE NEWS and Columbia University.

You already have received a questionnaire. Hunt it up and fill it out and send it back today.

Waterville, Wash., July 6, 1922.
Motion Picture News,
729 Seventh Ave.,
New York City.
Gentlemen:—I have answered every question in the Babson Questionnaire and returned the same.
I signed the same and I wish it could be shown to President Harding or any one else who would have some influence in getting the admission tax removed.
The admission tax alone is slowly but surely forcing every small town theatre in this district to close the doors.
I have the largest and best equipped theatre in my county (Douglas) and my county is the second largest wheat raising county in the state of Washington.
I have $15,000.00 invested in building and equipment but in the last 2 years I have not been able to pay my county and state taxes or pay the interest on $3,500.00 mortgage on the property.
If the admission tax is not removed before Jan. 1, 1923, I will be forced to close and hand the key to the sheriff for the taxes.
Won't you please try to get the admission tax removed before the poor political fools break us all?

Respectfully,
W. P. BROWN, Mgr.
Nifty Theatre,
Waterville, Wash.

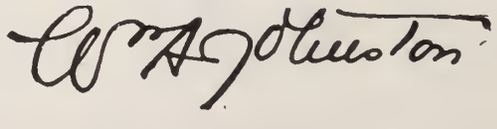
If you have mislaid it write us for another copy.

This is vital:—

The sum total of these questionnaires will make a compelling brief—the *very first* presentment of *figures*—to submit to the Federal and State tax legislative committees.

Will you do your share in what is *primarily* your own bread and butter problem?

Send back the questionnaire.



PLAYGOERS PICTURES

presents

"THROUGH *the* STORM"

with EDITH STOCKTON
and LOUIS KIMBALL

A storm picture. A gripping drama in which the rising emotional stress of the heroine matches the sweeping tempo of a furious hurricane.

This girl started something she couldn't finish. She passed herself off as another girl to escape the sting of disgrace. But she couldn't make it go.

Each lightning flash was a threat of her exposure. Thunder echoed the rumblings of her guilty conscience. She bared her heart to the truth, then love came like the rainbow.

You'll get all the action and interest you want in this drama of tumultuous emotions.



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

A·HORACE G. PLIMPTON·PRODUCTION

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

"A Most Extraordinary



Marshall Neilan has been making consistently excellent pictures for the past several years. Every one has been a success. "Fools First" is no exception in sure-fire qualities as was demonstrated by its enthusiastic reception by tremendous crowds at the New York Strand Theatre this week. And it is demonstrating the same big success in first run houses everywhere it has played.

Marshall Neilan

presents

"FOOLS FIRST"

With a powerful cast headed by Claire Windsor, Richard Dix and Claude Gillingwater

Suggested by the story in the *Saturday Evening Post* by Hugh MacNair Kahler.
Photographed by David Kesson and Karl Straus.

Book This Smashing Picture

There'll be a Franchise everywhere

and Significant Picture"

—*New York Daily News.*

The New York newspaper critics were just as enthusiastic as the public. Read what they have to say:

CHARACTERS ARE VERY HUMAN

"The characters are primarily human, and the director has achieved a noteworthy effect by making the players portray them in a reasonable human way."—*New York Evening Telegram.*

MOST EXTRAORDINARY PICTURE OF THE YEAR.

"A most extraordinary picture—terrific in its implications and at the same time a beautiful story of redemption—convincing because of the absence of mawkish sentimentality. A cast of real actors. The work of 'Tony the Wop' stands head and shoulders above anything contributed to the screen by an American actor in recent years. A tremendous sociological study and exceptional entertainment. One of the most significant pictures of the year."—*New York Daily News.*

EXCELLENT TALE WITH UNIQUE SLANTS

"As excellent a tale as one could imagine. Unique slants raise the picture above the commonplace. Claude Gillingwater is admirable. Richard Dix is human and personable. Miss Claire Windsor is quite attractive and all the roles are well handled."—*New York Herald.*

PICTURE FILLED WITH MYSTERY

"Mystery is ever a fascinating element in drama, and never was there more of it crowded into a single film than in this picture."—*New York American.*

WORK OF PLAYERS IS QUITE REAL

"Distinctly fine in detail. Mr. Neilan's conception of naturalness in characters is one of the very best things in our pictures today. The work of Richard Dix is quite real and Claire Windsor is pretty and acts interestingly."—*New York World.*

ONE OF THE BEST FILMS OF SEASON

"One of the best pictures the Strand has had this season. The characters are very human and interesting. The cast is all star. Scenes are thrilling. Excellent throughout. If you like a good story, well directed and played by an excellent cast, see this."—*New York Tribune.*

NOVEL PICTURE FULL OF SUSPENSE

"A novel picture. The story keeps the spectators guessing until the final fade-out."—*New York Journal.*

STORY BREATHES AND IS ALIVE

"An interesting picture, new in treatment. An excellent cast skilfully directed. Mr. Neilan has made his story stand up and breathe and seem alive. The players are at their best."—*New York Times.*

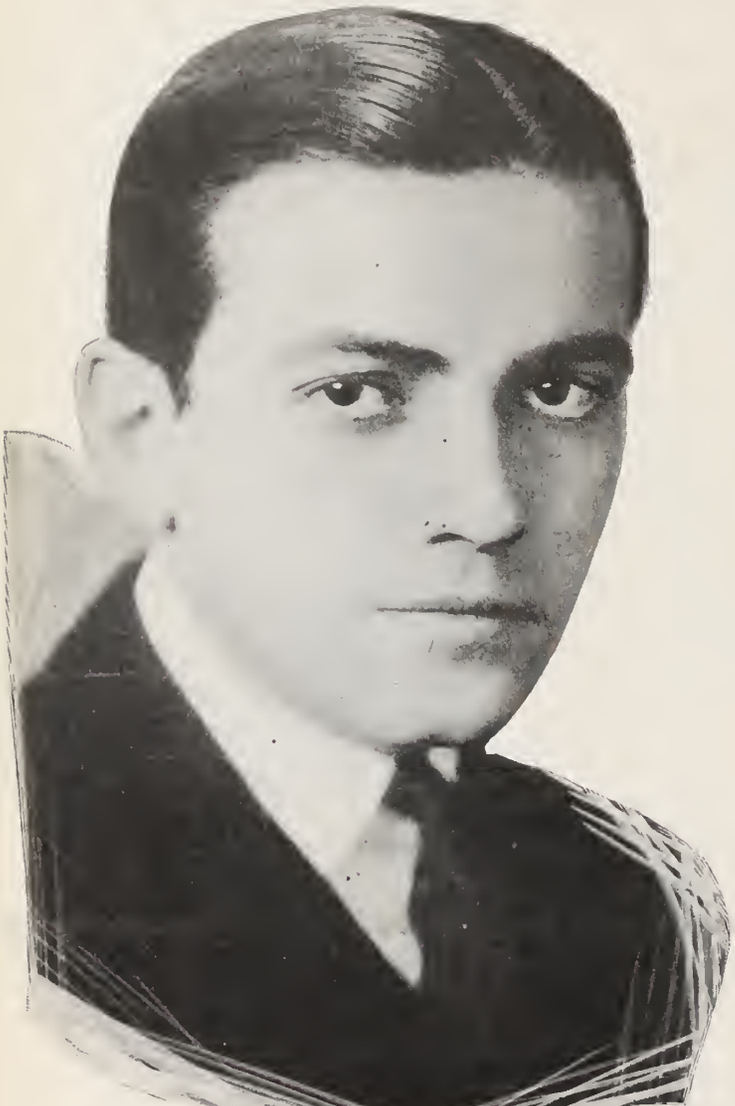
MOST UNUSUAL SCREEN NOVELTY

"Story is unusual—a screen novelty and decidedly interesting. Fast action, exceedingly well developed situations and a story that keeps the spectator absorbed from beginning to end. Another real success for Neilan. A climax well worth seeing. The acting is of the best. The hour seems like twenty minutes. That's the kind of picture it is, fast and snappy, always attention compelling. The cast is good. It should please everybody. Unusually satisfactory entertainment."—*New York Morning Telegraph.*

for August and Clean Up Now!

A First National Attraction

Barthelmess in "Sonny" Gets High Praise From Two of the Nation's Greatest Critics!



Inspiration Pictures, Inc.
Charles H. Duell, presents

Read these exceptional reviews:

Heywood Broun, writing in "Judge," says:

"A story gorgeously told in motion pictures, which till this minute we never believed could be done. Barthelmess is a good character actor. He plays himself and his double with so much separateness of purpose that he really scarcely resembles himself at all. Henry King, the director, can superbly say it with pictures."

Robert E. Sherwood, in his review in "Life," says:

"If his Exalted Majesty, Will H. Hays, wants to find an effective means of proving that the motion picture is an art—separate and distinct from the drama—he will revive the stage production of 'Sonny,' and present it in the same theatres where the movie of that name is being shown.

"'Sonny,' as a film, assumes dignity. This is entirely due to the remarkable intelligence with which it has been directed by Henry King, and acted by Richard Barthelmess. They succeeded in endowing 'Sonny.' with much of the same vigor that characterized 'Tol'able David,' which lifted it well above the level of mediocrity."

Richard Barthelmess

in "SONNY"

From the play by George V. Hobart; screen adaptation by Frances Marion and Henry King; directed by Henry King.

A First National Attraction

FOR THE COMING YEAR we will release 60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT for our SENSATIONAL ANNOUNCEMENT

Motion Picture News

Another Milestone

FOR the past nine years this editorial page has been *largely* devoted to the important service problems of the industry, as we have viewed them.

We are not departing from that policy in calling serious attention to what is unquestionably one of the most valuable services offered to the exhibitor today from any source.

We refer to the "Booking Guide" issued semi-annually by MOTION PICTURE NEWS.

* * *

Every exhibitor has a copy.

Within an arm's reach and with a thumb's motion he can get instantly "first-aid" information on any subject released during the past six months or more.

With another turn to a handy and orderly file of MOTION PICTURE NEWS he can unlock a store of *service* on every prominent release and at least get sufficient information on every picture for his immediate needs.

* * *

Within the past year, in the Exhibitor's Service Bureau, MOTION PICTURE NEWS has published over 2,000 exploitation articles or cuts on about 350 pictures from 700 exhibitors.

The articles were conservatively selected from many more received.

They represent *tried* and *successful* exploitation efforts by practical and impartial exhibitors.

Could there exist a better compendium of pressbook material? These are not ideas—they are *practices.*

The Booking Guide is a book-keeping index to this big book of practical *service.*

And to much other information on *all* pictures:

Reviews, comments, box office records, prologues, first-run bookings, newspaper advs., lobby displays, producers' and distributors' announcements.

All indexed; all *there,* to be *had* at an instant, right at the exhibitor's elbow.

Is it to be wondered at that the exhibitor's files have copies of MOTION PICTURE NEWS?

We put the question to our readers recently and 98.9% replied that they did.

Why not?

If complete and orderly files were never kept before the Booking Guide is now a daily reminder of this necessity.

Press books, press sheets and other separate exploitation aids get mislaid.

Even at hand, and at best, they do not give the records of the practical experience and the unbiased reports of exhibitors and of our own staff writers and correspondents—*after the picture is out and on trial.*

* * *

So we say that this is a service and a big one; to put this well rounded and needed information in the exhibitor's hands *plus* the thing that simplifies, assures and even compels its constant use.

* * *

For years we have carried the slogan: *"The NEWS alone covers the field."*

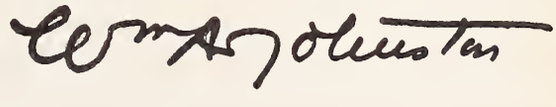
It was never a brag, nor ever intended as such. The phrase was originated at a time when circulation tests proved that it was true; and today the Audit Bureau of Circulations puts a final okay upon the fact. It has never been meant as anything but our own honest assertion of an economic service accomplished.

Then we set out for another milestone. We built a book to be kept and filed—

And now a "Booking Guide" to clinch the important fact.

And thereby another service to the industry has been accomplished—*and proven.*

So we introduce a new slogan to replace the old, just as true, and just as worthy of constant emphasis: *"The NEWS is filed throughout the field."*



PICTURES AND PEOPLE

E. W. HAMMONS is the first to answer the plea of Mr. J. D. Williams, published in our last week's issue, for better attractions during the summer months. But, says Mr. Hammons, Educational is observing just such a policy with its Sherlock Holmes two reel specials and refers us to his announcement to the effect in MOTION PICTURE NEWS as early as June 17th.

"I think," he concludes, "it is a mighty good policy; the producer to release good pictures in the summer months and the exhibitor to pay fair prices to enable the producer to do so."

* * *

"THE Prisoner of Zenda," a delightful pieture, was delightfully presented at the Astor theatre, Broadway, this week. This notable production has already been reviewed in MOTION PICTURE NEWS, so we speak only here of its presentation. We liked the dainty prologue. It was artistic and harmonious. The "Zenda" song is catchy. It was a clever introduction to the picture and the musical score, an excellent one, carried the air through the picture and had the audience humming happily as they left the theatre. But why—and again why—should such an artistic production with such a prologue—and at its Broadway premiere—be afflicted with sound effects! Why the burlesque? Because that is all it is. The audience showed restraint by merely tittering. Other theatres, elsewhere, won't descend to this relic of nickelodeon days. Certainly Broadway doesn't deserve it.

* * *

HARRY CAULFIELD, from Los Angeles, is in New York.

* * *

THE title for the next Jackie Coogan picture will be "Fiddle and Me." The story for the youthful star is from the pen of Jack Coogan, Sr. If a title means anything then we take it that the tale involves some fiddling on the part of the juvenile star. If this is so—well the mothers of the land won't have so much trouble in urging their youngsters to practise their violin lessons. Jackie is doubtless a model for more than one mother's barefoot boy. It is quite likely that she tells him when he is disobedient: "Jackie Coogan wouldn't do that!"

* * *

IT'S problematical just how Paramount's spiritualistic picture, "Borderland," will be received by the vast host of filmgoers. Its treatment of a delicate theme—the spirit contact with a material world will succeed or fail upon that theme. Such an idea has to be taken seriously by author, director and players. They must co-operate to make the subject convincing.

"Borderland" has not been treated in such a manner that it asks you to believe in spiritism. There are no questions raised which could only be answered by a Conan Doyle or an Oliver Lodge. It is a pity, however, that Sir Conan returned to England before witnessing its showing in America. We would have learned his impression of it. Certain it is that he would subscribe to its theme—that souls linger in that borderland or purgatory purging themselves of their sins by influencing the trespassers of the earth life before they ascend to higher planes.

The serious treatment commands respect for the picture no matter whether the spectator is so materialistic that he is inclined to scoff...A departed spirit desirous of keeping an earthly sinner faithful to her marital vows and endeavoring to get in contact with her so that she may not make a similar error, passes from borderland to earth and operates through a medium—an aged woman who is very close to the after life herself.

The picture is beautifully presented—its scenes of the higher sphere being as representative of heaven as any of the imaginative conceptions of painters or authors. Spiritism has made a few gestures before on the screen. It is a subject which carries a deal of thought. When it is treated in the serious manner which "Borderland" presents it, it is not our duty to raise a scornful finger. There is a good deal of food for thought in it as well as a goodly measure of entertainment.

* * *

THE National Board of Review's little asterisk which denotes a particularly fine pieture has been plaeed during the week of July 24-29 opposite Paramount's "Mysteries of India," and "Nice People," and Pathe's "Song of the Lark." The latter is a pastoral fantasy. Eight pictures are mentioned as suitable for the adolescents, while four are listed as worthy of juvenile appreciation. The MOTION PICTURE NEWS does not always agree with the National Board in its seleetion of meritorious productions, but it does agree with the Board that the screen can only progress by giving authors and directors unlimited opportunities for expression. We are all suffering from too many inhibitions. The quick-silver has almost been taken out of life through fear thoughts.

* * *

THE travelers abroad have been augmented by the presence on English soil of W. R. Rothacker. It is his plan to study production and laboratory methods of European producers.

* * *

ERNEST SHIPMAN postcards from St. Johns, Newfoundland, that he is making an epic drama of that picturesque country and Labrador. He waxes enthusiastic over the opportunities for photographing something new in exteriors and atmosphere—to say nothing of the clannish children of the soil.

* * *

EVERYONE knows that one of the most vital questions of the day is raised in the title of Daniel Carson Goodman's picture, "What's Wrong With the Women?" The question has agitated the minds of editorial writers, jurists and the clergy and other disciples of free thought and speech since the conclusion of the war. Now what *is* the matter with our women? Mr. Goodman's definition seems to be the correct one—that they are suffering from too much excitement.

Jazz, according to Hartley Manners, has become our national anthem. His play of last season dwelt upon the mad search for pleasure. The flapper movement has been inspired from a new-found freedom born from a craving for excitement and jazz.

Mr. Goodman's picture is the truest document on the subject which has ever been shown for entertainment. It strikes a far deeper note than Manners' play, "The National Anthem." The subject matter has occupied the attention of author's for some few seasons, but most of them have just skimmed the surface, with the exceptions of F. Scott Fitzgerald. Their intentions were admirable, but they lost their perspective through giving expression to some lavish display for opulent background. A jazz party—wild life in Bohemia has usually been shown on the screen as suggestive of the restless movement with the restless sex.

"What's Wrong With the Women?" sticks to its theme, without making a false variation. A rich man's home is shaken from its foundation, simply because the sophisticated daughter is disobedient toward her parent. A pleasure loving idler is playing the ancient game of unholy love. And the bedazzled moths hover around the lights in his studio—

and occasionally fox-trot to jazz music. Everything is in place and nothing is false. It is a human document of this hectic day of excitement. And beneath it all is the under-current of jazz, symbolized in too much money—too much idleness—too much craving for excitement. The picture is wonderfully well interpreted.

Constance Bennett appears to be a real discovery as the closest approach to the modern flapper as has ever been revealed on the screen. She has inherited some of her father's talent (the pater being Richard Bennett) and her verve, personality and poise should carry her far along the road to ultimate stardom. The other players are well selected — the types being genuine. The picture should create a wide interest everywhere.

* * *

J. McLEOD BOLTON, Australian financier, chairman of directors of the Haymarket Theatres, Ltd., of Sydney, and Stanley N. Wright, old-time motion picture showman, and now general manager of the Haymarket Theatres, Ltd., have arrived in America on an 18,000 mile trip, for the purpose of looking over the production field in this country. Mr. Bolton, when questioned regarding motion pictures in Australia, answered with that justly famous slogan—"The picture industry in the Antipodes is still in its infancy." We have found it a sound investment and are ready to embark on a policy of extension that will help considerably in developing cinema showmanship and result in a wider distribution of film in Australia."

The visitors from the Antipodes express satisfaction over the American product which is shown almost exclusively in the theatres of that far-off country. The Haymarket Theatres, Ltd., comprising eight of the biggest first run houses in Australia firmly believe in First National attractions.

* * *

WHILE Messrs. William Fox and Marcus Loew and other producers have gone to Europe to look over the motion picture field, Albert E. Smith, president of Vitagraph, and Mrs. Smith (Jean Paige, one of the company's luminaries), have returned to America.

* * *

TRAVEL to Europe is particularly heavy among the motion picture gentry. Here is William T. Crespinel, chief color photographer for Prizma, who has arrived in England, taking with him one of the new Prizma color cameras and outfits. Mr. Crespinel plans to make several short lengths in Prizma color for foreign pictures now in production and will secure several short subjects in color in Scotland, Holland, England and Belgium.

* * *

WE mentioned in another paragraph of the excellent types chosen for Goodman's picture, "What's Wrong With The Women?" It is seldom that one finds a picture which carries an ideal cast. This is partly the director's fault in placing too much stress upon the stereotyped puppets of the author's script. Most of these characters are employed to represent some conventional figure. So when the story calls for a detective, a politician, a doctor and college youth (most of the errors may be chalked up against this quartette) they are lugged from their respective pigeon-holes and portrayed in the same old blatant way. The stage set the fashion for such caricature two or three decades ago, and the screen (parrot-like) has followed suit accordingly.

Let us take a look at the detective. You invariably find him with bowler hat jammed down over his forehead and squinting his eyes in the best manner of Sherlock Holmes. The inevitable cigar is held in his fingers. The politician is a blood relative, although his taste in dress is more atrocious. Usually he wears a shepherd-plaid suit. He is a big man whose heavy jowls hang over his bull-like neck. His low forehead is also covered by the black, but more often, gray, bowler. The cigar is held in his mouth at an angle of ninety degrees. He pounds the table with his chubby fist and he has never been known to miss the cuspidor when pursing his passionate lips for expectorating. The doctor is less colorful, though you cannot mistake him with his pincelens and his van-dyke beard.

The college youth is badly misrepresented. Careless in his dress, given to playing the ever ready ukelele or mandolin—he resembles a butcher boy more than the undergraduate. In this day the college lads are real "Brooksy." They'll take dad's remittance money and use it for a lavish wardrobe. Stories of the young collegiate have been shown time and again, but the directors have never painted him correctly. He is not the beardless adolescent who sits around his buddy's room tinkling a banjo. The directors have an idea that he belongs to Frank Merriwell's fraternity. If you don't believe it,—well watch for the fat boy. He will saunter in eventually and toss a pillow around.

It's high time that this ancient, stereotyped quartette was represented by real types. The water-front politician is a relic of the day when Cap'n John Smith cast his first vote for Pocohantas' father. You don't see him any more. In some future issue we will speak of some characters who are rapidly becoming as stereotyped as this quartette. The authors and directors must co-operate to remove such figures—else their pictures will never lose their blatancy.

* * *



Two old timers. One, the actor, Theodore Roberts, may still boast of popularity, the other, a "wheel" of yesteryear, not in favor with the "speed hounds" of today.

IN his new book, "Charlie Chaplin," M. Louis Delluc compares Chaplin with Moliere, but he declares that Moliere became tedious whereas Chaplin can never become so. He also compares the screen star with Nijinski, the dancer, saying:

"Charlie Chaplin is an inventor in his art as Nijinski in his. But remember that plastic expression is as old as the world. There are stages in its history through the centuries and each has its own distinguishing figure. Nijinski, the representative figure of our epoch, stands only for one epoch of the dance in all the history of the dance. But Charlie is the pioneer of the very first epoch of his art. Chaplin interprets himself. And he sums up not what is being done, like Nijinski, but what is going to be done.

"I think of Nijinski when I think of Chaplin."

All of which brings up the question of whether Charlie will do any dancing in his next comedy.

* * *

ANOTHER producer who has heard the call of the Continent is Julius Stern. Just as quickly as the Overland Limited carries Abe Stern into Los Angeles to relieve his brother, Julius, accompanied by Lee Moran of comedy fame, will head for the Cunard, White Star, or French dock to take passage for Europe. Purpose? Why, the production of comedies abroad.

* * *

AND still they come! As soon as Norma Talmadge has completed "The Voice From the Minaret," she will make a tour of the principal European capitals, accompanied by sister Constance and husband, Joseph N. Schenck.

Europe May Ban U. S. Pictures, Says Brady

Embargo Looming Larger Unless American Producers Offer Better Cooperation

By Chester J. Smith

THE United States is showing a criminal lack of foresightedness in failing to cooperate with foreign producers, according to William A. Brady, theatrical producer and for years prominent in the picture industry, who has just returned from the foreign field. "I am one of the very few producers," said Brady, "who have been to Europe four times since hostilities ceased on the other side. I went over primarily on theatrical business and entirely as a free lance so far as the picture industry is concerned. I had no axes to grind and I looked over the field from an entirely rational viewpoint.

"Europe up to this time has not taken the picture game too seriously. Money has been more or less tight over there. It has been considered necessary to use it for more essential purposes than the making of pictures. But right now the money market is loosening up a bit. I know that several of the big European bankers are ready to back the picture industry, and I feel that it will eventually be producing pictures that will be the equal or superior to any produced in this country.

"What is most to be feared is an embargo on American-made pictures. There is already a partial embargo on them in many countries, and I would not be surprised if a complete embargo followed unless the United States industry is willing to cooperate to the extent of importing the foreign product as well as exporting their own."

That the European producers are determined in their efforts to have their product displayed in this country is shown by the fact, according to Brady, that a company is now being organized which will function throughout the United States in the distribution of foreign pictures exclusively.

In fact, papers of incorporation have already been filed by Nathan Vilaver in Albany, N. Y., for the International Pictures of America. According to Brady, prominent bankers throughout the United States will be included on the Board of Directors, and practically every country in Europe will have representation on the board.

Brady says the method of distribution will be unlike that applied in the United States. The plan is to have a representative or office in every zone throughout the United States and Canada, and the organization will be in a position to supply either 52 or 104 pictures a year.

There is to be no favoritism shown either the small or large producer in the European field. Pictures of merit, regardless of who produces them, are to have equal play in the distribution. Brady declares that two European governments have offered their official assistance to producers in encouragement of the industry, and that other governments have declared they will do so in the near future.

"About October 15," said Brady, "there will be a meeting in New York City which will be attended by all European interests. Capitalization of the company has not yet been definitely determined upon, but it will be at that meeting.

"This company will be in a position of guaranteeing independent producers of the United States a free market in all countries in Europe. Europe will give preference to the independent producer of America.

"The proposed plan is well afoot and well represented in England, France and Germany."

Brady has been urged to bring together prominent men throughout America for the meeting for the purpose of gaining their cooperation in the movement. Whether he will head the new organization will be determined at the coming meeting.

According to Brady, International Pictures of America will have headquarters here equal in size or larger than those of any at present in existence in this country. He also declared it was not the desire nor intention to undersell the American product unless the new organization was compelled to do so.

During his trip abroad Brady spent seven weeks in Germany, three in Berlin, three in Paris, one in Czecho-Slovakia, one in Austria and visited other points on the continent.

"England feels that an embargo exists on her films in America," said Brady. "They have not entered into the game as seriously as we have yet, but they are ready to start now. The Britisher is a good sport. I have always found him ready to play fifty-fifty, and I think proper cooperation with him would be decidedly to the benefit of our industry.

"There are no great motion picture houses in England yet. The only place they present pictures along the American idea is on the east end of London, where Walter Wanger, formerly of Famous Players, and the husband of Justine Johnson, is the director.

"Bakers of Brighton built a regular picture palace. They engaged an Englishman to run it, but they don't know how. It proved a white elephant. Just before I left they put Wanger in charge, which showed that they are now taking the game more seriously.

"Just before I left for home I was asked to send over stars and camera men who, they said, would be entirely satisfactory if they had my personal approval. They don't know the game, but they are anxious to learn over there. And to show you how fast the trend toward an embargo is progressing, since I got that request to send stars and camera men, in fact, in the last few days, England has placed the embargo on American artists."

According to Brady, the Britisher says the slogan in America is, "Foreign pictures are no good. If our pictures are no good, yours are no good." Brady declares if England puts a complete embargo on American pictures all of the European countries will do the same. As these foreign countries still exist under a war government this, Brady says, would be a comparatively easy matter.

He cited an incident of one British producer who came to New York with six or eight pictures. He went to considerable expense to arrange a showing and was greeted by an audience of six or eight. On the other hand, says Brady, they would flock to any picture he cared to display.

The British producer cannot make pictures any more reasonably than the American producer, according to Brady. He declared he knew of one production in which $80,000 was expended.

France is not threatening an embargo as seriously as England is. They consider the American attitude entirely wrong. They claim their artists are fully up to the standard of the American artists, and consider their stories as good. There is only a slight embargo on American pictures in France now, but the tendency in that way is growing slowly, according to Brady.

Germany already has an embargo law that has practically eliminated American product from that country. No one can bring in any foreign film who does not export films from Germany. The Government will only allow one-half as much film in as goes out of the country. According to Brady, such stars as Mary Pickford, Douglas Fairbanks and those of the Famous Players and other leading American producers have never been seen on a German screen. Carl Laemmle, says Brady, is the only American producer with a foothold in Germany. He has regular distribution there.

"One American," says Brady, "opened an American producing company in Germany. The entire organization from star to property man struck the first day. He was told to operate through a German company that must be in control."

"Brady says the first American who will go to Germany and successfully make a modern picture that will sell in America will make a fortune. The Germans are now prepared to back such a producer to the limit. They are fairly ignorant of the picture game in Germany, but as in everything else, they are anxious to learn to make good modern pictures. Brady was urged to sign a long time contract, but with the proviso that he was to make pictures for a German company and not for himself.

"What the Germans want," continued Brady, "is some one in whom they have confidence. They will furnish the studio, the capital and the proper protection. Eventually the Germans will make the greatest pictures in the world, but it must be with the help of Americans. Their own directors are impossible; ego personified, and they think they know more of the game than any one in the world."

One prominent German producer told the American producer of an injustice done by Americans. He said parties from this country had gone over there and bought up the picture rights on the majority of their greatest productions and stories, and that out of the lot but three pictures were made, and these were by no means the best of the material secured. They claim, under the circumstances, that they are not getting a square deal.

The picture houses in Germany are poor, says Brady, but they are well patronized. They are prepared, however, to build better theatres, and with the loosening up of capital to take up the picture industry on a much more extensive scale. The Vienna Theatre, one of the greatest in the world, may be turned over.

Even in Austria, Czecho-Slovakia and Russia they are making pictures, according to Brady, but the product is very crude. They are improving the output, however, and like the rest of Europe will be a very serious menace to America

"The class of people now representing the United States in pictures in Europe," concluded Brady, "is not of the kind to inspire confidence. A Will Hays is needed over there to represent the United States as badly as a Will Hays was needed here."



Flash-light of banquet tendered Will H. Hayes at the Ambassador Hotel, Los Angeles, on the evening of July 26th, shortly after his arrival on the coast. The photograph by M. F. Weaver, Los Angeles, Calif.

Hays Given Ovation at Hollywood Meeting

Forty Thousand Fill Natural Amphitheatre for Final Address Before Studio Employees

WILL H. HAYS wound up Hays Week in a blaze of glory last Saturday when he was tendered an ovation at the Hollywood bowl, a natural amphitheatre with a seating capacity of thirty thousand. It was the conclusion of a week of intense activity for the visiting dignitary.

Newspapers estimated the crowd in attendance at the afternoon affair in the bowl at between thirty and forty thousand. The Hays address was primarily for the employees of all studios. Sections were roped off for each studio's employees and each attended in a body. Universal led with more than 700, Lasky with about 600 and others from 100 to 500.

This was the only time in the history of the industry that there has been a mass gathering of employees of studios. Work ceased at 3 o'clock and watchmen were the only ones who remained on duty.

Hays called the roll of studios in his opening remarks and each answered with sirens, bells and other noise-making contrivances. Metro answered with a booming of two great cannon mounted on one of the seven hills surrounding the bowl.

A band of the Motion Picture Post of the American Legion accompanied Hays to the bowl and the mail carriers' band furnished the music after his arrival.

The Hays speech was much the same as that delivered earlier in the week at the Chamber of Commerce luncheon. He urged the cooperation of both the public and the employees of the industry for the improvement of films.

At the banquet tendered Hays at the Ambassador Wednesday night of Hays week the head of the Producers' Association was promised the undivided support of those engaged in the production of motion pictures.

The people of the industry—directors, writers, players, cameramen, assistant directors, technical people and others—endorsed the Hays movement for better pictures as the surest and speediest way of eliminating the political censorship problems.

It was perhaps the most representative gathering of people of the producing field in the history of making motion pictures in Los Angeles. The members of every studio were present and every organization of the film producing field had numerous representatives at the tables set aside for each individual club or organization.

"My friends, I came to get acquainted with the people who make the pictures, and I want to first clear up any misunderstanding that may exist that I am the dictator or czar of this industry," Mr. Hays said in his opening remarks. "I am not a dictator in any sense of the word, and I came here because I am in earnest to talk over with you what the organization of which I am head expects to do. Partners must know all about the business, and I consider myself a partner of every one engaged in the making, distributing and showing of motion pictures.

"I came into this industry because I saw where I could serve and I find it is a bigger job than I anticipated. Before I left New York I said what I did not know about the motion picture business would fill an Encyclopedia Britannica. After three days at the studios I am convinced that what I do not know about the business would fill all the Carnegie libraries.

"There is nothing wrong with the film industry—nothing except youth. Every industry must pass through the pioneer days, and the final pioneer days of the film industry which are now just ending were a good deal like the pioneer days of the gold rush to California. There have been acts committed and pictures made by these pioneers which were not just right, but so with pioneers in everything. The pioneers of the film industry know the mistakes that they have made and there will be no repetition.

"The screen is the greatest potential instrument of influence of the world, for they amuse, educate and cement the spirit of confidence and friendly relation between all nations of the world because they speak the universal language. As you go to work every day I want you to forget the fact that you are going to work to earn your daily bread and instead I want you to remember this great potential influence of the films, for you are the most important part of this great instrument.

"My purpose is to daily think and plan with you for the betterment of the industry. I do not know the motion picture business, but I do know America. The people of the nation are against censorship of the pulpit, press and screen. It is not right and the great mass of people know it is not right that some country storekeeper or school teacher, because they have aided politically in their own community, shall have the right to censor the pictures you made after spending a lifetime in preparing yourself for this work. Censorship will fail when we remove the reason for the demand for censorship.

"To attain the highest standard in pictures, confidence and co-operation between every one of the industry is necessary.

"I will feel this trip of 3,000 miles has been in vain if I do not make certain that you understand I am not here as a dictator or any of those things the press has been saying. I am your partner and came to take up a cause for and with you, and I want to sit in as one of you that the industry may

(*Continued on page* 708)

Los Angeles as "Dollar-Week" Man Saw It

By NICK McMAHON, Jr., Marlow Theatre, Ironton, O.

MY advice to an exhibitor who has never been to Hollywood, is: "Go, if you can afford it." It is an education to see Hollywood. the productions in their making and the kind of people who are directing these mammoth undertakings. Being one of the "Dollar-a-Week" men for First National, I have just returned home all enthused, and with a much broader insight into the motion picture industry.

It would be almost an impossibility for me to write of everything we saw, but suffice it to say that First National left no stone unturned to show us everything that went into the making of motion pictures, and during the week we came in contact with most of the real producers on the coast.

I never will forget what Richard Walton Tully told us at a dinner while there. He said, "Boys, I want to give you the best that is in me. Mr. Buckland, Mr. Post and myself are straining every nerve to make box office winners and in "The Masquerader" and "Omar the Tentmaker" we believe that we have given you two of the biggest pictures of the coming season. If they are not what your people want we want to know it. Give us a fair price for these two productions and if you fail to make money on them we will make good."

At another dinner, at which we had the pleasure of meeting Mr. Schenck, we learned from him that he had bought some great stories and plays which I believe will be the greatest winners Norma and Constance Talmadge have had the opportunity of giving us.

There are possibly very few of us who have not gone through a very trying period in the last twelve months, but we must not lose sight of the fact that the producer has gone through the same thing; only we are dealing in cents and he in dollars. I believe one of the real troubles of the industry is that the exhibitor does not get close enough to the producer. Most of the producers seemed to be much more interested in my box office than the exchange managers; wanting to know how such and such a picture was received and if we thought business conditions warranted the big specials or programme pictures.

It seems to me that every star, director and producer is out to make the greatest winner and I believe we are going to be supplied with more real honest-to-goodness specials this fall than ever before in the history of the industry.

If conditions stay the same as they have been in the past months we are all lost because most of these specials represent vast sums of money and we can not expect to have them come to us at a programme figure. But with the outlook a little brighter, by fall I believe these productions are just the kind of entertainment every one will want. The industry has not slipped; it has just been standing still the last year, and this fall should bring back a grand revival; the end of the "panic period" has been reached.

I do not mean to leave the impression that the sky is the limit; the exhibitor as well as the producer must conserve in every possible way; the big problem will be to eliminate waste.

It seems to me that the stars are much overpaid. I cannot conceive how they are worth the money they get and they should expect a big cut from their war time salaries. If more money was spent in the story, and direction the results would be much greater. This coming season's product will solve this problem to a great extent. The outlook to me is that pictures in general will be greatly improved with the fall releases as the slump has been a great lesson to the industry as a whole.

Dollar-a-Week Man the Second of the Series

LAST week MOTION PICTURE NEWS presented the first of a series of letters from the "$1-a-Week Men" who recently visited the Los Angeles studios as the guests of First National. In these letters the various exhibitors who comprised the group will relate their experiences and give their impressions of the work being done and the conditions that prevail in the great producing center on the West Coast. The second of the series is herewith presented.

Judge Advocate Exonerates Jack Pickford

Lauds Player for Part in Bribery Ring Exposure; Honorable Navy Discharge Submitted

ARTICLES appearing recently in the daily press have made Jack Pickford the object of much suspicion both as to the character of his service record during the recent war and his connection with the trial of Lieut. Benjamin Davis, convicted of complicity in the notorious Bribery Ring case. In a letter addressed to Mr. Pickford by Major W. Brewster, formerly Judge Advocate, Navy Yard, New York, the young screen player is praised for the effective part he played in helping to bring about the conviction of Lieut. Davis and is completely exonerated of all charges directed against him as to his service record and discharge from the navy. Major Brewster's letter, which was submitted by the law firm of O'Brien, Malevinsky & Driscoll, New York, is accompanied by a photostatic copy of Mr. Pickford's Honorable Discharge from the United States Naval Reserve Force.

The letter from Major Brewster to Jack Pickford follows:

"Mr. Jack Pickford,
"Hotel Ambassador,
"Park Avenue and Fifty-first Street,
"New York City.
"Dear Mr. Pickford:

"I have seen several articles in the daily papers recently to the effect that you betrayed your country's trust during the World War; that you turned State's Evidence in the exposition of the Graft and Bribery Ring in the Third Naval District, and that you had been discharged from the navy for bad conduct.

"These statements are unjustified by the fact that your war record was honorable and clean, which is evidenced by the fact of your discharge showing character very good, and no objection to re-enlistment. If you had been discharged for bad conduct, or by Court Martial, the fact would have been entered upon your discharge papers in accordance with the Naval Regulations. Your Service Record was in my custody until several weeks before your discharge, and that contained no record of misconduct, of any character, against you.

"The testimony which you gave before the General Court Martial at the Navy Yard, New York, in the case of Dr. Benjamin Davis, Lieut. Medical Corps, which trial resulted in the conviction of Dr. Davis, and the ultimate exposure of the Bribery Ring, was of great benefit to the Government, as all the testimony on the count to which you testified was by accomplices or interested parties, except your own. You did not turn State's Evidence in this trial. Your testimony was entirely disinterested, and at no time did you benefit, or expect to benefit, in the matters connected with the trial.

"Instead of criticism in connection with your appearance as a witness in this case, you should be commended for the stand you took in turning over the evidence you had to the Naval Authorities.

(Signed) "S. W. BREWSTER,
"Major, U. S. M. C., Retired, Judge Advocate, Navy Yard, New York, N. Y., Third Naval District: 1917-1919."

The photostatic copy of Mr. Pickford's Honorable Discharge which accompanied the copy of Major Brewster's letter credits Mr. Pickford with the rank of "Coxswain" in the United States and bears the date of October 30th, 1918, the place of discharge being recorded as "Section Base Six, B'klyn, N. Y." The discharge further confers a standing of "Excellent" for both "Sobriety" and "Obedience" and a rating of "Very Good" for "Proficiency in Rating" and for "Average Standing for Term of Enrollment." The discharge papers also recommend Mr. Pickford for re-enrollment and specifies "Coxswain" as "Rating best qualified to fill."

The testimonial from Major Brewster exonerating Mr. Pickford and quoting the records found in his Honorable Discharge as indisputable evidence of the high standing he enjoyed as a member of the Naval Reserve Force are expected to silence the inuendos that have been made at various times in the past with regard to Mr. Pickford's military service, and defeat one more campaign of villification directed at a screen player, and aimed, through the player, at the motion picture industry in general.

Stanley Company Buys Aldine in Philly

The only important independent motion picture house in the central section of Philadelphia has just been purchased by the Stanley Company of America. The report of the sale was verified by Jules Mastbaum, who announces that the Aldine theater will be taken over by the Stanley interests by the middle of August.

Details of the new policy that will go into effect with the acquisition of the Stanley Company have not yet been completed, and the scale of prices is not yet announced. But Mr. Mastbaum announces that only high class pictures will be shown, and before the house is reopened under the new banner, a number of minor improvements will be made.

The Aldine was opened less than a year ago, on Armistice Day, November 11, 1921, under the direction of the owners, Fred D. and Maurice E. Felt.

Sales Announced by Black New England Theatres

The Black New England Theatres, Inc., announce the sale of the following theatres:

The Princess Theatre, Brattleboro, Vt., to M. S. Cronin; the Star, Waldoboro, Me., to I. Rokes, and Lincoln Hall, Damariscotta, Me., to Otis Paige, who was one of the original owners of the house.

This is in accord, says the announcement, with the policy of co-operating with exhibitors throughout New England wherever it is possible.

Film Warehouse Denied Fire Approval

THE Film Storage and Forwarding Corporation which was recently organized by prominent picture men of New York, and which contemplated a storage warehouse at Long Island City has been denied an appeal to the Fire Commissioner for approval of the plans and specifications. Hugo H. Kempf is president of the Film Storage and forwarding Company and Arthur S. Kane, vice-president.

In the July 1 issue of Motion Picture News a story emanating from the concern was printed to the effect that the plans had been examined, approved and passed by the authorities of the New York Fire Department, the Bureau of Fire Prevention and the New York Board of Fire Underwriters.

The statement was made that promise had been given of a fire insurance rate on the contents of the warehouse at least fifty per cent. below the prevailing rates on risks of a similar character.

The Board of Appeals of the Fire Commission, at its meeting July 25, denied an appeal from F. H. Dewey for the Film Storage and Forwarding Company to a decision previously made by the Fire Commissioner with regard to these premises at the corner of Van Alst and Harris Avenues, Long Island City.

The objections of the Fire Department, which were sustained, read as follows in part:

"Arrangement and location of vaults and vents therefrom are unsatisfactory.

"Volume of any vault in excess of 750 cubic feet may not be permitted."

Long Island Paramount Studio Prepares for Resumption of Production on Big Scale

PARAMOUNT'S big Long Island City studio will soon assume its old-time activity, according to plans initiated by Jesse L. Lasky while in New York recently and now being worked out in detail by the home office executives of the production department.

After being closed for just a year, the studio was re-opened two months ago for the production of Alice Brady's first starring picture for Paramount, "Missing Millions." Joseph Henabery, who directed the picture, brought his entire producing unit from the Coast and will remain here indefinitely. Mr. Henabery, with Albert Shelby LeVino, who wrote the scenario, are now engaged in supervising the editing and titling of the picture.

On August 7th Miss Brady will start work in her next picture, "Anna Ascends," from the stage play by Harry Chapman Ford. Victor Fleming has been specially engaged to direct this production.

Quite the most interesting announcement in connection with the studio plans is that George Fitzmaurice will soon come on from the Coast to prepare for the production of a big special in which Pola Negri will be starred. Miss Negri will arrive in America some time before the first of September.

Jack Holt will shortly come to New York for the production of part of his next picture, "Making a Man," a Peter B. Kyne special, which Joseph Henabery will direct. As soon as Thomas Meighan completes "The Man Who Saw Tomorrow," which he is now making on the West Coast, he will come East for the production of his second George Ade original story, "Back Home and Broke." Alfred E. Green will also come on from the Coast to direct. Elsie Ferguson will also resume her motion picture work in the early fall at the Long Island studio.

Louisiana Kills Sunday Blue Law

Pelican State Commerce Association Decides Issue in Favor of Theatres

THE Sunday blues bobbed up in its most hideous form before the recent session of the Louisiana General Assembly but it was knocked into a cocked hat.

A solar plexus was dealt it mercilessly by a special legislative committee of the Amusement Division of the New Orleans Association of Commerce and every assurance is to the effect that hereafter the motion pictures in the Pelican state are going to be allowed to exercise their natural right to show right on through Sunday.

There were two measures before the Louisiana General Assembly, recently closed, which were of tremendous import to the motion picture industry and particularly to the exhibitors in that commonwealth; one of a highly constructive nature, which, unfortunately, the committee were unable to get through, despite their unusual exertions, and the obnoxious, destructive blue law matter, which the committee lost no time in putting to its death.

The committee had worked out something new in exhibitor taxation, said to be unknown in other states, and which was believed by its proponents to be much more equitable than the tax system prevailing in Louisiana and the other states. It proposed to change the basis of taxation of the exhibitor from the capacity of his house to his total gross receipts. The measure was obviously for the purpose of relieving the suburban houses, which as a rule may be quite as spacious as the commercial district theatres, but which as a matter of fact are never so well attended, and shifting a greater burden of that tax on the shoulders of the Canal street and business district shows. The measure evoked much opposition from the business district houses at first, but the committee succeeded in lining them up pretty solidly for the change by a compromise to the effect that a clause should be inserted in the measure graduating the tax so as not to shift the burden from the one to the other too violently.

The measure failed to pass the legislature this time because of the congested condition of the calendar over the Butler bill designed to prohibit horse racing, but notice was served that the committee will be on the legislative scenes at Baton Rouge bright and early for the next regular session two years hence to get through their principal constructive measure.

On the Legislative Committee are J. Eugene Pearce, Maurice F. Barr, Howard McCoy, Bert Kern and Harold Wilkes. Officers of the Amusement Division of the New Orleans Association of Commerce, which is of recent origin, are: A. G. Shear, vice chairman; J. Eugene Pearce, president; Howard McCoy, chairman of the Board; Wilson S. Callender, secretary. Directors are: Frank Davis, Magic Theatre; Maurice F. Barr, Saenger theatres; William Richardson, Consolidated Film Exchanges; A. Harrison, Harcol Films; P. A. Blankership and J. B. Dumestre.

Virginia Censors Omit News Reels

As a result of a meeting between J. S. Hebrew, Washington Manager of Fox Films, and the Virginia Film Censor Board, a decision was reached to omit news reels from personal inspection. Chairman Evan R. Chesterman, Mrs. Emma Speed Sampson and R. C. L. Moncure of the board agreed with Hebrew that the necessary delays in censoring would make the reels "news of the past" instead of "current news."

Arbitration Board Due in Charlotte

A board of arbitration for the purpose of settling disputes between exhibitors served out of Charlotte exchanges and members of the Charlotte Film Board of Trade, has been partly completed, the exchange members yet to be selected. This committee is one of the results of the Asheville convention of exhibitors who requested that this be done and that the decision of the board be taken as final in all disputes. The exchange board is expected to name its members this week.

Exhibitors Protest Hays Interview

Newspaper Headlines Cause Flurry and Bring Interchange of Wires

AN article appearing recently in the New York *Times* has created some little consternation in the ranks of the M. P. T. O. A. It is an interview with Will H. Hays, in which the head of the producers' association urges the production and patronage of better pictures.

The headlines of the story recommend that the public remain away from objectionable pictures, and the text in part reads:

"But Mr. Hays says the burden of correction does not lie only on the shoulders of the leaders of the industry. There is a great deal that the average theatre-goer can do toward correcting a situation distasteful to him. He can stop patronizing the kind of motion picture that is objectionable. Box office receipts are the surest way of interpreting the mind of the public."

The following came from the office of Sydney S. Cohen:

"A large number of exhibitors in different parts of the country wrote or wired to the national headquarters of the Motion Picture Theatre Owners of America complaining about the article in question. They alleged that it placed the exhibitor in a false light as the real judge and arbiter of the picture, and, what was infinitely worse, urged people to remain away from the theatres when it is the purpose of the exhibitor to increase his patronage and provide clean, wholesome and edifying entertainment."

As a consequence of the article Cohen wired Hays calling attention to the fact that many exhibitors considered the interview unfair to them, as they have nothing to do with the making of the pictures and pay the producer for them before showing in the theatres, and are obliged to purchase pictures in advance of production.

Hays' reply was that he would take care of the matter in a speech delivered last week on the coast, and if that did not take care of it he would so on his return to the east.

The Hays wire reads in part:

"Of course we understand each other and our position is we support the good. What we are doing is to emphasize the support of the good ones."

Ohio Exchanges Pledge Riegel Support

DIRECTOR of Education Vernon M. Riegel called a meeting of Ohio exchange managers in Columbus on Friday, July 28th, "for the purpose of enabling distributors and motion picture censors to get an understanding and a common point of view as to censorship; to develop friendly co-operation of all concerned; to discuss the possibility and means of getting better pictures; and to consider and discuss general matters of interest pertaining to the motion picture industry."

Practically all the exchange managers of Cleveland responded to Mr. Riegel's invitation to come to Columbus and talk things over.

The leading topic of discussion was violation of eliminations made by the Ohio censor board. Mr. Riegel stated that he would insist that eliminations made by the board must be adhered to. He said that in those cities where there is a distributing office, the distributing office would be held liable to prosecution in such cases where there are violations of eliminations.

Representatives of the motion picture industry present at the conference voted unanimously to co-operate with Director Riegel. They decided to appoint a committee of three to confer with the board of censorship to iron out any differences that might arise.

Wisconsin Exhibitors to Meet Soon

RECENT developments within the ranks of the Exhibitors Organization in Wisconsin have brought to an issue the possible candidates for various offices in the Motion Picture Theatre Owners of Wisconsin. Information has been given out from a reliable source that the present incumbent of the presidency, Joseph G. Rhode, has positively declined to be a candidate for the third term to succeed himself.

At the last Board of Directors Meeting in Milwaukee on June 14th, at which time tentative plans for the coming Convention to be held August 15-16 were made, much pressure was brought to bear upon Rhode to try and persuade him to again permit his name to be used as a candidate for the office of President, and ever since the meeting of the Board of Directors pressure has been brought to bear from all sides with a view to induce Mr. Rhode to continue his very able leadership of the Motion Picture Theatre Owners of Wisconsin.

It is with extreme pride and satisfaction that the Board of Directors as well as the members in general look back upon the accomplishments of the Association under his capable leadership, and it has been a great disappointment to the members of the Board of Directors as well as to a great majority of the members at large that Mr. Rhode has declined and positively refused to become a candidate for the third term.

When urged for an expression of his refusal he replied that his other interests demanded more of his time and attention than heretofore.

This leaves the field wide open and much speculation as to the next President of the M. P. T. O. of Wisconsin.

A number of prominent exhibitors are being groomed for the race by their various friends, but as yet no name presented informally has caught the fancy of the majority of the local showmen.

At the meeting of the Wisconsin board in June a resolution was passed protesting against the operation of the Hoy Reporting System as it affects Wisconsin territory. It was also resolved to serve notice to that effect upon all exchanges, producers and exhibitors operating or doing business in the state of Wisconsin and that the board will refuse to recognize the Hoy system or have anything to do with it.

Al Lichtman Addresses A. M. P. A. Luncheon

AL LICHTMAN was the speaker and guest of honor at last week's luncheon of the A. M. P. A. at the Cafe Boulevard. His interesting and practical talk was warmly commended by those present.

Lichtman impressed upon the advertising men present the vital importance to the industry of their work. The small town exhibitor, constituting, as he does, the bulk of this important branch of the business, is without the facilities to advertise the picture. They need a great deal of help, both in the way of sound suggestions and material.

"The time has gone by," said Mr. Lichtman, "when pictures are bragged about for what they cost. Indeed, the best recommendation to the exhibitor of a picture, after its quality as an attraction, is the intelligent economy with which it has been made." Lichtman gave examples of the new co-operative plan of production and how cost was greatly lessened through the added zeal of director, cast and writer.

Jones, Linick & Schaefer Announce Firm's Staff

Jones, Linick & Schaefer of Chicago announce the house management for the new motion-picture palace, McVicker's Theatre, which they are constructing in Chicago and the personnel of the firm's staff for 1922-23. As already announced S. Barrett McCormick will be the general director of the big house. In the operation of the McVicker's, John G. Burch will serve as house-manager and Chester Amberg as assistant-manager.

The Rialto Theatre, presenting the Marcus Loew brand of vaudeville, will be managed by William Rosenblum, with George Burdick as assistant. The Orpheum Theatre will be managed by Walter H. Moore, while the Rose, Alcazar, Star and Lyric theatres will be handled by George H. Moore.

Norman E. Field still remains in charge of the activities of the Jones, Linick & Schaefer firm. Ralph T. Kettering supports the administration of Mr. Field as general representative and will supervise all exploitation and publicity of the firm.

Bass Protests Absence of Employee

H. H. Bass, vice-president of the Southwestern Film Corporation, has written Motion Picture News in part as follows:

"Some weeks ago we employed a young fellow by the name of E. N. Oshel, as traveling representative. We advanced him one week's expense money, also loaned him a portfolio. Up to the present time we have never heard one word from this party, and he has not even returned our portfolio, together with our photographs, etc."

Indianapolis Open Air Houses Criticised

Although court action protects them until the end of the summer season, Mayor Lew Shanks two open air municipal stock theaters in Indianapolis continue to be criticised by some citizens. Several civic societies and Sunday school classes have adopted resolutions condemning them.

New York Selznick Employees Hold Outing

The annual outing of the employees of the Selznick home office and exchange in New York City was held at Woodlands Lake, near Ardsley, N. Y., on Sunday, July 31st. Henry Siegel, in charge of the sales of the Selznick and Select products in New York, took an active part in promoting the affair.

An elaborate program had been arranged for the day, and about $100 worth of prizes were distributed to the winners of the various athletic events. The home office team won the baseball game against a nine from the local exchange. Miss Celia "Tee" won the forty-yard dash and scored again for first place in throwing the baseball. Johnny Connentino won the hundred yard dash, and "Whitey" Lang the sixty yard event for the office boys. L. Weinberg won the fat men's race, with "Joe" Doolittle in second place. Helen Dougherty and James Monahan came in first in the three-legged race. The wheel-barrow race was captured by Marjorie Moore and Sol Apfel. First place in the woman's swimming race went to Dorothy Roberts and Sam Rosenberg was the winner of the men's swimming contest. The potato race resulted in a dead heat between Virginia Weiss and Bessie Ornstein. Waltzing laurels went to Isabelle Cohen and Eddie Kelly, and Rose Denker and Harold Bernstein won the fox trot honors.

Kansas M. P. T. O. A. to Meet August 21

A meeting of the executive board of the M. P. T. O. Kansas has been called for August 21. It is probable that a business manager will be nominated as two candidates recently nominated were forced to decline the position, due to the pressure of outside business. James Foland, former manager of the Associated Exhibitors' Kansas City branch and former secretary of the Kansas organization, is a favorite for the nomination at the meeting and he has signified his desire to accept the position, should he be nominated.

Plans for the next semi-annual convention of the M. P. T. O. K. at Salina, Kas., September 25 and 26, also will be discussed.

The headquarters of the Kansas organization have been moved to Eighteenth street and Baltimore avenue, Kansas City, with C. M. Smith, secretary of the association, in charge.

Good Times Due, Says Bank Bulletin

THE National City Bank of New York, one of the great banking institutions of the world, heads its latest bulletin, date of August 1st, with a decided note of optimism.

"Crops," says the bulletin, "have come along finely—the outlook is for one of the best all-around crops."

"Car loadings are approaching the high tide of war prosperity."

"For the week ended July 15th, car loadings were 860,907, which compares with 774,884 in its corresponding week of 1921, 942,851 in 1920 and 902,296 in 1919. The loading of all commodities except coal exceeded those in any other week on record except the weeks of September and October 1920."

This is a corroboration of the American Telephone and Telegraph forecast published in MOTION PICTURE NEWS several weeks ago to the effect that business would reach normal at the end of this year.

Decision Withheld on Kitchener Picture

THE British film "How Kitchener Was Betrayed," prepared by a British Army intelligence officer, and condemned after a showing in one of the royal castles before the King and high staff officers, importation to America being imminent, has neither been banned nor admitted by the Treasury Department according to word from Washington.

They state that it had received a protest, through Secretary Hughes, from the British Embassy and War Office, against the permitted free exhibition of this film. It is learned that Will H. Hays of the Picture Producers organization also protested in support of the British argument. A decision is expected soon.

J. Parker Reid, Jr., head of the J. Parker Reid Productions, imported the film. He said he was present when the picture was run off by customs agents and he knew of no reason why it should not be turned over to him.

Kansas City is Battling Reformers

WITH waving hair and a silver tongue, the reformer has crept within the city limits of Kansas City and is proving about as popular as a smallpox plague. It is the proposal to abolish censorship at the Missouri constitutional convention at which the guns are being leveled by Dr. William S. Fleming, paid lobbyist and manager of the Mississippi Valley district of the National Reform Association.

Characterizing the screen as "America's greatest school of crime," Dr. Fleming launched his campaign last week. Dishonesty on the part of those who are presenting the anti-censorship proposal at Jefferson was insinuated by the reformer, who charged that the industry "was willing to use means to get that measure put over at Jefferson City, but you had some men that couldn't be bought."

The success of the proposal is somewhat doubtful at present, but the measure has not yet been killed, as it was stated by the reformer and published in Kansas City newspapers, which quoted Dr. Fleming. The committee on Bill of Rights has not yet made its report on the measure, but the committee has passed over Section 14 of Article 2, which deals with the question, and in so doing it voted adversely to the proposal.

Judge H. E. Benton, chairman of the committee, has announced that if the committee was willing he would allow the proposal to come out on the floor of the convention without an adverse report and thus enable delegates to move the adoption of the proposal without the handicap of the apparent disapproval of the committee. Judge Benton has been informed by delegates favorable to the measure that the subject is of such vast importance that it is entitled to be considered upon the floor of the convention.

Paul S. Conwell, member of the committee of Bill of Rights, rose to a question of personal privilege on the floor of the convention last week, in severe language denounced the activities of Dr. Fleming and stated that Dr. Fleming was called before the Bill of Rights committee where he admitted that he was a paid lobbyist and a reformer. Mr. Conwell called attention to the fact that Dr. Fleming was then present upon the floor of the convention. From outward appearances, Mr. Conwell's address met the unanimous approval of the delegates to the convention.

Many New Companies Join Industry

During the past week, the following companies have been incorporated at Albany, N. Y., the amount of capitalization as well as the directors named for the first year being also given:

The Love Lace Productions, Inc., $5,000, Sylvia Schwartzman, William G. Lovett, H. S. Hechheimer, New York; Diller Theatre Corporation, $10,000, Abraham L. Erlanger, J. P. Bickerton, Jr., Charles B. Dillingham, New York; Loew's Boulevard Corporation, $1,000, Nicholas M. Schenck, David Bernstein, David L. Loew, New York city; Buckley-Ferguson Productions, Inc., Binghamton, $125,000, Edward G. W. Ferguson, L. J. Buckley and H. C. Walker, Binghamton; Scandals of 1922, Inc., $500, Ruth Vogel, Etta London, Fay Roberts, New York; International Pictures of America, $1,000, Nathan Vidaver, G. M. Sheehan, Isaac Schmal, New York.

Fire Practically Destroys Troy Theatre

A fire, partially destroyed the Madison theater in Troy, N. Y., early Saturday morning, July 29. The origin of the blaze is unknown. The theater, which had a seating capacity of about 500, is a residential one, operated by Rosenthal brothers, who also conduct the Majestic theater in the same city and who recently announced that they were planning the construction of a new house which will be known as Roseland.

K. C. Wage Controversy Near Settlement

The controversy between the Kansas City Theatre Owners Chamber of Commerce and the operators' union, relative to wage scales, appears to be drawing to a close. The operators, who at first demanded an increase to $1.25 an hour in suburban houses, now have reduced their demand to $1.15, which is the 1921 scale. The scale in down town houses is $1.35 an hour. Kansas City exhibitors do not favor the adoption of the 1921 wage scale, but it is conceded that settlement is much nearer.

North Carolina Adopts Better Film Plan

NORTH CAROLINA exhibitors are going to have a shot at the Better Films Committee as a result of their annual Summer convention which appointed a committee of three to confer with the Atlanta organization and secure the working plans of that organization. D. M. Bain, representing Percy W. Wells of Wilmington, N. C., and president of the North Carolina exhibitors' organization, has returned from Atlanta where he attended a meeting and secured the process that they use in their selection and not censoring principle to secure better pictures.

It is announced by Mr. Wells that the plan will be inaugurated in Wilmington under his personal supervision and will then, after working satisfactorily in Wilmington, be started in Charlotte as the second district. He said he hoped to have an organization in the largest city in about ten districts before the first of next year.

Hays Given Ovation at Hollywood

(*Continued from page 703*)

attain and maintain the highest possible moral and artistic standards in motion picture production."

Mr. Hays spoke for more than an hour in a most emphatic way. His address was very frequently interrupted by applause which, in every instance, he attempted to squelch.

Jesse L. Lasky was chairman and made a most earnest plea for the support of Mr. Hays in his work for better pictures.

"The industry has been through crisis after crisis; first, the financial stringency of the country, then the attack by the reformers, followed by attacks by the press, but all of these the industry weathered and is now better as the result.

"Leaders are born and the film men had great difficulty in finding one with ability and courage, but such a leader was found and the day of that discovery was the biggest day in the history of the industry. It is one of the few, if not the only, incidents in the history of the film industry that was not photographed.

"Now that we have a leader we need an army of enthusiastic men and women who believe in the better pictures ideal. Will Hays is now the best informed man in America in the motion picture business. He has the cooperation of all the distributors and producers and he needs the aid of every one in the production field."

Rupert Hughes was introduced by Mr. Lasky as the toastmaster, and his introductory remarks for each speaker bristled with wit and wisdom respecting the film problems.

Mayor George E. Cryer thanked the film people of Los Angeles for the enormous part pictures have played in making Los Angeles the best advertised city in the world.

"You of the film industry have been carrying the torch of liberty," Captain John D. Fredericks, president of the Los Angeles Chamber of Commerce, said, "and we fought with you in your recent difficulties with censorship agitators here because the men of the Chamber of Commerce knew that you were fighting for us."

Fred Niblo was another speaker who found new phases of the censorship question to discuss. He was in his usual good form and kept his big audience in constant uproar.

The guests at the speakers' table were:

Will H. Hays, Governor Stephens, Norma Talmadge, John D. Fredericks, Abraham Lehr, Constance Talmadge, Charlie Chaplin, Alla Nazimova, Douglas Fairbanks, Betty Compson, Harry Chandler, Thos. H. Ince, Buster Keaton, Motley Flint, Glen Harper, Harold Lloyd, Sid Grauman, Jackie Coogan, Marco Hellman, Allen Holubar, Ralph Criswell, Tom Mix, F. W. Eldridge, Maurice Tourneur, Ralph Dobbs, Jess Stephens, Rev. Neal Dodd, Rupert Hughes, Mayor Cryer, Mary Pickford, I. H. Rice, Clara Kimball Young, Joseph M. Schenck, Gloria Swanson, Cecil B. DeMille, Bebe Daniels, Thos. Lee Woolwine, Dorothy Phillips, Dustin Farnum, Marion Fairfax, Marshall Neilan, June Mathis, Sol Lesser, Wm. B. DeMille, A. J. Waters, Wm. S. Hart, Jos. W. Engle, R. D. McClelland, F. W. Kellogg, Fred Niblo, Frank Lloyd, W. J. Reynolds.

Assistant Directors to Hold Monster Revel

The Motion Picture Assistant Directors' Association have completed arrangements to hold a monster studio revel consisting of vaudeville, boxing, movies and dancing, for the Clubhouse Benefit Fund, to be held at the Willat Studio in Ft. Lee, Thursday evening, August 10th.

The following is a partial list of names of artists who are reported to have volunteered to be present: Lionel Barrymore, Billy B. Van, James J. Corbett, Louis Wolheim, Tom Lewis, Sam Ryan, Jack Wilson, George Jessel, the Courtney Sisters, Herman Timberg, Andrew Mack, Marion Davies, Mae Murray, Dick Barthelmess, Hope Hampton, Monte Blue, Virginia Pearson and Johnny Hines.

Then from the land of fisticuffs: Joe Mandot, Charlie White, the Kurtzo Twins and Benny Leonard.

Northern N. Y. Exhibitors Hold Meeting

The Northern New York Exhibitors' League held a meeting on July 31st, at Potsdam, N. Y. Local problems were discussed and the meeting resulted in some positive steps being taken to effect a closer working agreement between the exhibitor members of the organization. It was also determined to approach the remaining theatre owners in this part of the state, not already enrolled, with a view to having them join up with the League.

United States Picture Corporation Declared Absolute Loss to Stockholders

ACCORDING to word from Cumberland, Md., The United States Picture Corporation will be dissolved and its subscribers will lose all the money they invested in the corporation stock. At a stockholders meeting this was said to have been determined. According to advices received, an auditor, together with attorneys are going over the books and affairs of the corporation preliminary to winding up its affairs.

The career of the concern has been rather stormy. After an immense amount of stock had been subscribed for the picture, "Determination" was made and the funds were spent with a lavish hand, many extremely extravagant expenditures having been made. Then Captain C. F. Stoll, the guiding hand of the corporation, disappeared. He was succeeded by James M. Martin, who is in command at the present time.

"Determination" was not well received, it is said, and such returns as came from it have been eaten up by expenses.

It is said that about twelve hundred stockholders and approximately $125,000 is represented in the concern in Cumberland, Md., and Pennsylvania, West Virginia and the District of Columbia are also identified on the stock subscription list.

Virginia Censors Have Their Say

MOTION picture censors are having their say in regard to Will Hays' statement that motion picture censorship in this free country is an impossibility. Two members of the Virginia board which has just passed its first picture have expressed themselves.

Evan R. Chesterman, chairman of the board, said:

"I think that Mr. Will Hays and every other critic or motion picture censor is entitled to absolute freedom of opinion under the constitution of the United States. All that we censors can do is to do our best."

Mrs. Emma Speed Sampson of the same board, said:

"If Mr. Hays had come into office sooner perhaps the wave of censorship would not have gone over the country. We hope that this office will stand as a preventive rather than a cure."

"Sawing a Woman In Half" was the first picture officially passed by the Virginia board, which assumed its active duties August 1st.

Lyndhurst Theatre Opened in Lyndhurst, N. J.

The Lyndhurst Theatre, Lyndhurst, N. J., built and operated by the New Jersey Theatres Corporation, of which John T. Collins is president, was formally dedicated Tuesday evening, August 1st, with an invitation performance. Mayor Woods of Lyndhurst spoke and complimented Mr. Collins and his associates for the successful outcome of their efforts to furnish Lyndhurst with an up-to-date, luxurious cinema palace. R. F. Woodhull, president of the M. P. T. O. of New Jersey, also made a brilliant address, during which he assailed political censorship of the screen and won the hearty applause of his auditors.

Mr. Collins was made the recipient of a beautiful Tiffany watch, the gift of the exhibitor members of the state organization in appreciation of his past services for the state body while serving as president. Those present included: A. J. Moeller, general manager of the M. P. T. O. of A.; Henry Manus, of Brooklyn; Foster Moore, of the Jans organization; Charles F. Kenneth, of First National; H. Gebhard, of Famous Players-Lasky; Bill Benson, of American Releasing; T. Lynton, of Pathe; H. Noble, of Educational; John F. Clarke (well-known vaudeville player and close friend of Mr. Collins), and Sidney Samuelson, secretary of the M. P. T. O. of New Jersey.

U. S. Loaning Pictures on Education

The Pittsburg office of the Bureau of Mines, U. S. Department of the Interior, by arrangement with the film engineer of the Department and the Commerce Department announces the release of "The Story of Natural Gas," and "The Story of Oxygen."

Other matter issued also through this office is: "The Story of an Automobile," "The Story of an Electric Meter," "The Story of A Watch," and "The Story of Compressed Air."

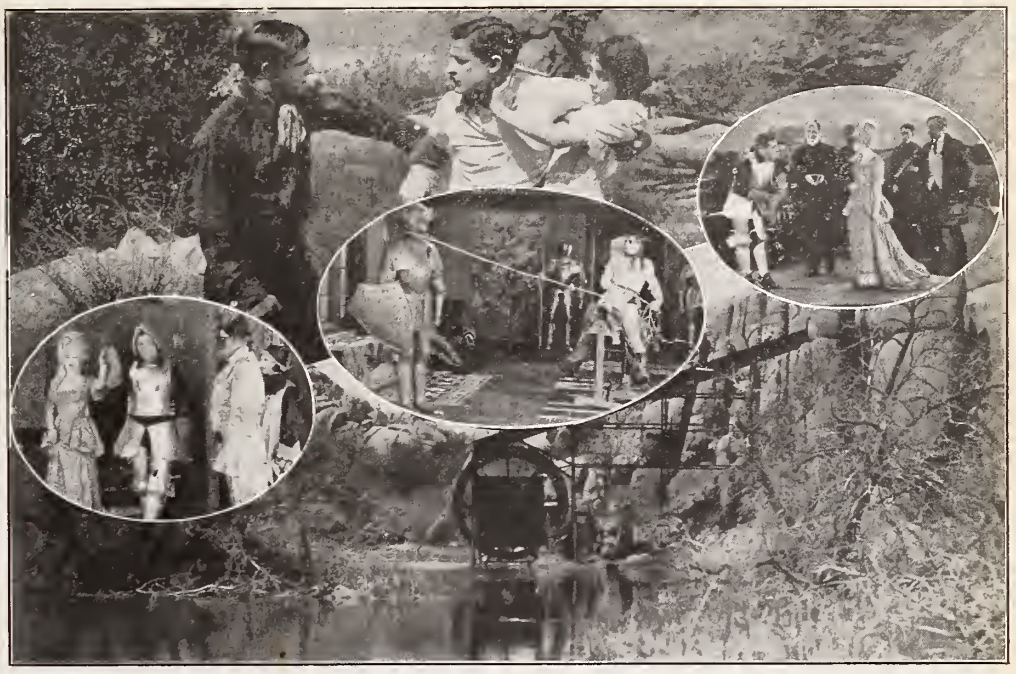
These pictures are loaned on application to the Bureau of Mines, 4800 Forbes Street, Pittsburgh.

Fox Plans $2,000,000 Philly Theatre

WILLIAM FOX is building a sixteen story fireproof theatre and office building in Philadelphia which will be thrown open to the public some time between March and April, 1923.

Costing approximately $2,000,000, the building will take its place among the handsomest, most commodious, practical and up-to-date business structures in the city, and will contain a large and sumptuously appointed motion picture theatre where the latest screen plays and tabloids will be shown.

The new motion picture house, with a proposed entrance on Market street, will have a seating and standing capacity of 3,000. While there will be no drastic departure from the general construction of great metropolitan movie houses, the Fox theatre will contain numerous new innovations and will, when completed, be the last word in comfort and luxury, Mr. Fox having issued special instructions that nothing, however trivial, should be overlooked to insure that effect.



A few scenes with picturesque backgrounds from "Romance Land," starring Tom Mix

Wiley Announces Start on New Picture

George H. Wiley, Inc., announces that the company has been assembled on the West Coast and production started on the second picture to be released by the organization for the independent and State right markets. The feature, a drama of the Canadian Northwest, has been given the working title of "The Knife." Its plot, said to contain an unusual twist, is the work of J. Inman Kane.

"The Knife" is the second in a series of eight Milburn Morante Productions, and features Clara Horton, formerly leading lady with Charles Ray and other noted stars. The film is being directed by Milburn Morante.

"Voices of the City" Is Booked for Capitol

Goldwyn's Leroy Scott story, "Voices of the City," directed by Wallace Worsley, will be shown at New York's Capitol theatre next week.

Lon Chaney heads the cast. Other members are Leatrice Joy, John Boyers, Cullen Landis, Richard Tucker, Mary Warren, John Cossar, Edythe Chapman, "Lefty" Flynn, Betty Schade and H. Milton Ross.

100 Girls Considered Likely Talent

Goldwyn-Photoplay Opportunity Gives Screen Aspirants Chance to Develop

WITH the coming of the final weeks of the Goldwyn-Photoplay "New Faces Opportunity," it is announced that the judges, James R. Quirk, publisher of *Photoplay Magazine* and a committee representing the Goldwyn Company, have considered the photographs of thousands of entrants and selected 100 possibilities. The winner will be one of these unless the decision of the judges is upset at the last minute by a late entry.

Exhibitors will be interested in the outcome of this search for new screen material in that the theatres in the home town of the winner will be able to capitalize on the publicity attaching to the event. Local newspapers are certain to devote a lot of space to the triumph of a home town girl in a contest of such magnitude.

Each young woman selected will visit the exchange nearest her home and the tests will determine the winner, who is to receive a year's contract at a suitable salary and an opportunity to prove her ability in Goldwyn pictures produced at the Culver City Studios.

The cities and towns in which the 100 possibilities live are as follows: Waco, Texas; Brooklyn, N. Y.; Little Rock, Ark.; Chicago, Ill.; Kenilworth, Ill.; New York City; Barrie, Ont.; Kansas City, Mo.; Washington, D. C.; Colorado Springs, Colo.; Los Angeles, Calif.; Perth, Ont.; Joplin, Mo.; Hollywood, Calif.; Columbus, O.; San Jose, Calif.; Milwaukee, Wis.; Hopewell, Va.; Miami, Fla.; Philadelphia, Pa.; Selma, Calif.; Atlanta, Ga.; Denver, Colo.; Minneapolis, Minn.; Sugar Creek, Mo.; Garden City, N. Y.; Columbus, Ga.; St. Louis, Mo.; Harrisburg, Penna.; Pawtucket, R. I.; Portland, Oregon; St. Louis, Ill.; Seattle, Wash.; Lawrence, Mass.; Indianapolis, Ind.; Lima, O.; Santa Monica, Calif.; Elmhurst, N. Y.; Mount Vernon, N. Y.; Crookston, Minn.; Ranger, Texas; Fall River, Mass.; Manlius, N. Y.; Wichita Falls, Texas.



Scenes in which Gloria Swanson scores in "Her Gilded Cage."

Ministers Sponsor New Bible Series

TWO thousand ministers, school teachers, club leaders, judges, attorneys and civic leaders, it is said, jammed the auditorium of the University of Southern California on the evening of June 1st to witness a preview of the latest series of Bible film stories produced by Sacred Films, Inc., of Burbank, Cal.

For the first time since it opened its doors, California's great university went on record as sponsoring a motion picture production. This university is one of the Methodist faith and formerly would not entertain showings of any nature in their buildings.

Editors of the Los Angeles press claim that this is the greatest body of social workers who have ever turned out for such an occasion. "It marks a milestone in the progress of the motion picture, and is another step forward in dissolving the line of cleavage between the theatre and the church," said the newspaper men present at the exhibition.

Paramount Names Aug. 7th Releases

Marion Davies in "Young Diana" and Wallace Reid in "Dictator" Offered

"THE DICTATOR," starring Wallace Reid, and "The Young Diana," featuring Marion Davies, have been announced by Paramount for release on August 7th. These pictures will be the first releases of the forty-one productions scheduled for the first six months of the 1922-23 season.

"The Dictator" was produced by James Cruze from Walter Wood's adaptation of the stage play by Richard Harding Davis, in which Willie Collier scored the greatest hit of his career. The story is concerned with the adventures of a young American who falls in love with the pretty daughter of a South American "liberator," follows her South and there becomes embroiled in a revolution of which her father is the instigator, not knowing that his own father, the banana king, is on the other side for business and political reasons.

Mr. Reid is declared to be ideally suited to the comedy role of the romantic suitor, while Lila Lee is said to be most captivating in the opposite role of the liberator's daughter. Walter Long, hitherto known almost exclusively as a screen villain, furnishes a surprise by blossoming forth in a strictly comedy role. Theodore Kosloff is seen as the leader of the revolutionists, Kalla Pasha plays a typical South American general, resplendent in gold braid and medals, and Alan Hale has a quasi heavy role.

The original story of the Marion Davies picture, "The Young Diana," is from the pen of Marie Corelli. It was directed by Albert Capellani and Robert G. Vignola.

In this picture Miss Davies is seen as a young English girl whose love romance with a titled naval officer seemingly is forever shattered. Life loses interest for her and she develops into a spinster whose future is dreary and hopeless. She goes to Switzerland where she encounters a mysterious alchemist who induces her to subject herself to an experiment, with the result that she emerges from the ordeal a wonderful beauty and soon becomes the rage of Europe. Then in a mysterious way she encounters her former sweetheart, and some thrilling incidents follow.

Forrest Stanley is Miss Davies' leading man, and he, with Maclyn Arbuckle and Pedro de Cordoba, share the leading honors with the star. The settings, said to be most elaborate, were designed by Joseph Urban.

Doris May's Latest Named "Up and At 'Em"

The latest production featuring Doris May and scheduled for F. B. O. release is titled "Up and At 'Em." The story is described by the F. B. O. home-office as a "flapper comedy of the highest type and has to do with a stolen masterpiece." The story was written by William Seiter and is stated to introduce "a psychological turn that is of dramatic importance in so sprightly a comedy." Mr. Seiter also directed the production. The supporting cast includes J. Herbert, Frank Clarissa Selwynne, and Otis Harlan.

Tom Forman Is Signed by Preferred Pictures

Tom Forman has signed a contract to direct a series of specials for Preferred Pictures. These pictures to be known as Tom Forman Productions will be made under the auspices of B. P. Schulberg and will be distributed by Al Lichtman Corporation. The first story that Mr. Forman will direct under his new contract is "Ching Ching Chinaman," written by Wilbur Daniel Steele. The editing of the completed production will be put in the charge of Eve Unsell.

"Flapper Love" to Be Produced by Pyramid

"Flapper Love," adapted from Eugene Walters' story "The Flapper," will be produced by Pyramid Pictures, Inc., under the direction of George W. Terwilliger. An all-star cast composed of Faire Binney, Joe Striker, Huntly Gordon, Florence Billings, Lucy Fox, Julia Swayne Gordon and Barney Sherry will be presented.



In "Blood and Sand" Rudolph Valentino, supported by Lila Lee and Nita Naldi appear in the principal roles (Paramount)



A trio of scenes from "A Dangerous Adventure" (Warner Bros.)

Additions to Cast of "Omar the Tentmaker" Stated

Further additions to the cast of "Omar the Tentmaker" were announced this week by Richard Walton Tully, who is making a screen version of the famous stage production with Guy Bates Post in the leading role. The additional cast members include Maurice B. ("Lefty") Flynn, the former Yale football star, who will appear in the role of the Christian Crusader; Patsy Ruth Miller, who has been assigned to the part of Shireen; John Gribner in the role of Mahruss; Edward M. Kimball in the part of the hero's father; and Walter Long as the executioner.

Cast members already announced include: Virginia Brown Faire, Nigel de Brulier, Rose Dione, Douglas Gerrard, Patsy Ruth Miller, Boris Karloff, Evelyn Selbie and Will Jim Hatton.

"The Old Homestead" Completed by James Cruze

James Cruze has brought his production of "The Old Homestead" to a close, and the film is now in the hands of the editors at the Lasky studio. Theodore Roberts is seen as Uncle Joshua Whitcomb and he is supported by George Fawcett, T. Roy Barnes, Harrison Ford, and Fritzi Ridgeway. Perley Poore Sheehan and Frank Woods adapted the play and the continuity is by Julien Josephson. Walter Woods supervised the production.

"Mysteries of India" Is Named "Above All Law"

Paramount announces a change in the title of the Hamilton Theatrical production, "The Mysteries of India," now being shown at the Rialto Theatre, New York, and scheduled for general release October 2. The new title is "Above All Law."

Strong Cast for "Quincy Adams Sawyer"

A strong cast of screen players has been assembled for the interpretation of the various roles in the motion-picture version of Charles Felton Pidgin's story "Quincy Adams Sawyer," which Arthur Sawyer and Herbert Lubin are making for release by Metro. Clarence G. Badger has been assigned to direct the production.

Blanche Sweet will appear in the role of Alice Pettingill. John Bowers will have the title role. Lon Chaney will be seen as Obadiah Strout. Barbara La Marr is to play Lindy Putnam, the small town vampire. Elmo Lincoln has been cast for Abner Stiles, the blacksmith. Louise Fazenda is to have the comedy role of Mandy Skinner. Other leading parts will be taken by Edward Connelly, Claire McDowell, Joseph Dowling, Zazu Pitts, Hank Mann, June Elvidge, Victor Potel, Kate Lester, Harry Davenport and Millie Davenport.

Harry Willard Chicago Representative for A. E.

President Arthur S. Kane of Associated Exhibitors announces the apointment of Harry W. Willard as sales representative in charge in Chicago. Mr. Willard had joined Realart when Mr. Kane formed and became president of that organization, and remained with it until its absorption, last December by another company. While associated with the Fox forces, Mr. Willard was in turn special representative of the Boston and of the Syracuse office, and manager of the Chicago branch. After that he was manager in Chicago of Metro's "Screen Classics," resigning to open the Chicago offices of Realart.



Katherine MacDonald, and some of the popular players who appear in her new picture, "Heroes and Husbands."



Some important scenes in "The Prisoner of Zenda" in which Alice Terry, Lewis Stone and Stuart Holmes appear in leading roles.

Pathe's Releases for August 13th

Players Performing at Legion Benefit Shown in Screen Snapshots No. 6

PATHE'S release schedule for the week of August 13th gives the featured position to the current issue of its "Screen Snapshots," that of No. 6. The assembly of stars and directors presented in this number include such screen luminaries as Marshall Neilan, William Farnum, Ruth Roland, and Larry Semon. Views of popular screen players performing at a Legion benefit are shown. "The Yukon Trail" the fifth of the "Timber Queen" episodes starring Ruth Roland is also on the August 13th schedule. This chapter shifts the locale of the action to Alaska, and there are dog-sledges, skiis ,and snow and ice galore in "The Yukon Trail" episode.

"Cupid by Proxy" is the title of the new Pathe Playlet for August 13th release. This three-reeler presents Baby Marie Osborne in the featured role, and the support includes such players as Mildred Davis, "Sunshine Sammy," Antrim Short, Mary Talbot, John Steppling, Kenneth Nordyke, Minnie Danvers and J. N. McDowell.

"Touch All Bases" is the title of the current Hal Roach comedy featuring Paul Parrott. Among those assisting Parrott in the offering are Jobyna Ralston, Eddie Baker and the Hal Roach comedians. A feature of the offering is a comedy baseball game, in which Parrott is pressed into service as a pinch hitter. "The Dog and the Fish" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. "Let's Go" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian is assisted by Bebe Daniels and "Snub" Pollard.

Pathe Review No. 168 features "The Marvel of the Egg," in which the microscopic camera reveals amazingly a chick in the process of creation. Other interesting subjects included are: "Peter and Polly and Pat," giving a humorous glimpse of a dog, a cat, and a parrot; "The Water Screen," a new Photographic Gem gives views of Ashokan Reservoir; "The Hiker's of Alaska" shows a summertime in the Wilderness; "Somaliland Smiles" is a Pathecolor scenic showing Jibuti, capital of the French Somali Coast Protectorate.

First of MacManus Series for A. E. Completed

EDWARD A. MacMANUS has arrived in New York City from Porto Rico with the completed negative of the first of a series of productions which will be made for Associated Exhibitors. "The Woman Who Fooled Herself," which is the title of the six-reel subject just recently completed, presents May Allison and Robert Ellis in the leading roles. The picture is adapted from a screen story by Charles A. Logue, who assisted in the direction of the picture.

All the scenes of the production were made in Porto Rico, which Mr. MacManus describes as "an ideal country for picture production," and the rest of the series will also be made on Porto Rican location. Enrico Gonzales, a Spanish nobleman, and a number of his associates who are extensive sugar raisers and cattle breeders on the island, are financially interested in the enterprise. The producer declares "The Woman Who Fooled Herself" will show "the most realistic storm scenes ever produced." A huge night carnival is also said to be a feature of the picture. Mr. MacManus's name has already been associated as producer with such pictures as "The Lost Battalion" and "The Right Way." The latter story was written by Thomas Mott Osborne, the former Sing Sing warden. Mr. MacManus will return to Porto Rico in a week or two after conferring with Arthur S. Kane, president of Associated Exhibitors.

Western N. Y. Exhibitors Convene

Elect Officers and Pledge Cooperation in Public Service Development

PUBLIC SERVICE and the development of the general utility of the Motion Picture Screen as a community asset were the keynotes of the meeting of Western New York Motion Picture Theatres on Tuesday at the Palace Theatre Building on Main Street, Buffalo.

Representative exhibitors from the eight counties, comprising the jurisdiction of the organization, were present and in the number were several women theatre owners who are now taking a keen interest in the affairs of the organization.

Chairman Howard Smith told of the advances made by the organization and the way in which exhibitors everywhere were holding fast to the principle of united effort as a means toward accomplishing advancement and the protection of the theatre owners' interests.

The following officers were elected: President, Howard Smith, Buffalo; Vice-President, Sydney C. Allen, Medina; Secretary, Dewey Michaels, Buffalo; Treasurer, George Keating, Buffalo. A committee reported on a draft of constitution and bylaws to govern the activities of the organization.

M. J. O'Toole, Chairman of the Public Service Committee of the Motion Picture Theatre Owners of America, represented the National organization at the meeting. He spoke on the general advantages of an Exhibitors' organization and urged all present to cooperate along constructive lines with all theatre owners as there were elements within the Industry upon which all could agree.

It was pointed out that there was a number of big propositions now being handled by the Motion Picture Theatre Owners of America. Among those, Mr. O'Toole said, was the conference between the National officers and Will H. Hays in which it was expected a more complete business understanding would be reached between the exhibitor and the producer and the distributor elements. Other moves contemplated the extension of the better music plan of the National Music Department through which the National Organization would be made a clearing house for music to be furnished the theatre owners and others tax free.

The speaker called attention to the extension of the Public Service work of the National Organization through direct association with President Harding, the Members of the Cabinet and other Federal, State and City officials. This, he said, was destined to bring the Theatre to the same lofty and useful level as the Newspaper.

Iroquois Productions, Inc., Acquires Property

Property on the outskirts of Chatham, N. Y., has been sold, by Dr. W. R. Starks to the Iroquois Productions, Inc. This Company came to Chatham early this spring and found the surrounding country ideal for the making of North Woods pictures in which they have lately specialized. They found especially favorable locations in the town of Austerlitz where mountains and woodland abound.

For studio purposes they leased the exhibition hall on the fair grounds where they constructed the various interiors they used. Because of this section of the country being so admirably adapted to their requirements, they decided to make it their headquarters if a suitable location and building could be obtained and an inspection of the property just acquired convinced them that it would admirably lend itself to their purposes.

"Human Hearts" Given Western Premiere

The Western premiere of the Universal picture, "Human Hearts," was held at the Granada Theatre in San Francisco last Sunday, and was shown to more than eleven thousand people, according to word from the coast. It was pronounced a success.

A number of celebrities attended, among them being Will Hays, King Baggot, the director; Rodolph Valentino, Gladys Walton, Peggy Joyce and Edward Armstrong, Western manager for Universal. Baggot appeared on the stage and voiced his appreciation for the applause given the picture.



Scenes from "Heart's Haven" (Hodkinson). Review on page 789.

Kathryn McGuire Opposite Ben Turpin Temporarily

In his new special for Mack Sennett titled "The Shriek," Ben Turpin will have as his leading lady Kathryn McGuire. The change in leading woman from Phyllis Haver to Miss McGuire is due to a temporary absence from the Mack Sennett studios of Miss Haver, who has been loaned to the Goldwyn organization for a prominent part in "The Christian." Upon the completion of her engagement with Goldwyn Miss Haver will again appear opposite Ben Turpin.



Georges Carpentier, cast for the leading role, portraying a European aristocrat in the film under the direction of and produced by J. Stuart Blackton.

C. C. Burr and Whitman Bennett in Alliance

C. C. BURR and Whitman Bennett have entered into an arrangement for the production and distribution of "The Mysteries of Paris," to be based on Eugene Sue's melodramatic tale of the same title. Work on the subject has already been started at the Whitman Bennett studio in Yonkers, N. Y. While the active management has been handed over to Mr. Burr, production responsibilities are to be shared by both Mr. Bennett and Mr. Burr. Dorothy Farnum prepared the adaptation, and it is expected that the finished production will run about six reels. Kenneth Webb will direct the subject. Elsa Lopez designed the sets.

The all-star cast includes Lew Cody as the romantic prince; Gladys Hulette as Mayflower; Montague Love in the role of "The Schoolmaster"; William Collier, Jr., in the part of Francois; Lucille La Verne as "The Owl," and Effie Shannon in the part of Mme. Ferrand.

Airplane Wrecked in Scene for "Blazing Sands"

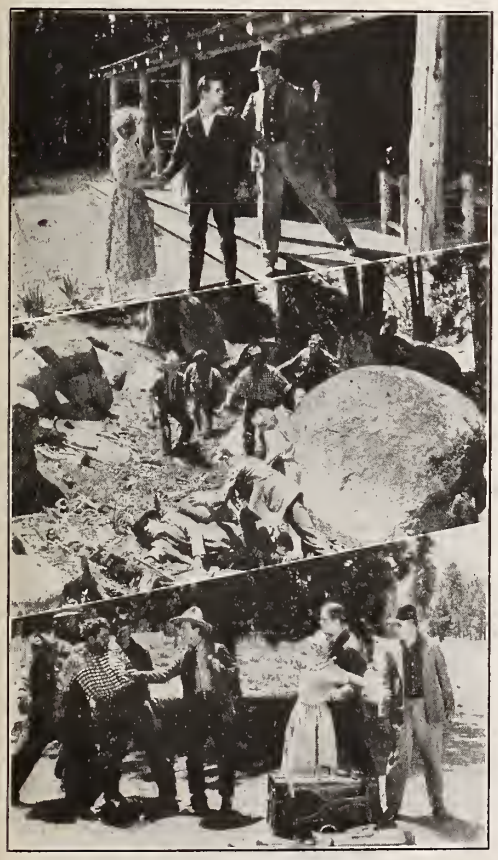
A genuine airplane wreck was staged last week for "Blazing Sands," a Selznick production, while the company was on location in the rocky regions of Topanga Canyon, according to word from the Selznick home-office. "Blazing Sands" is being made under the direction of George Archainbaud with Elaine Hammerstein and Conway Tearle in the leading roles. Air scenes are reported to play an important part in the production. In the wrecking of the machine all hands are stated to have escaped injury except one cameraman who was struck by flying debris.

"The Long Chance" Again Produced on Coast

"The Long Chance," which was made by Universal about seven or eight years ago with Frank Keenan in the leading role, has been produced again with Ralph Graves in the featured part and is now being edited at Universal City. "The Long Chance" is based on the story by Peter B. Kyne. The first film version was made for Triangle after the dissolution of the Ince, Griffith, Sennett combination.

Elliott Dexter Opposite Clara Kimball Young

Elliott Dexter will again appear opposite Clara Kimball Young in "Enter Madame," the new photoplay which Harry Garson is producing for Metro. "Enter Madame" was written by Gilda Varesi and Dolly Byrne and ran for forty-five weeks on Broadway. Wallace Worsley is directing the picture. Frank Beresford wrote the scenario.



These represent scenes from "The Timber Wolf."



Moments in "Don't Shoot," including some important scenes.

Assoc. Exhibs Name August Releases

Leah Baird Feature Due August 20th; Florence Vidor Vehicle for the 27th

ASSOCIATED EXHIBITORS announces two releases for the latter part of August. "When Husbands Deceive," written by Leah Baird and presenting her in the leading role, has been scheduled for August 20th. "Dust to Dawn," starring Florence Vidor, has been set for August 27th. "When Husbands Deceive" is in six reels, and "Dust to Dawn" in five.

"When Husbands Deceive" is the third of a series of stories dealing with domestic entanglements which Miss Baird is preparing for the screen. The following statement was issued from the home-office of Associated Exhibitors concerning the new August releases:

"Miss Baird and her husband, Arthur F. Beck, who supervises the direction of her pictures, agrees that in richness of sets, beauty of mountings, and general luxury of detail, 'When Husbands Deceive' is on a far more ambitious scale than they ever attempted before. With Miss Baird in the cast are such well known players as William Conklin, Jack Mower, and Eulalie Jensen, while the biggest thrill of the picture comes in the performance of Teddy, the Great Dane, whose reputation as a dog actor is world wide.

"Set for release by Associated Exhibitors on August 27th is the great Florence Vidor feature, 'Dust to Dawn,' an adaptation of Katherine Hill's popular novel, 'The Shuttle Soul.' This feature takes a decidedly original turn in the unfoldment of its history, enabling Miss Vidor, appearing here as a star for only the third time, to display a versatility such as even many of her warmest admirers probably never credited her with before. There is said to be a touch of mysticism in the production—just enough to give variety to the action and afford opportunity for extraordinary scenic effects and provide a decided element of suspense. Many of the scenes, on the other hand, are laid in New York City itself, and an appealing romance threads its way through the whole picture.

"Florence Vidor, of course, displays all those qualities which have combined to lift her to the forefront of stars in an almost incredibly short time—rare beauty, natural charm of manner and an air of innate refinement, in addition to her universally recognized ability as an actress. Jack Mulhall plays opposite the star in 'Dusk to Dawn.'"

Neal Burns Is Signed For Long Term by Christie

Neal Burns has just been signed by Christie under a long-term contract to star in six or seven comedies during the coming year and a number of additional subjects upon the completion of this initial series. The first picture in which Burns will appear under his new contract will be "The Son of a Sheik." Viora Daniel will appear opposite the star in this picture. The subject following will be made under the direction of Scott Sidney with Charlotte Merriam in the leading female role.

Passes of Mrs. Snow Are Recalled

Vernon M. Riegel, chief of the Ohio Censor Board, has recalled all passes and identification cards issued by Evelyn Frances Snow, ousted chief censor. Mrs. Snow it is said issued hundreds of passes all over the state to men and women who were reporting to her whether elimination orders were being carried out.

Riegel has stated that henceforth all movie sleuths will pay their way into theatres. This is good news to exhibitors who have been imposed upon all winter by Mrs. Snow's large army of "reporters."

Wallace Worsley Will Direct Clara K. Young

Wallace Worsley will direct Clara Kimball Young in "Enter Madame," the new picture upon which production started this week at the Garson studios. Metro will release it.

Jessen's Studio Notes by Wire

LASKY

The cast for the forthcoming George Fitzmaurice production, "Kick In," from the Willard Mack play, includes Betty Compson, Bert Lytell (co-stars), with the support of May MacAvoy, Gareth Hughes, Kathly Clifford, Walter Long, Robert Agnew, Mayme Kelso, John Miltern and Judd Prouty.

Alfred Green, directing Thomas Meighan in "The Man Who Saw Tomorrow," is making island scenes, in which members of the company appear, off the coast of Santa Barbara.

Philip Rosen, Rodolph Valentino and company will be in San Francisco during the filming of episodes for the "Young Rajah," employing that location.

In production are William DeMille's "Clarence," George Melford's "Ebb Tide," Sam Woods', "The Impossible Mrs. Bellew"; the Mary Miles Minter-Tom Moore production, under the direction of Charles Maigne engaged in "The Cowboy and the Lady" and "Singed Wings," for which Penrhyn Stanlaws is casting, to begin work on the seventh.

UNIVERSAL

Twelve episodes of "The Radio King," serial, have all been photographed.

Stuart Payton will next direct Frank Mayo in "The Altar Stairs," for which continuity is in preparation, during the casting.

The cast supporting Herbert Rawlinson in "Other Men's Shoes," under the direction of Jack Conway, includes Barbara Bedford. Una Trevelyn, Lillian Langdon, Nelson MacDowell, Harry Carter, Fred Malatesta.

Nat Ross, who directed Hoot Gibson in "The Galloping Kid," is preparing a 'script for "Ridin' Wild," the next Gibson vehicle.

A second series of "The Leather Pushers," featuring Reginald Denny, under the direction of Harry Pollard, Hayden Stevenson appearing in first series, cast for the same role.

George Randolph Chester has completed the 'script for "The Lavender Bath Lady," from a story by Shannon Fife, the next vehicle for Gladys Walton. King Baggott, who will direct, is now casting the picture.

Title for the Hoot Gibson picture, which has been called "The Laramie Lad," now being directed by Reeves Eason, has been changed to "The Lone Hand."

Scott Darling is writing stories and directing a series of comedies, featuring Lewis Sargent, with Mary Philbin opposite.

There are two other single reel comedy units working on schedule.

1st NATIONAL

The photography for "The Voice from the Minaret," starring Norma Talmadge, was completed this week.

"East Is West," starring Constance Talmadge, is ready for shipment and was given a preview at the California Theatre, Venice, last week.

Joseph M. Schenck, Norma Talmadge and Constance Talmadge will leave for New York on August 15, in preparation for sailing on September 10, for Europe.

The Guy Bates Post Company are at Santa Barbara, making Persian garden scenes for "Omar, the Tent Maker."

"The Love Nest," completed by Director Eddie Cline, starring Buster Keaton, has no women in the cast.

Mack Sennett, taking a fresh hold on work, is editing "Suzanna" and two comedies, "When Summer Comes," with Bevan and June, also Bow Wow comedies with Louise Fazenda, John Hentry, Jr., and Teddy, are now in the editing rooms. Ben Turpin is completing "The Shreik of Araby."



Scenes from Mack Sennett's comedy production "Homemade Movies," featuring Ben Turpin and Phyllis Haver

FOX

William Farnum, who arrived recently, is now fishing at Catalina, but will ,on August 14, begin another picture entitled "Without Compromise." Emmett J. Flynn will direct Mr. Farnum.

Dustin Farnum will soon begin on a picture under the working title of "As a Man Thinketh," under the direction of Bernard Durning.

"Where the Heart Lies" will be the next starring vehicle made with Jack Gilbert, who will be directed by Jerome Storm.

The next William Russell production, which as yet has been given no title, will be directed by Howard Mitchell.

Scott Dunlap is engaged in preliminary work on "The Sheriff on San Juan," starring Buck Jones with a cast including Fritzie Brunette, Hardee Kirkland, Katherine Keye, Claude Bacon, Harry Todd, William Stelle and Otto Matieson.

Tom Mix has just completed "A Kiss in the Dark" and will next work in a picture from an original story by Director Lynn Reynolds, starting this week.

Jack Ford is casting an all star special under the title of "Drink."

There are five comedies working on the Fox lot.

INDEPENDENT

Director William Beaudine is making the final scenes for the second Wesley Barry subject, "Little Heroes of the Street," for Warner Brothers, and E. Mason Hopper has been engaged to direct "The Beautiful and Damned" from F. Scott Fitzgerald's story adapted by Olga Printzlau, while Julien Josephson is at work on continuity for "Main Street."

There are reports of three new independent units to begin work shortly. One indicates that Frank Lloyd and Jack Pratt will direct their own companies and another that Tom Santchi will head a company making five reel western feature. all working at the United Studios.

GOLDWYN

Allen Holubar has completed "Broken Chains," so far as the need of the camera is concerned, and is now editing the picture.

Word by cable from Tahiti advises of the landing of R. A. Walsh and his company in "Passions of the Sea" on the Island of Papeete.

In the cast of Marshall Neilan's "The Stranger's Banquet" are Claire Windsor, Rockliffe Fellows, Claude Gillingwater, Thomas Holding, Nigel Barrie, Stuart Holmes, Eleanor Boardman, Margaret Loomis, Lillian Langdon, Tom Guire, Michael Dark and William Humphrey.



In "The Trouper," Gladys Walton may be seen in the coveted role of "Juliet" in the scenes where Jack Perrin plays opposite her as "Romeo"

PREFERRED PICTURES

Victor Schertzinger will direct Katherine MacDonald in "The Lonely Road," which is in the casting stage.

Lon Chaney has been engaged to play the featured role in "Ching Ching Chinaman," under the direction of Tom Forman, with continuity by Hope Loring.

METRO

Laurette Taylor, who arrived this week to play in "Peg O' My Heart," will be supported by Wyndham Standing in the opposite role.

"Country Love," with Billie Dove, is finished and the company returned from the Sacramento River district.

Irving Willat has taken offices at the Metro Studio for the direction of "All the Brothers Were Valiant," for which the continuity is now being completed.

Newark Laboratory Case to Be Settled Outside of Court

The action for statutory receiver brought by the Consolidated Films Laboratory Co. in the case of the Palisade Film Laboratory, Newark, N. J., is understood to be in process of settlement on the basis of representation on the board of directors of the Palisade Film Laboratory Co. Application for the appointment of a receiver was dismissed by Vice-Chancellor Backes.

PROGRAMS FOR THE WEEK OF AUGUST 5TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

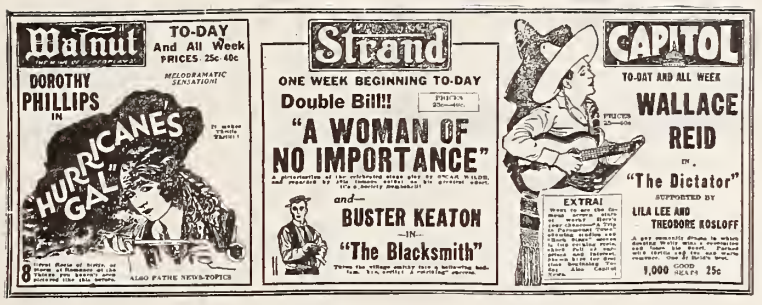
Capitol Theatre—
Overture — "Southern Rhapsody," Hosmer, played by Capitol Grand Orchestra.
Musical — "Capriccio Brilliante," Mendelssohn, interpreted by Matilda Locus.
Novelty — The Unselfish Shell (Prizma).
Divertissements—"Ere Tu," Aria from "The Mask Ball," and "Caprice Viennois," Mlle. Gambarelli and Alexander Ousmansky, with violin accompaniment by Frederick Fradkin.
Current Events—Capitol Magazine.
Prologue—Caroline Andrcs, Pantomime by Thalia Zanou.
Feature—The Country Flapper.
Musical — "The Blue Danube," Strauss, Capitol Grand Orchestra.
Novelty — Such Is Life on the Riviera, Hy Mayer Travelaugh.
Recessional—Organ.

Rivoli Theatre—
Overture — "The Bat," Johann Strauss.
Current Events—Rivoli Fictorial.
Novelty—The Way of a Teacher.
Specialty—Ballet Impromptu, Paul Oscard and Martha Mason.
Feature—Her Gilded Cage.
Vocal—"Because of You," George Richardson, baritone.
Comedy—All Balled Up.
Recessional—Organ.

Rialto Theatre—
Overture—"Orpheus in the Lower World," Jacques Offenbach and Reisenfeld's Classical Jazz.
Specialty—Moorish Dance.



Loew's State, Cleveland, advertised the feature "All for a Woman" in this style



Advertising the features "Hurricane's Gal," "A Woman of No Importance" and "The Dictator" at the Walnut, Strand and Capitol theatres (respectively), Cincinnati

Vocal—"Within the Garden of My Heart," Adrian da Silva, tenor.
Current Events—Rialto Magazine.
Vocal—"Bird Song," Emma Noe, soprano.
Feature—The Bonded Woman.
Musical—W. Remington Welch at the Wurlitzer.
Comedy — Pop Tuttle's Clever Catch.
Recessional—Organ.

Criterion Theatre—
Overture—"Serenade."
Novelty—Bare Feet and Fur Feet.
Feature—Forget Me Not.
Music — "Moment Musical," Criterion Orchestra.
Comedy—A Penny Reward.

Central Theatre—
Overture.
Current Events—News of the Day.
Prologue—In a Blacksmith Shop.
Feature—Human Hearts.
Comedy—Hicksville Romeo.
Recessional—Organ.

Apollo Theatre—
Feature—Silver Wings, continued.

Lyric Theatre—
Feature—Nero, continued.

Cameo Theatre—
Feature — Sherlock Holmes, John Barrymore, continued.

Geo. M. Cohan Theatre—
Feature—In the Namc of the Law, continued.

Astor Theatre—
Feature—The Prisoner of Zenda, with a prologue.

Mark-Strand Theatre—
Overture—Selections from "Carmen" with "Toreador, solo, sung by Caro Ferretti, baritone, accompanied by Strand Symphony Orchestra.
Novelty—Odds and Ends.
Musical — "Prelude in C Minor" and "Papillon," played by Alex Chernynoff.
Current Events—Mark-Strand Topical Review.
Prologue (vocal)—Sung by George Ellorre, tenor (special set).
Feature—Fools First.
Musical—"The Farade of Wooden Soldiers," Orchestra.
Comedy—All Wet.
Recessional—Organ.

BROOKLYN

Mark-Strand—
Overture—Suppe's "The Beautiful Galathea," Brooklyn Mark-Strand Symphony Orchestra.
Vocal—"Dear Old Pal of Mine," Gitz-Rice, and "If," McFaddens, sung by Georges Du-Franne, tenor; "The Want of You," Marian Gillespie-Vanderpool, sung by Estelle Carey, soprano.
Current Events—Mark Strand Topical Review, selected.
Music—The Venetian Instrumental Trio, with Jeno Sevely, violinist, John Hammond, pianist, and Robert Thrane, cellist, give Cadman's "At Dawning" and Herbert's "Air de Ballet." Organ solo, Nevin's "Canzone Amoroso."
Novelty—The One-Man Reunion, a wilderness tale by Robert C. Bruce.
Specialty—Beethoven's "Moonlight Sonata," interpreted in the terpsichore by Louise Boslet, danseuse. Great red harvest moon used here as set motif.
Feature—The Storm.
Next Week—Hurricane's Gal.

CHICAGO

Chicago Theatre—
Overture—"Ballad Music From Sylvia."
Current Events—Topics of the Day and News Weekly.
Specialty—Hans Hanke, pianist, playing "Danube Waltz."
Music—Organ Solo.
Scenic
Specialty — Rube-O-Remians, featuring Myers & Hanford, late stars of the Greenwich Village Follies.
Feature—The Dictator, Wallace Reid.
Comedy—Rapid Fire.
Coming Feature—If You Believe It, It's So, Thomas Meighan.

Tivoli Theatre—
Overture—"Pomp And Circumstance."
Specialty—La Forgc Quartette.
Current Events—News Weekly—Topics of the Day.
Music—Organ Solo, "Some Sunny Day."
Scenic.
Specialty—Waring's Pennsylvanians, Ten Collegians in Syncopation.
Fea ure—Borderland, Agnes Ayres
Comedy—Rapid Fire.
Coming Feature—The Storm.

Riviera Theatre—
Overture—"Light Cavalry."
Specialty—Olgo and Mischka—Dancers Supreme.
Current Events—News Weekly—Topics of the Day.
Scenic.
Specialty—Original Piano Trio.
Feature — Borderland, Agnes Ayres.
Comedy—Gymnasium Jim.
Coming Feature—The Storm.

Roosevelt Theatre—
Current Events.
Scenic.
Feature—Grandma's Boy, Harold Lloyd.
Cartoon.
Next Week—Blood and Sand, Rodolph Valentino.

Woodlawn Theatre—
Overture Woodlawn Grand Organ, Selected.
Current Events—Pathe Review; Woodlawn News and Views.
Comedy—Punch Of The Irish.
Musical—A selected memorial to the immortal Caruso.
Feature—My Dad, Johnnie Walker.
Next Week—My Wild Irish Rose.



How the Palace theatre, Des Moines, presented "Western Speed" through newspaper advertising

Barbee's Theatre—
Feature—Tell Me Why? 6th week.
Randolph Theatre—
Feature—The Storm.
Comedy—The Short Way.
Current Events — International Weekly.

PHILADELPHIA

Stanley Theatre—
Overture — "Morning, Noon and Night," von Suppe.
Current Events — Fox and Pathe News, Topics of the Day.
Scenic—Algier the Ancient.
Vocal—Cora Tracy, contralto.
Feature—While Satan Sleeps.
Comedy—The Blacksmith, Buster Keaton.
Musical—Stanley Orchestra—March Bacchus from "Sylvia," Delibes.
Next Week—One Clear Call.

Karlton Theatre—
Current Events — Pathe News Weekly.
Comedy—The Worm That Turned.
Feature—The Woman He Married.
Novelty—Ralph Waldo Emerson.
Next Week—Borderland.

Aldine Theatre—
Feature—Silas Marner.
Comedy — The Leather Pushers (Fourth "Round").
Novelty—Starland Revue.
Current Events—Pathe and Universal News.
Next Week—The Bigamist.

Palace Theatre—
Current Events—Pathe News Topics of the Day.
Comedy—Torchy's Nut Sunday.
Feature—All for a Woman.
Next Week—The Dictator, Wallace Reid (Second Run).

Arcadia Theatre—
Current Events — Pathe News Weekly.
Feature—The Game Chicken.
Comedy—Torchy's Nut Sunday.
Novelty—Movie Chats No. 26.
Next Week—Watch Your Step.

Victoria Theatre—
Current Events — Pathe News Weekly.
Scenic — Monkeyland Up Barno River.
Feature — The Fighting Streak, Tom Mix.
Comedy—The Chicken Faradise.
Comedy—Flapper Number One.
Next Week—The Song of Life.

Regent Theatre—
Feature—The Sleepwalker.
Comedy—Rapid Fire.
Next Week—Ace of Hearts.

Capitol Theatre—
Current Events—Kinograms. Electric.
Comedy—Mile-a-Minute Mary.
Feature — The Delicious Little Devil, Re-issue.
Next Week — Channing of the Northwest.

WASHINGTON

Metropolitan—
Overture—"Italians in Algiers.
Current Events—Pathe News—Topics of the Day.
Features—Red Hot Romance, Corporal Jim's Ward.
Next Week — Heroes and Husbands.

Columbia—
Overture—"Light Cavalry."



Illustrating how the Circle theatre, Indianapolis, advertised "Domestic Relations"

Current Events — International News.
Feature—Nanook of the North.
Next Week — The Loves of Pharaoh.

Palace—
Overture—"The Fortune Teller."
Current Events—Pathe News—Topics of the Day.
Comedy — Hide and Seek Detectives.
Feature — (First four days) They Like 'Em Rough; (Last three days) The Truthful Liar.

BUFFALO

Shea's Hippodrome—
Overture—"La Bohme," Puccina.
Vocal—Selections by Enrico Aresoni, concert tenor.
Feature—Hail the Woman, Florence Vidor.
Comedy—The Landlord, Sunshine.
Current Events—Hippodrome Review.
Next Week—Sonny, Richard Barthelmess.

Loew's State—
Overture—Popular Melodies.
Current Events—Pathe News.
Feature—Strange Idols, Dustin Farnum.
Comedy—Breaking Into Jail, Hallroom.
Next Week—For the Defense—Ethel Clayton.

Lafayette Square—
Overture—Selections on Organ by C. Sharpe-Minor.
Current Events—Fox News.
Feature—The Glory of Clemintina, Pauline Frederick.
Comedy—Snub Pollard.
Local Events—Courier Camera.
Novelty — Burlingame Adventure Subject.

Mark-Strand—
Overture — "Make It Snappy," selections.
Current Events—Kinograms.
Feature—A Self Made Man, William Russell.
Comedy—Why Pick on Me, Harold Lloyd issue.
Novelty Sport Pictorial—Fore.
Next Week—God's Country and the Law.

Shea's North Park—
Feature—Hail the Woman, Florence Vidor.

Palace—
Feature—Afraid to Fight, Frank Mayo.

BALTIMORE

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—Rapid Fire.
Specialty — Elizabeth Stedman, soprano.
Novelty—Eve's Leaves, fashion review.
Feature—The Wall Flower, Colleen Moore.

Rivoli Theatre—
Overture—"Merry Wives of Windsor," Iula's Rivoli Symphony Orchestra Organ recital.
Current Events — Rivoli News, selected.
Comedy—Mile-A-Minute Mary.
Vocal—"Ritorno Vincitor," Emily Belgin soprano.
Feature—Rose o' The Sea.
Recessional—Organ selections.

Century Theatre—
Overture—"Rienzi," Century Symphony Orchestra.
Current Events—Century News Pictorial.
Scenic—Morning of the World.
Comedy—Rapid Fire.
Specialty—Vocal selections, Marie Lightall soprano.
Feature—Borderland.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—New Pictorial, selected.
Comedy—The Landlord.
Feature — Always The Woman, Betty Compson.

Wizard Theatre—
Current Events—Pathe News.
Comedy—Selected.
Feature—The Golden Gift.

CLEVELAND

State—
Overture—C Minor by Rachmaninoff with piano solo.
Current Events — Pathe News — Topics of the Day.
Comedy—Treasure Bound.
Feature—All for a Woman.
Specialty—Circus Day, with Al Wolman, Tade Singing Orchestra and State Entertainers featured as side show events.
Next Week — The Dictator — Wallace Reid.

Park—
Overture — "La Traviata," with principal arias sung by Miss Church and Mr. Oliver with orchestral accompaniment.



This is an ad for Loew's theatres in Cleveland, offering "The Man Unconquerable" at the Park and Mall

Current Events—Fox News.
Comedy—Torchy and Orange Blossoms.
Feature—The Man Unconquerable.
Specialty—Paul Whiteman's orchestra, with all-jazz program.

Standard—
Current Events — International News.
Comedy—Hello, Mars—Century.
Novelty — Leather Pushers—round 2.
Feature—Afraid to Fight.
Next Week—The Married Flapper.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony orchestra.
Current Events — Missouri news and views.
Novelty—Hy Mayer Travellaugh.
Music—"Pick Me Up and Lay Me Down in Dear Old Dixie Land."—organ solo.
Vocal solo—Patrolman W. Nealy, tenor, singing grand opera and ragtime.
Musical Review—"Re-echoes of the Municipal Opera,"—reproducing from eight operas of the 1922 season.
Feature—Find the Woman.

New Grand Central—
Overture—New Grand Central orchestra.
Current Events—News and views—Topics of the Day.
Cartoon—An Aesop Fable.
Musical—Gene Rodemich's famous Brunswick record orchestra with Gene Rodemich, David H. Silverman and Allister Wylie piano trio in a program of their latest record hits.
Feature — Domestic Relations — Katherine MacDonald.

Lyric Skydome and West End

Lyric—
Overture.
Current Events—News and views.
Cartoon—An Aesop Fable.
Comedy.
Feature—Star Dust.

Arsenal Theatre—
Overture.
Current Events—News and views—Topics of the Day.
Comedy.
Novelty—Radio selections.
Feature—Trouble—Jackie Coogan.

New Capitol Theatre—
Overture.
Current Events—News and views—Topics of the Day.
Cartoon—An Aesop Fable.
Music—Organ solo.
Comedy—A Pair of Kings—Larry Semon.
Feature—Reported Missing.

Delmar Theatre—
Overture—Musical selections by Booker's orchestra.
Current Events—News and Views.
Comedy.
Feature—Beyond the Rocks.

Criterion Theatre—
Feature — Her Husband's Trade-Mark.

Columbia Theatre—
Feature — Peacock Alley — Mae Murray.

Columbia Theatrt—
Feature—Kisses.
Also five acts of vaudeville.

SAN FRANCISCO

Granada Theatre—
Overture—Selections from "Maytime" and "Railroad Blues."
Current Events—Pathe Review.
Specialty—"Ten Minutes at the Palais Royale" dance and the song "By the Swanee River Moon."
Current Events—Granada News.
Feature—Human Hearts.
Cartoon—Felix at the Fair.
Recessional—Organ.

California Theatre—
Overture—"Beautiful Galatea."
Current Events—International and Fox News.
Specialty — "Golden Dreams in Spain," introducing Spanish dancers in the tango.
Novelty—Such is Life in Nice.
Feature—Golden Dreams.
Comedy—Gymnasium Jim.
Recessional—Organ.

Tivoli Theatre—
Current Events—Kinograms.
Features—One Clear Call and My Lady Friends.

Imperial Theatre—
Overture—"The Opera Mirro."
Current Events—Imperial News.
Feature — The Delicious Little Devil, Second Week.
Comedy—You and I.
Next Week—The Storm.

DALLAS

Palace Theatre—
Overture—Concert conducted by Don Albert.
Current Events—News Weeklies.
Scenic—Palace Tours.
Novelty—Aesop's Fable.
Prologue—Venetian Night.
Feature—The Man from Home.
Added Attraction—A Trip to Paramount town.
Recessional—"Where the Volga Flows," organ.

Old Mill Theatre—
Feature—The Crimson Challenge.
Novelty—The Spirit of Cooperation.
Comedy—Special Delivery, Al St. John.
Musical—Old Mill Melody Men singing "The Sheik of Araby" and "Carolina Blues."

Hope Theatre—
Feature—Domestic Relations.
Comedy—The Blacksmith, Buster Keaton.

ST. PAUL

Capitol Theatre—
Overture—"Ballet Egyptian" Capitol Symphony Orchestra.
Current Events—Pathe and International News.
Comedy—Torchy Steps Out.
Vocal—Tosti's "Godbye" and "Out of the Shadows."
Feature—The Crossroads of New York.
Scenic
Music—"My Heart at Thy Sweet Voice," organ.
Recessional—Organ.

SEATTLE

Coliseum Theatre—
Overture—"Carnival of Venice."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix Saved the Day.
Vocal—"Why Should I Cry Over You?"
Feature—Rose of the Sea.
Next Week—Hurricane's Gal.

Columbia Theatre—
Overture—Selections from "Sari and Traumerai."
Current Events — International News Weekly.
Novelty—Unfermented Bricks.
Comedy—The Hickville Romeo.
Feature—The Sagebrush Trail.
Next Week—Foolish Wives, Return Engagement.

Strand Theatre—
Feature—One Clear Call, Second Week.
Next Week—Always the Woman.

Blue Mouse Theatre—
Overture—"Sweet Indiana Home," with vocal solo.
Current Events — Fox News Weekly.
Novelty—Great Authors Series.
Comedy—The Landlord.
Feature—Nanook of the North.
Next Week—Island Wives.

Liberty Theatre—
Overture—Popular Medley.
Current Events—International and Selznick News.
Scenic—The Brook.
Features—My Wife's Relations and South of Suva.
Next Week—The Dictator.

Winter Garden Theatre—
Current Events — International Novelty.
Novelty—Screen Snapshots.
Comedy—Busy Bee.
Feature—Angel of Crooked Street.

LOS ANGELES

California Theatre—
Overture — Findlandia Sextette from "Lucia" and Medley of Old Time Tunes Symphony Orchestra Concert.
Current Events—International and Fox News.
Novelty—Topics of the Day.
Feature—A Tailor Made Man, Charles Ray.

Grauman's Theatre—
Overture—Selections from "Faust."
Current Events—Pathe Weekly with slides.
Novelty—Romany Love.
Comedy — Bucking Broadway, Christie.
Divertissements—"Night in the South Sea Islands" with special set, with three vocal solos, and South Sea Dance.
Feature—The Man Unconquerable.
Next Week—The Bonded Woman.

Hill Street Theatre—
Current Events—Pathe and International News.
Novelty—Sport Review Subject.
Comedy—Eddie Lyons—Arrow.
Feature—Lucky Carson.
Five acts of vaudeville.

Superba Theatre—
Current Events — International News.
Western—Go Get 'Em Gates.
Comedy—Hello, Mars—Century.
Feature—Afraid to Fight.
Next Week—The Married Flapper.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Be My Wife—Lloyd Reissue.
Vocal—"My Indiana Home"—tenor.
Feature—No Trespassing.
Next Week—The Girl from Porcupine.

Kinema Theatre—
Current Events — International News—Topics of the Day.
Specialty—"When You and I Were Young, Maggie"—organ with stage effects.
Novelty—Sport Pictorial (Arrow's)
Musical—Number by Sherwood's Jazz Band.
Feature—Hurricane's Gal.

Symphony Theatre—
Feature—Grandma's Boy—Twelfth Week.

Loew's Theatre—
Current Events — International News.
Feature—Kisses.
Six acts of vaudeville.

Mission Theatre—
Current Events—Fox Weekly.
Musical—"Spring Song"—Organ.
Cartoon—Out of the Inkwell.
Musical — Violin "Gypsy Love Songs" and "Three o'Clock in the Morning."
Scenic—Burlingame Scenic.
Feature—In the Name of the Law.

Grauman's Rialto Theatre—
Current Events—Pathe Weekly.
Musical — Organ, with voice — "Stumbling."
Feature — Blood and Sand — indefinite run.

Tally's Theatre—
Current Events—Kinograms.
Comedy—The Messenger.
Feature—Silas Marner.

OMAHA

Rialto Theatre—
Overture—Orchestral selections.
Current Events—Kinograms.
Comedy—Torchy's Nut Sundae.
Feature—A Question of Honor.

Strand Theatre—
Overture—Zampa.
Current Events—Selznick News.
Comedy—Circus Day.
Novelty—Dawn to Dusk in Egypt.
Feature—Domestic Relations.

Moon Theatre
Overture—Orchestral selections.
Current Events—Moon News.
Comedy.
Feature — The Delicious Little Devil.

INDIANAPOLIS

Circle Theatre—
Overture—"William Tell."
Current Events—Kinograms and Pathe News.
Novelty—Topics of the Day.
Music—Organ solos—"Bamboo Bay" and "Barcarole."
Feature—Hurricane's Gal.
Next Week—Domestic Relations.

Ohio Theatre—
Current Events — International News.
Comedy—Just A Minute—Eddie Lyons.
Feature—The Man from Lost River.
Next Week—The Wallflower—Colleen Moore.

Colonial Theatre—
Current Events—Pathe News.
Comedy—Snub Pollard.
Novelty—Aesop Fable.
Feature—Flower of the North.
Next Week—The Bigamist.

KANSAS CITY

Newman—
Overture—"Spanish Rhapsodie."
Novelty — "Trip to Paramount Town."
Specialty—Three Dennis Sisters, Southern Harmony Songs.
Feature—The Dictator, Wallace Reid.
Comedy—Be Reasonable, Mack Sennett.

Royal—
Novelty — Trip to Paramount Town.
Specialty—Blanche Wood with Vic Lyon at the Piano.
Feature—The Cradle, Ethel Clayton.
Comedy—Bucking Broadway.

Twelfth Street—
Cartoon—Aesop's Fable.
Western—The Hour of Doom.
Feature—Up and Going, Tom Mix.
Comedy—'Tis the Bull.

CINCINNATI

Walnut—
Current Events—Pathe News—Topics of the Day.
Feature—Hurricane's Gal.
Next Week—If You Believe It, It's So, Thomas Meighan.

Strand—
Current Events—Pathe News.
Cartoon—Aesop's Fable.
Feature—A Woman of No Importance.
Comedy—The Blacksmith, Buster Keaton.
Next Week—Loves of Pharaoh.

Capitol—
Current Events—Capitol News.
Novelty—A Trip to Paramount Town—Paramount.
Feature—The Dictator.
Next Week—The Storm.

Keith's—
Current Events—Keith's Pictorial Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—Torchy Steps Out.
Feature—The Dust Flower.
Next Week—The Heart Specialist.

Grand—
Current Events — International News.
Comedy—Sign of the Jack O'Lantern.
Feature Arabian Love.
Added Attraction—Lew Cody, personal appearance.
Next Week—Jean Acker, personal appearance.
Film not yet booked.

Lyric—
Feature—Four Horsemen of the Apocalypse—popular prices.
Next Week—Missing Husbands.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Woman Who Walked Alone—
A very fine picture, lavishly mounted, which went over in great shape. Business good despite warm weather and street car strike. (East.)

A very pleasing picture which my patrons liked. Receipts good. (Middle West.)

The Dictator—
Good picture. Wallace Reid well liked. Good business. (East.)

Went over with a bang. Drew crowds throughout week. (Middle West.)

Our Leading Citizen—
Fair business on second run. (East.)

The Man From Home—
Fine stuff. No particular pulling feature, but did good business for week. (Middle West.)

For the Defense—
Fair picture with average pulling power. (Middle West.)

North of the Rio Grande—
Plenty of thrills. Good picture. Fair box office receipts. (Middle West.)

South of Suva—
Very nice feature with resulting good business. (West.)

The Man Unconquerable—
Fine production which brought more business than usual. (West.)

Blood and Sand—
This is an excellent feature and sure did bring in the crowds. (West.)

FIRST NATIONAL

One Clear Call—
Good action picture. Drew fair houses for week. (Middle West.)

Fine picture. Drew well considering the weather. (Middle West.)

Fine business on second run. Good picture. (West.)



At the Strand, Des Moines, the feature "Over the Border" was advertised in this manner



Gifts' theatre, Cincinnati, devised this copy for "The Cradle Buster," which was confined to small space

Hurricane's Gal—
Very well received. Good business. (Middle West.)

A real picture. Audience especially pleased with fine sea scenes. Satisfactory receipts. (Middle West.)

A satisfying picture and good box office attraction. (West.)

The Silent Call—
Pleased patrons. Business up to expectations. (Middle West.)

Her Social Value—
Mediocre picture. Business only fair. (East.)

Domestic Relations—
Katherine MacDonald is always a good drawing card. A good picture with fine box office value. (Middle West.)

The Crossroads of New York—
Wonderful picture. Excellent business. (Middle West.)

Rose o' the Sea—
Very good picture which seemed to please my patrons, resulting in good business. (West.)

GOLDWYN

The Man From Lost River—
Everybody commented upon it as a good picture. (Middle West.)

His Back Against the Wall—
Capital entertainment. Good acting, good scenes. Business average for warm weather. (Middle West.)

Always the Woman—
Improbable plot, dealing with subject of small interest, not particularly well presented. Slim crowds. (Middle West.)

A Poor Relation—
Charming picture of one of the pleasantest plays of a generation ago. Will Rogers carries the show. If you like him you like the show. Average business. (Middle West.)

Come On Over—
Fair picture. Mediocre business. (East.)

METRO

Five Dollar Baby—
Our patrons seemed to like this picture. (Middle West.)

Sherlock Brown—
Bad picture. Bad business. (East.)

Don't Write Letters—
Mediocre picture. Bad business. (East.)

PATHE

Silas Marner—
An excellent picture, which drew only medium crowds. (Middle West.)

Very acceptable feature. Good business. (West.)

Lady Godiva—
Somewhat of a disappointment. Drew fairly well. (Middle West.)

Nanook of the North—
Did a fine flop because patrons of this house do not like so much scenic stuff. They demand a story. (East.)

Good feature. Very entertaining. Good business. (West.)

Woman, Wake Up!—
Went over fairly well, but hardly strong enough to pull them in during the piping days of July. (East.)

Up and Going—
The coming of Tom Mix is always the signal for good business at this theatre. This picture was no exception. (East.)

Rough Shod—
Lots of punch to this one. Buck Jones favorite with patrons. Nice business throughout week. (Middle West.)

VITAGRAPH

Divorce Coupons—
Fair picture which drew well. (Middle West.)

Flower of the North—
Good picture and good summer business. (Middle West.)

Angel of Crooked Street—
Fairly good production. Fair business. (Middle West.)

Lucky Carson—
Great picture. Went over big. (West.)

AMERICAN RELEASING

The Lying Truth—
A thriller which pleased the audiences. Average box office attraction. (Middle West.)

SELZNICK

Good Night, Paul—
Appealing story. One of Constance Talmadge's best revivals. (Middle West.)

UNIVERSAL

The Trouper—
Gladys Walton is popular with our patrons. She has a decided following. They liked her in this picture. (Middle West.)

Afraid to Fight—
Fair business on this picture which was fairly entertaining. (West.)

FILM BOOKING

The Glory of Clementina—
Picture not up to star's standard. Very much off, and business the same. (East.)

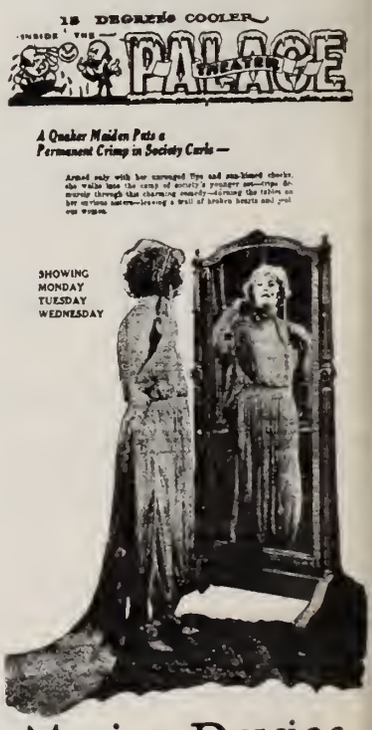
In the Name of the Law—
Excellent business. Everybody liked it. Great picture. (West.)

HODKINSON

No Trespassing—
Fairly good entertainment and box office value. (West.)

STATE RIGHTS

The Sagebrush Trail—
Fair picture and busines the same. (West.)



"Beauty's Worth," when at the Palace theatre, Wichita, Kansas, was advertised as above

Exhibitors' Service Bureau—Pages 719-726

Conducted by J. S. DICKERSON



Interior of the Strand theatre lobby, and decorations by manager J. C. Duncan, Asheville, N. C., when presenting "The Isle of Zorda"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Thos. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Lee A. Landan, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. E. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

A. Partington, Imperial theatre, San Francisco.

George M. Carpenter, Paramount-Empress theatre, Salt Lake.

Raymond M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Read
This Week's
Editorial
Entitled
"Another
Milestone"

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



How the front of the Temple Theatre, Perry, Fla., was arranged invitingly for the showing of "Robinson Crusoe."

Improvised Tent Effect Used for Lobby Entrance

Ft. Smith, Ark.—Manager J. B. Robinson, of the Palace Theatre, followed the black and white scheme which was carried by the accessories throughout on the picture, "Reported Missing." The front of the theatre was enclosed in black and white cloth, giving the effect of the opening to a tent. Special banners were stretched in front of the electric sign, lending effect of a shadow box and bringing out the title and a scene from the picture forcefully. Head cut-outs of the star and letters mounted on beaver board spelling out "Reported Missing" were stretched across the front of the house. In addition, the theatre's mailing list was employed in notifying patrons and describing the attraction in detail.

Unique Telephone Angle Put Over for "Smilin' Through"

Terre Haute, Ind.—The use of telephone operators to announce "Smilin' Through" was given a new angle when the picture opened its run at the Liberty Theatre. Manager Brentlinger had a switchboard set up in a prominent retail store window and had two operators make the calls there. The card in the window announced that they announcing "Smilin' Through" and during their incumbency of this prominent display space a crowd gathered on the sidewalk to learn what it was all about.

Kiddies Draw Jackie Coogan in School Contest

WILMINGTON, N. C.—Having arranged with the Morning Star for a contest for drawing Jackie Coogan by the school kiddies, E. G. Stellings of the Grand Theatre, then made arrangements with the graduating class of the high school for a benefit showing of the picture, this giving him advertising by posters and announcements in all the schools of the city.

About seventy-five drawings from the kiddies on the picture were received, and these were placed in a prominent window where they attracted great attention.

Jackie's Tattered Garments an Exclusive Shop Display

RAGS, torn sweaters, newspapers and everything—Jackie Coogan made his waxen appearance in the entire window of the most exclusive shop in Omaha.

The display was one that would have done credit to a Regent Street window in breadth of conception and artistry of conception. The impersonation of the ragamuffins was dignified by the pleasing background of a country walk, distant poplars and willow trees.

It was maintained exclusively for ten days before and during the picture's run and advertised the Jackie Coogan brand of clothes, provided good publicity for the "old clothes" matinee that seems to be a feature of every run of "Trouble" in every part of the country and gave the Rialto abundant publicity.

Merchants Aid Wilmington "Go to Theatre" Week

WILMINGTON, N. C.—Local merchants helped materially in making a success of "Go To Theatre" Week here. A special coupon ticket having a value of fifteen cents toward admission to any theatre was issued. Each merchant issued one of these coupons with each one dollar purchase. A special out-of-town coupon was issued that admitted two absolutely free.

More than seventeen thousand ticket coupons were sold in this way and over three thousand out-of-town shoppers were attracted by the proposition.

Portland Stages Old Clothes Matinee for "Trouble"

Portland, Ore.—Trouble found help when Jackie Coogan played at the Liberty, and several hundred youngsters of impoverished status benefitted by the showing and exploitation.

The Liberty staged an old clothes matinee with the showing. Seven hundred Portland youngsters turned out for the special nine o'clock show and heaped piles of castoff garments in front of the theatre. The event was staged in connection with the work of the city's Public Welfare Bureau and secured the backing and endorsement of leading citizens.

The front of the lobby was a hand-painted cut-out combination reproducing a scene from the picture, a policeman bending over young Jackie and the dog.

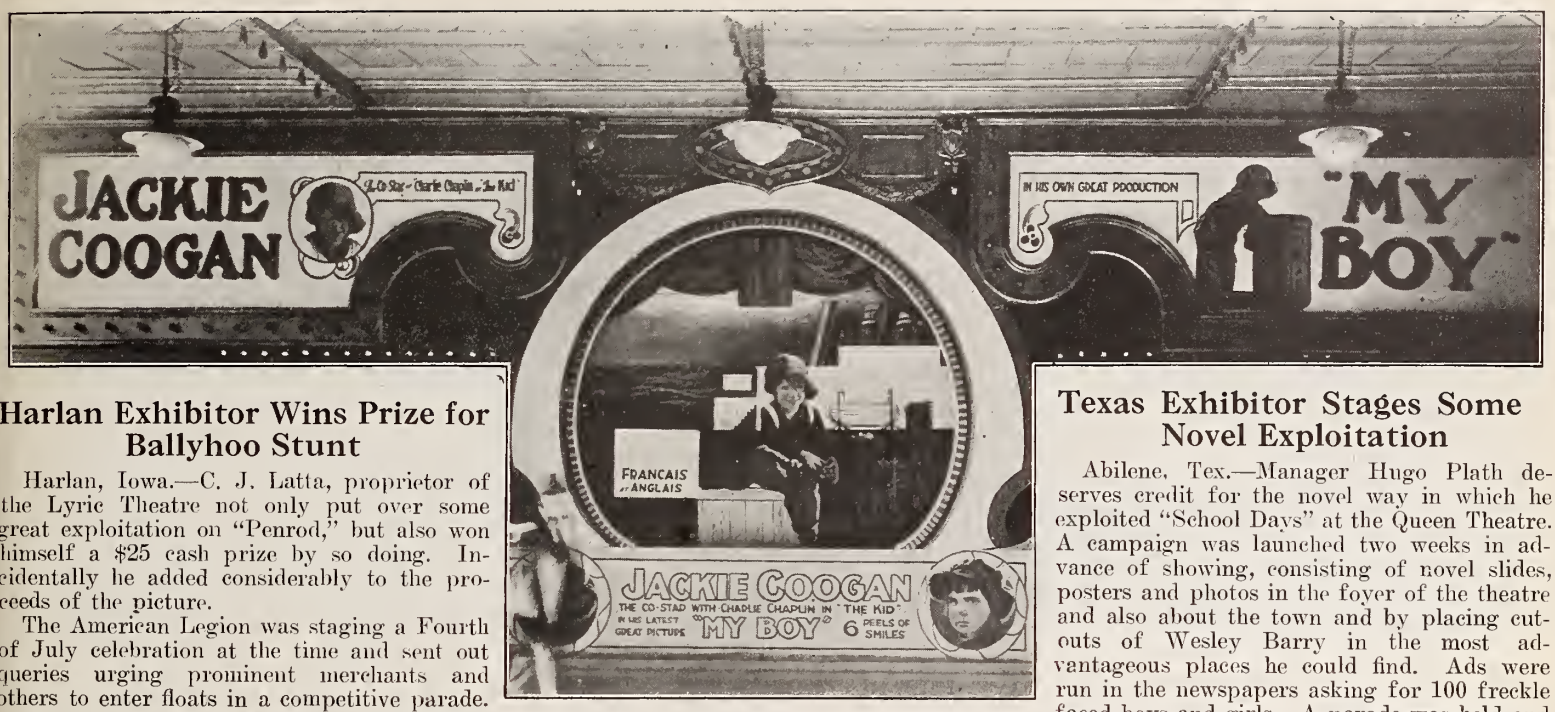
Neat Bungalow in Lobby Helps "The Good Provider"

Chickasha, Okla.—In exploiting "The Good Provider," Manager Clayton Tunstill of the Rialto Theatre used the billboards for posters and teaser sheets in advance of the showing. This was followed by a mail campaign.

A house of beaver board was erected in the lobby and through the French window could be seen cutouts of Vera Gordon and Dore Davidson. The lighting effect was such as to make it appear as a cozy bungalow. A good singing canary in a cage added to the attractiveness.



These decorations were used by the Plaza theatre, New York, for "Smilin' Through"



Making use of cut-outs for lobby display and the way the Midway Theatre, Montreal, Canada, dressed the entrance during "My Boy."

Harlan Exhibitor Wins Prize for Ballyhoo Stunt

Harlan, Iowa.—C. J. Latta, proprietor of the Lyric Theatre not only put over some great exploitation on "Penrod," but also won himself a $25 cash prize by so doing. Incidentally he added considerably to the proceeds of the picture.

The American Legion was staging a Fourth of July celebration at the time and sent out queries urging prominent merchants and others to enter floats in a competitive parade. Latta had a big float made with a motion picture machine on one end and a screen on the other. An operator was on the float, as was a jazz orchestra.

In conjunction with the float Latta enlisted the services of all the small boys of the town that were available, and they were available in large numbers. With them came their wagons, for which cages were made. The boys were instructed to round up all the cats and dogs possible and this request was also complied with. The cats and dogs in the caged wagons were a novel feature of the parade. The boys were properly painted for the occasion and appropriate signs called attention to the "Ferocious tigers," the "wild lions," etc.

Manager Ties Up "Radio Week" With Picture

El Paso, Texas.—A special film known as "Make It Yourself," which deals with Radio pure and simple, gave Manager Hart of the Palace Theatre the opportunity of putting across the "Law and the Woman" to splendid business.

Arrangements were made with local authorities to call the week "Radio Week" and the El Paso Radio club was to sponsor the occasion. They also co-operated with Manager Hart in arranging in the lobby of the theatre a Radio outfit, where concerts could be given. This outfit was tied up with cut-outs of Betty Compson. The star appeared seated by the instrument listening.

During the week Radio dances were given, Radio luncheons and in fact everything that pertained to this all special fad was launched.



An improvised platform in the first lobby of the Imperial theatre, Asheville, N. C., for the showing of "Our Leading Citizen"

Lobby Display Wins Favor So Continuance Requested

Griffin, Ga.—Several days in advance of the showing of "I Am the Law" at the Alamo, a special newspaper campaign was started. A series of four dramatic ads furnished by the exploitation department, taking about forty inches in all, was what this campaign involved.

Manager A. H. Cobb's lobby display consisted of a log cabin built over the ticket booth. There was cotton between the logs to represent snow. The roof was coated with a glistening substitute. Pine trees were placed around the lobby and branches were hung from the top. The floor was covered with white sand, to appear like snow, and in front of the log cabin was a frame-work carrying the letters "R. N. W. M. P.," which were made from small sticks of wood. Tickets were sold through a window of the cabin.

Lighting was arranged so that the red light from the box office gave the appearance of comfort from the cabin. Blue lights from overhead in the lobby shown on the roof and glistened in the snow, giving a cold, blue light, while a green flood was thrown on the letters and trees.

The effect was so pleasing that patrons requested that the display be held on regardless of coming attractions. But that good showman, A. H. Cobb, Jr., declined, with regrets.

Merchants Double Truck Helps Put "Molly O" Over

Portsmouth, O.—What is claimed to be a new idea in enterprising showmanship emanates from Fred Tynes, manager of the Columbia Theatre. In his enthusiasm over "Molly O" he tied up 16 merchants to get up a newspaper double truck in colors. He had to work hard to get the merchants to come across for the extra expense involved in the double run; but when the retailers saw the results they were the first to admit the advantages of such a scheme in advertising their wares to the public. It appeared the day before the picture opened its run and created a lot of favorable comment.

Texas Exhibitor Stages Some Novel Exploitation

Abilene, Tex.—Manager Hugo Plath deserves credit for the novel way in which he exploited "School Days" at the Queen Theatre. A campaign was launched two weeks in advance of showing, consisting of novel slides, posters and photos in the foyer of the theatre and also about the town and by placing cut-outs of Wesley Barry in the most advantageous places he could find. Ads were run in the newspapers asking for 100 freckle faced boys and girls. A parade was held and all of the children wore the dunce caps and carried small horns.

In the lobby of the theatre was erected a miniature swimming pool. Small cut-outs from the newspaper stills of Wesley Barry were mounted on beaver board and placed on this setting. Also the use of eight or ten dolls gave an animated appeal to this display. Cut-outs of Wesley Barry were placed on either side of the lobby and across the top were hung slates and dunce caps.

The music furnished by the orchestra was old-fashioned and in keeping with the picture. Of course manager Plath had his orchestra play School Days both during the advance run of slides and while the picture was on.

Post Cards Used to Spread Advance Talk on "Fighting Streak"

Several days in advance of showing "Fighting Streak," manager Hugh Plath, of the Queen Theatre, Abilene, Texas, sent out eight hundred postal cards, addressed personally to patrons on the rural routes, Abilene being the central gathering place for all farmers and merchants on Fridays and Saturdays.

To interest the town crowds, a large banner some fifteen feet long was stretched across the street in front of the Majestic, another theatre, which advertised the attraction at the Queen. The trades-people couldn't miss these signs and they served as a reminder.



An idea for window or lobby display, used in exploiting "School Days," at the Central Theatre, Jersey City, N. J.



This is the way the Tremont theatre, Boston, exploited its recent engagement of "Second Hand Rose"

Car Speeds Across Continent as Map Revolves

Gadsden, Ala.—A carefully planned exploitation campaign helped Manager A. L. Snell of the Imperial with "Across the Continent." A mechanical device in the lobby consisted of a revolving map with a toy car on it, giving the appearance of a car motoring across the continent.

A tie-up with a local electrical company was arranged. Snell had his sign painter paint an automobile, the wheels of this car were electric fans and with the fans running it gave the appearance of the car speeding along. Ribbons were tied to the cap of the driver and with these streaming in the air, blown by another fan concealed in the corner, the impression was splendid. The fan blew the sand all over the car and incidentally all over the window.

Press Sheet Gives Fort Worth Idea for Display

Fort Worth, Texas.—Manager Harry Gold of the Hippodrome Theatre, took an idea from the press sheet for his lobby display on "Miss Lula Bett." He had built a miniature home with yard and fence around it, and surrounded it with trees. The title of the picture was painted at the base of the art display.

Atlanta Lobby Is Speakers' Stand for "Our Leading Citizen"

ATLANTA, Ga.—"Our Leading Citizen" played the Imperial July 3, 4 and 5, so Manager John B. Carroll decided upon a "Leading Citizen" and Independence day lobby display. He rigged a speaker's stand in the lobby, appropriately decorated with American flags. A cut out of Thomas Meighan stood in this as though he were delivering an address.

The Democratic primaries were held the Saturday before the Monday opening and advantage was taken of the fact for the display of numerous signs. A teaser campaign started a week in advance of the showing of the picture.

Local Political Situation Helps "Our Leading Citizen"

McALISTER, Okla.—Manager Earl Settle of the Palace Theatre took advantage of a political situation to help with his exploitation of "Our Leading Citizen." A campaign was being launched for different candidates for office. One of them running for sheriff was named Bently. Coincidently the Bently in the picture is running for Congress.

Manager Settle had thousands of throwaways printed urging the public to vote for "Bently for Congress."

Wild Animals Feature Lobby for "The Trap"

ST. PETERSBURG, Fla.—Wild animals were a feature of the lobby display at the Pheil Theatre for "The Trap," by Manager H. G. Griffin. In the lobby Griffin built a forest set and used two stuffed foxes and a stuffed wildcat. Numerous traps of different kinds were on display.

Personal Letter to Revive Memory of "Robinson Crusoe"

Perry, Fla.—Manager John T. Hendry, of the Temple Theatre, reports that he enjoyed splendid results by advertising "Robinson Crusoe" in newspaper space and on billboards, followed up with personal letters. The first paragraph began: "It's been thirty odd years since I was a boy, maybe not so long since you were a girl, but neither of us have forgotten the happy nights we spent reading that stirring tale of adventure we loved so well, 'Robinson Crusoe.' The letter then described the film in detail and enclosed tickets for the youngsters, good on a stated date, provided they were accompanied by one or both of their parents. The letter was sent to every household in Perry and surrounding territory.

Passes Enclosed with Bread for "Reported Missing"

Fort Worth, Tex.—Manager Barry Burke profited by an advance campaign pulled successfully in Dallas in putting over "Reported Missing" at his Palace theatre. He tied up with a local bakery giving them 3,000 passes to be placed one in each tenth loaf of bread. In the wrappings of all loaves heralds on the picture were enclosed. In this way 30,000 heralds were distributed.

This, with a special lobby display and heavily billed town helped considerably to put the picture across.



This is the way the lobby of the Globe theatre, Albany, Oregon, was decorated for "Across the Continent"



The Rialto theatre, Chickasha, Oklahoma, offered a double feature program, for which the exterior and interior of the house were dressed for "The Good Provider" and "Never Weaken"

Accessory Twenty-Four Sheet Used to Dress Front of House

Chickasa, Okla.—Manager Clayton Tunstill, of the Rialto Theatre, has employed front of the house decorations to the extent that he reports unless he erects a new display for each attraction, his patrons are suspicious as to the worth of the picture. "Never Weaken" was scheduled for his theatre and after consideration, Manager Tunstill decided to take the accessory twenty-four sheet and dress it up to looks presentable for the front of the Rialto. This was mounted on beaver board, showing the star and a girl sitting on a steel beam that is being hoisted into mid-air, and the expression on their faces supplies the necessary comedy. While simple and inexpensive, results are reported as pleasing.

Summer Santa Claus Attracts Attention to House

Grand Island, Neb.—On the basis that the success of exploitation depends upon attracting attention and that it is the unusual that catches the public's eyes, the manager of the Lyda Theatre worked a new one for his showing of "Hail the Woman."

Remembering that it was the man biting the dog who won the headlines in the paper, he used a Santa Claus for his street ballyhoo in the middle of summer.



H. L. Swan, manager of the Empress theatre, Kearney, Neb., used this means of dressing the front of his house for Tom Mix, in "Up and Going"

Lobby Display Creates Enthusiasm and Wins Favor

Charlotte, N. C. Three days in advance of the showing, teaser ads were run for "Our Leading Citizen," in the daily papers. In addition, Manager Ray Beal, of Imperial Theatre, built a speaker's platform of beaver-board and lathes and placed a cut-out of the star, in a speaking posture, on the platform, at the top of which he had a banner with the message "Vote for Meighan." Below this, and around the rail of the platform, a smaller banner carried the message "Our Leading Citizen."

The arch of the lobby was decorated with American flags, which kept flapping caused by the exit of air drawn through by the exhaust fans, which is reported to have aroused enthusiasm and attracted attention.



This picture is of a window dressed to exploit "Nanook of the North," in a tie-up with the Utah Power and Light Company, Salt Lake City

Regular Political Parade Puts "Leading Citizen" Over

Columbia, S. C.—Manager C. W. Irvin of the Imperial Theatre staged a "political" parade with an eight piece band, a Ford car, several banners and fifty newsboys to help "Our Leading Citizen." The band went in front, the Ford car with the "candidate" aboard came next and the newsboys brought up the rear.

The banners read, "Vote for Bentley .... He's Our Leading Citizen." A well known local amateur ministrel star was dressed as a professional politician and acted as the "candidate" or "Leading Citizen."

Leading Chatham, Ont. Stores Conduct Contest

Chatham, Ont.—Charles Darwin McGregor, assistant manager of the Princess Theatre booked "Miss Lulu Bett" and "Forever" both for one week. He grabbed four important windows from the leading sporting goods store the leading drug store, the leading confectionary, and the best book store, in all of which star stills were displayed.

The book store got copies of almost all the novels ever made into screen versions and arranged an unusually effective display. Mr. McGregor had the assistance of Leon J. Bamberger, Paramount exploiteer, from the Toronto office. Bamberger tied up ten merchants for a page of co-operative newspaper advertising. Prizes were offered for the best essays on why the writer liked a certain star. The novel twist was the contestant had to leave the essay in the store paying for the ad in which the cut appeared. The prizes were given by the theatre. They were passes.



This is lobby display used by the State theatre, Minneapolis, Minn., for "Trouble"



A lobby and window display used by Clayton Tunstill, of th e Rialto theatre, Chicasha, Okla., for "The Bachelor Daddy"

Oklahoma Exhibitor Uses Many Stunts for "I Am the Law"

Oklahoma City.—Manager S. S. Wallace, Jr., of the Capitol Theatre, used almost every inexpensive means to exploit "I Am the Law." Directly over 300 "stop" signs, which brought all traffic to a halt, were stenciled letters proclaiming the picture's title. A Mexican hound with the sign, "I Am the Law," was used as a street ballyhoo and attracted wide attention.

Two weeks before the showing a shadow box was erected fifteen feet high and six feet long at the base of the stage screen. As the trailer was being run the shadow box was illuminated. Behind each letter of the title a different colored crepe paper was hung which in the darkened house made the title stand out prominently.

Huge Searchlight Shows Harold Lloyd as Sailor Man

Corsicana, Texas.—Manager W. W. Grist, Jr., plugged hard on "Sailor Made Man" at the Palace theatre, and for an expenditure of $12 increased his receipts approximately 35 per cent. A searchlight was placed on the top of the theatre and played the heavens for several nights in advance of the picture.

Then the manager erected a large cut-out of Harold Lloyd in sailor costume on a nearby building and the light played upon it almost continually. It could be seen for many miles.

During the run of the picture all of the theatre employees dressed in sailor suits and middy blouses, and all wore large tortoise shell glasses.



An appropriate lobby decoration for "My Old Kentucky Home," with manager J. M. Edgar Hart of the Palace theatre to the right

Wilmington Newspaper Tie-Up on "Saturday Night"

WILMINGTON, N. C.—Of all the full-page newspaper tie-ups that have been worked by D. M. Bain of the Howard-Wells organization and Otto Milligan of the Star, the one on "Saturday Night" is probably the best. A full page showed very little resemblance of advertising, it having a scare head and then the story of "Saturday Night" was told in regular newspaper type, sub-heads, also being in the regular news type. Several scene cuts from the press book were also used which made the layout much more attractive.



Lobby display and street ballyhoo used in conjunction by the Strand theatre, Atlanta, Ga., for "The Sheik's Wife"

Similar Exploitation for Distinctly Different Pictures

Seattle, Wash.—For the showing of "Across the Continent," Manager Leroy V. Johnson, of the Liberty Theatre, used motor exploitation. He secured a small racing car, the machine being about half the size of an ordinary car built with a motorcycle engine and painted bright red. Front, back and sides carried advertising matter, the car driven by a man dressed to impersonate Wally Reid in his racing togs. Parked in front of the Liberty, the car attracted attention, and when driven up and down the main street created considerable discussion.

A regular sized racing car was used the same week by Manager Frank Edwards for exploiting "The Silver Car" at the Winter Garden Theatre. This machine was finished entirely in nickel and bore pennants advertising the feature.

Gadsden Exhibitor Establishes Title on "Foolish Wives"

Gadsden, Ala.—Manager A. L. Snell started about two weeks in advance to establish the title "Foolish Wives" at the Imperial Theatre in the consciousness of his prospects. With this in view he had 45 window cards made, 22x44, with still photos cut-in. One of these was placed in the windows of every prominent business house in Gadsden, a phrase in each case tieing it up with the house. For example, "Foolish Wives, why waste your time over a wash tub when this laundry is at your disposal."

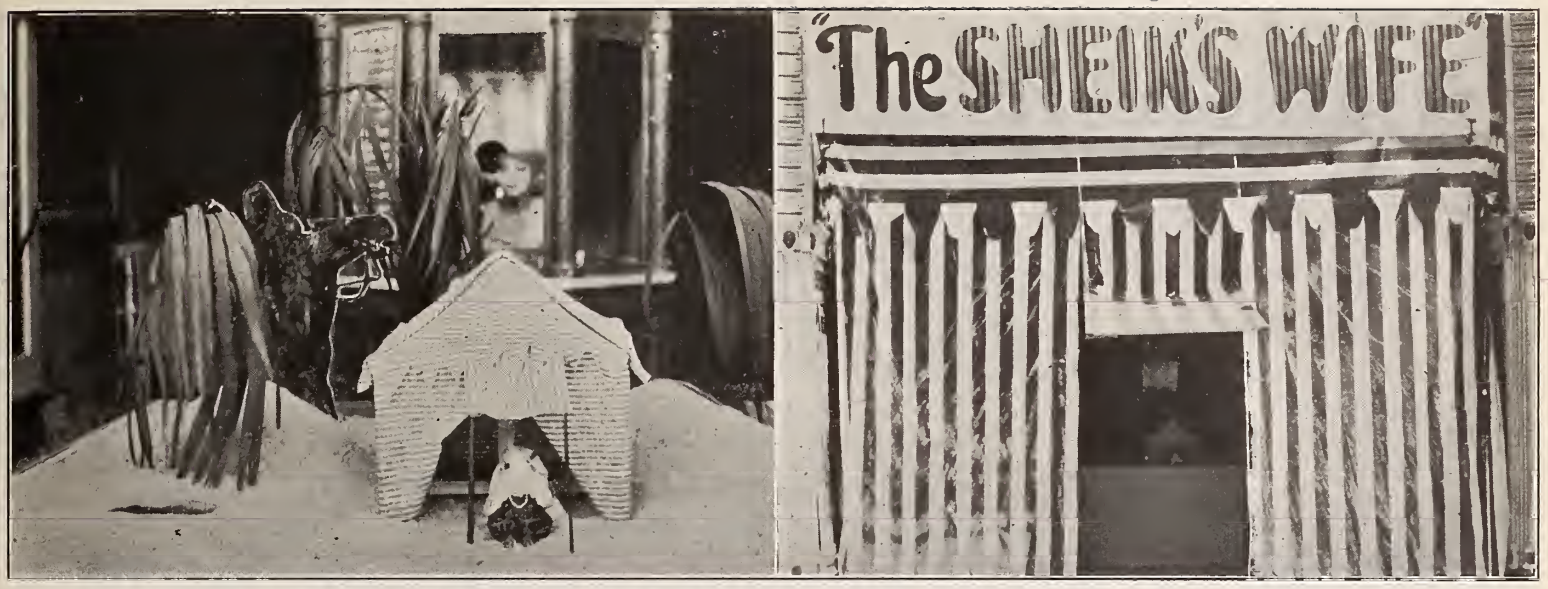
About a week in advance 300 sheets of lithos were posted. This is several times the usual amount used in Gadsden. Also 100 stock window cards were put out.

Combination Lobby Arranged for Chaplin and Arliss

Asheville, N. C.—Manager J. C. Duncan of the Strand Theatre arranged a combination lobby on "Disraeli" and "Pay Day." He had a 24-sheet cut-out of Arliss placed on either side of the lobby and a small cut-out of Chaplin in the center. The contrast got many laughs, the Chaplin one being from a one-sheet. Ferns and potted plants were placed at the base of the large cut-outs.



Cut out for "Trouble" used in the lobby of the Liberty theatre, Portland, Ore.



Interior of lobby, Modjeska theatre, Augusta, Ga., and exterior decorations for "The Sheik's Wife"

Mae Murray as "Shriner" Draws Attention to "Fascination"

Wichita Falls, Tex.—Manager Sparks arranged with the local Shrine organization to allow Mae Murray to carry the colors of this Temple and also the Fez in a special street ballyhoo for the Olympic theatre, showing "Fascination." The stunt consisted of an automobile beautifully decorated in colors of the local temple.

A platform effect was built around the top of the car and on this platform were four cut-outs of Mae Murray in her dancing costume. Each cut-out was bedecked in Shrine colors and Mae Murray wore as a head dress the Maskat Fez.

Boudoir Lobby Draws Attention to "The Green Temptation"

Beaumont, Texas.—The campaign for "The Green Temptation" was launched by the Liberty theatre, Gerald Gallagher, Manager, by mailing a thousand heralds through the regular mailing list. This was followed by an unique boudoir lobby display.

The atmosphere that the lobby created was altogether in keeping with the picture. The lighting effect was green. This color scheme was followed out in all art displays and in the lighting throughout the theatre.



Showing depth of lobby Majestic theatre, Johnson City, Tenn., and how manager George W. Keys used furniture to advertise "Twin Beds"

Cut-Out Skillfully Used for Front of House Display

JACKIE COOGAN sat on a box in the center of a circle, the outstanding figure of the display in front of the Midway Theatre, Montreal, Province Quebec, for "My Boy." So skillfully was the work done that passersby at any distance had difficulty in telling whether it was a hand painted design or a cutout. The special ocean appeal to Montreal inhabitants with their contact with the ocean going vessels on the St. Lawrence River was a sufficient lure; but the concentrated effect of the arrangement was a help.

It is interesting to note that this theatre, with its bi-lingual patronage particularly emphasized the fact that the titles were written in French and English alike.



This atmospheric covering of the ticket box, center of the Beacon theatre lobby, Boston, Mass., was for "The Broken Silence"

Music Dealers Help Advertise "Smilin' Through"

Wilmington, N. C.—For his showing of "Smilin' Through," Ernest G. Stellings of the Grand Theatre, started four weeks in advance of the play date, with the musical dealers of his city and arranged for the distribution of five thousand cards, advertising the showing of the picture and also the "Smilin' Through" record, which were placed in the record envelopes when sold.

An old Victorian carriage was decorated with flowers and a bride carried over the main streets of the city.

For his lobby Stellings painted special one sheet cards and attractive panels to fit over the mirrors of the doors to the theatre.

Richfield Kinema Puts Over Annual Chatauqua

Richfield, Utah.—The Kinema Theatre of this city recently put over its second Annual Motion Picture Chautauqua, with the result that the residents of the town were standing in line nightly for a chance to get in.

The Kinema cooperated with the various Sunday schools; the local band contributed concerts and for the first time in the town a radio concert was conducted in connection with the chautauqua. Tickets for sale were turned over to the Sunday schools and they were given half of the admission price on all they sold.

The lobby was appropriately decorated for the occasion with posters calling attention to the fact that it was the second annual chautauqua week and that concerts and vocal and instrumental music were to be rendered by the band. Attention was also called to the radio concerts.

Charitable Organizations Help with "The Bachelor Daddy"

Beaumont, Texas.—In order to further enhance the sales value of "The Bachelor Daddy," Manager Gerald Gallagher of the Liberty theatre arranged tieups with local charity organizations. Special appeals were made to the day nurseries and the orphanages and their complete co-operation was enlisted. Officials of these organizations aided materially in increasing the business at least ten per cent.



At the Palace theatre, Ft. Smith, Ark., Manager J. B. Robertson dressed the house for "Reported Missing" in this manner

Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

Poor	Fair	Average	Good	Big
20%	40%	50%	70%	100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box office and entertainment value related by each report.

No picture will be included in the list which does not receive at least ten reports.

	Number of Reports	Entertainment Value	Box Office Value
AMERICAN RELEASING			
Belle of Alaska	10	60	57
Cardigan	16	67	61
My Old Kentucky Home	11	66	61
Sisters	18	70	66
ASSOCIATED EXHIBITORS			
Handle With Care	10	65	60
Hills of Missing Men	10	56	51
Sailor-Made Man, A	40	87	87
Woman Wake Up	22	62	55
FAMOUS PLAYERS			
Across the Continent	25	67	69
Bachelor Daddy, A	37	70	72
Back Pay	23	63	65
Beauty's Worth	18	70	66
Beyond the Rocks	51	72	73
Bobbed Hair	14	42	46
Boomerang Bill	29	70	63
Bought and Paid For	28	71	69
Bride's Play, The	20	66	58
Cradle, The	18	67	59
Crimson Challenge, The	17	64	59
Don't Tell Everything	44	65	66
Exit the Vamp	26	61	57
Find the Woman	14	61	59
Fool's Paradise	66	73	73
Get Rich Quick Wallingford	40	72	65
Good Provider, The	28	72	74
Green Temptation, The	34	67	65
Her Husband's Trade Mark	35	70	61
Her Own Money	21	69	68
Is Matrimony a Failure?	25	68	69
Just Around the Corner	32	71	65
Lane That Had No Turning, The	35	66	62
Last Payment, The	10	60	57
Law and the Woman, The	28	73	67
Little Minister, The	84	71	67
Love's Boomerang	12	52	52
Man From Home, The	15	68	66
Miss Lulu Bett	33	68	64
Moran of the Lady Letty	49	72	70
North of the Rio Grande	20	66	64
One Glorious Day	32	65	61
Ordeal, The	18	62	58
Our Leading Citizen	10	70	73
Over the Border	10	56	58
Peter Ibbetson	46	74	70
Red Peacock, The	11	55	50
Rent Free	40	67	69
Saturday Night	61	76	64
Three Live Ghosts	38	71	70
Travelin' On	21	60	64
Under the Lash	39	64	60
White Oak, The	30	68	62
Woman Who Walked Alone, The	22	68	64
World's Champion, The	32	68	66
FIRST NATIONAL			
All for a Woman	14	59	53
Barnstormer, The	23	50	45
Beautiful Liar, The	28	56	52
Crossroads of New York, The	10	67	67
Gas, Oil and Water	13	60	69
Her Mad Bargain	26	63	55
Invisible Fear, The	31	57	58
Lotus Eater, The	47	64	60
Love's Redemption	40	67	70
Marry the Poor Girl	12	57	61
Molly O	75	77	73
My Boy	62	76	73
Penrod	43	75	72
Polly of the Follies	48	73	70
Primitive Lover, The	18	69	71
Question of Honor	20	69	63
Rosary, The	26	69	62
R. S. V. P.	34	55	56
Sea Lion, The	12	70	69
Seventh Day, The	30	67	62
Smilin' Through	71	75	76
Sonny	16	70	72
Star Dust	39	69	64
Tol'able David	76	79	75
Trouble	14	72	76
Wife Against Wife	20	53	50
Woman He Married, The	10	64	56
Woman's Side, The	14	61	56
FILM BOOKING OFFICE			
At the Stage Door	22	71	70
Beyond the Rainbow	22	69	68
Boy Crazy	12	68	68
Call of Home, The	14	72	62
Duke of Chimney Butte, The	12	63	61
Eden and Return	14	58	55
Five Days to Live	11	64	61
Queen of the Turf	10	62	55
Two Kinds of Women	17	63	58
Vermilion Pencil, The	13	65	63
FOX			
Any Wife	25	57	54
Arabian Love	24	67	61
Broadway Peacock	17	55	55
Chasing the Moon	36	67	70
Gleam O' Dawn	18	58	58
Iron to Gold	19	64	65
Little Miss Smiles	14	69	66
Pardon My Nerve	17	70	67
Roof Tree, The	13	66	66
Sky High	41	68	67
Stage Romance	25	56	53
Trailin'	34	71	62
Up and Going	17	66	66
Western Speed	10	65	62
Whatever She Wants	10	57	54
Winning With Wits	10	64	64
Without Fear	12	60	55
GOLDWYN			
Be My Wife	17	63	71
Come on Over	24	70	70
Doubling for Romeo	25	73	73
From the Ground Up	13	65	59
Glorious Fool, The	23	67	66
Grand Larceny	32	63	60
His Back Against the Wall	17	69	60
Man From Lost River, The	17	67	62
Night Rose, The	30	69	63
Poor Relation, A	20	63	56
Theodora	41	72	68
Wall Flower, The	11	65	66
Watch Your Step	20	69	59
When Romance Rides	16	70	66
Yellow Men and Gold	16	68	65
HODKINSON			
Cameron of the Royal Mounted	33	70	70
French Heels	26	63	63
METRO			
Fascination	31	70	73
Fightin' Mad	31	67	59
Fourteenth Lover, The	19	69	62
Glass Houses	20	72	70
Golden Gift, The	12	66	63
Hole in the Wall, The	13	65	60
Idle Rich, The	16	65	66
Little Eva Ascends	13	64	58
Peacock Alley	68	76	67
Right That Failed, The	14	70	66
Turn to the Right	50	73	67
PATHE			
Isle of Zorda, The	13	72	72
Nanook of the North	10	70	70
Power Within, The	10	67	64
REALART			
First Love	14	63	60
Game Chicken, A	16	67	64
Heart Specialist, The	10	62	62
Hush Money	15	56	55
Love Charm, The	14	67	67
Morals	23	69	62
Nancy From Nowhere	20	60	63
Sleep Walker, The	10	68	60
Tillie	25	67	67
Too Much Wife	18	66	60
Virginia Courtship	11	63	56
SELZNICK			
Chivalrous Charley	20	61	53
Conceit	12	64	65
Man's Home, A	41	66	63
Prophet's Paradise, A	17	53	55
Reported Missing	32	70	65
Shadows of the Sea	14	64	60
Way of a Maid, The	27	67	66
Why Announce Your Marriage?	35	68	62
Wide Open Town, A	10	68	61
STATE RIGHTS			
School Days	42	73	62
Ten Nights in a Bar Room	41	71	68
Where Is My Wandering Boy Tonight?	21	70	72
Worldly Madonna, A	10	65	64
UNITED ARTISTS			
Doll's House	17	62	58
Fair Lady	12	66	62
Orphans of the Storm	48	75	74
Ruling Passion	21	70	68
UNIVERSAL			
Across the Deadline	23	68	62
Bear Cat, The	11	70	66
Black Bag, The	10	67	56
Cheated Hearts	14	64	60
Dangerous Little Demon	18	70	67
Don't Get Personal	20	67	64
Fire Eater, The	27	69	66
Foolish Wives	67	68	67
Golden Gallows	12	66	59
Guttersnipe, The	18	60	59
Headin' West	25	70	68
Man To Man	36	72	70
Man Under Cover, The	12	68	68
Man Who Married His Own Wife	10	70	67
Parisian Scandal, A	18	64	67
Playing With Fire	39	68	67
Scrapper, The	21	66	65
Second Hand Rose	13	68	60
Shattered Dreams	18	66	65
Tracked to Earth	18	70	69
Trap, The	16	63	63
Wild Honey	50	67	66
Wise Kid, The	18	67	66
Wonderful Wife, The	10	59	57
VITAGRAPH			
Angel of Crooked Street, The	10	70	62
Flower of the North	30	69	67
Island Wives	10	64	61
Little Minister, The	50	74	71
No Defense	18	66	63
Prodigal Judge, The	15	69	58
Received Payment	11	67	65
Sheik's Wife, The	25	72	66
Too Much Business	10	68	59

Fall Announcement

and compendium
of productions
to be released
and distributed
throughout the world
by



F.B.O.

Season 1922-23

The F.B.O. pledge

WE pledge ourselves to sell every F.B.O. attraction on a strict picture for picture basis, the rentals of each production to be fixed by its own box-office and exploitation value.

* * *

WE pledge ourselves not to use our great super specials as a club to force exhibitors to book other attractions.

* * *

WE pledge ourselves to establish and maintain a basis of trading with all showmen that will not only win and retain their good will and co-operation but will make our organization absolutely unique in the annals of the motion picture industry.

* * *

WE pledge ourselves to release attractions of genuine box-office merit—attractions built not only for entertainment but for big exploitation as well.

* * *

WE pledge ourselves to supply with each F.B.O. release advertising and exploitation of a more compelling and unusual character than the industry has ever known.

* * *

WE pledge ourselves to help exhibitors to prosper through a policy of mutual fair-dealing, co-operation and respect. You are our partners. Without you we fail. With you we WIN!

For the seasons of 1922-23 F.B.O. will present the following stars and productions—

Ethel Clayton Series
Harry Carey Productions

JANE NOVAK
in
Chester Bennett Productions

Norman Dawn Productions

Emory Johnson Productions
Johnnie Walker Series

HELEN JEROME EDDY
in
Ray Carroll Productions

Robert Thornby Productions

SHORT SUBJECTS
DeHaven Comedy Series
Plum Center Comedies
Gloria Joy Comedies
Hy Mayer Travelaughs
Starland Revue

AND HERE'S F.B.O.'S BIG BOX OFFICE TEN

"In the Name of the Law," Emory Johnson Production
"The Kick Back," Harry Carey Production
"Wreckage," Robert Thornby Production
"Captain Fly By Night," Starring Johnnie Walker
"The Three Cornered Kingdom," Starring Ethel Clayton
"When Love Comes of Age," Ray Carroll Production, starring Helen Jerome Eddy
"Thelma," Chester Bennett Production starring Jane Novak
"Good Men and True," Harry Carey Production
"The Remittance Woman," Starring Ethel Clayton
"The Snow Shoe Trail," Chester Bennett Production starring Jane Novak

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices:
F.B.O. Bldg.
48th St. & 7th Ave., New York

F.B.O.

Exchanges Everywhere



Some of the executives of Film Booking Offices, New York, reading from left to right: Vice President, Joseph I. Schnitzer; Managing Director, P. A. Powers; General Manager of Distribution, Harry M. Berman; Advertising and Publicity Director, Nat. G. Rothstein

A Showmen's Organization for Showmen

A DOZEN years ago, when the motion picture industry made its tremulous beginning in the business affairs of the nation, it drew pioneering souls from the ranks of a miscellany of business, trades and professions. Working without precedents men made pictures as they made pianos; sold them as they sold household furniture. To this lusty infant industry they fed a diet of canned conventions by way of nourishment. Men had to learn that the motion picture industry was the show business; that the showman's mind must ever guide the production, distribution and exhibition of picture.

Succinctly phrased, this motto might adorn the wall of every F. B. O. office: "You're in the show business. Success comes when the theatre is filled and not before. Your work is not finished with a picture's completion, sale, or booking. You are not marketing a staple commodity; you are in a different, more exacting game."

Six years ago the distributing and producing organization now known as the Film Booking Offices of America made its entry into the American motion picture field under the name of the Robertson-Cole Pictures Corporation. Studios were built in Los Angeles; offices were opened in twenty-two cities, and a thirteen story Home Office building was erected in the heart of New York's film district. For six years it carried on business, offering its own productions made at the spacious West Coast studios.

Early in 1922 a controlling interest in R-C Pictures was obtained by Mr. P. A. Powers, for years an active executive in Universal Film Manufacturing Company, and organizer of Equity Pictures Corporation. Mr. Powers immediately started a reorganization covering every phase of its activities. His first move was at the R-C Studios.

R-C Pictures Corporation continues to exist as a producing organization. The big studios at 780 Gower Street, Los Angeles, directly adjoining the United Studios, are still known as the R-C Studios. One of the first accomplishments of Mr. Powers when he assumed command of the company was the perfection of an arrangement with the United Studios whereby R-C producers would be able to use the United lot. This means that R-C units will have access to the most complete and elaborate sets in the film metropolis. Street scenes of practically every country on the globe, accessories and properties of all description await the R-C producer's call.

Mr. Powers believed in co-operative production. His faith in the independent producer was such that he was willing to have him share in the profits which his work brought forth. He personally laid his plan before many of the leading stars and directors of filmdom. He offered them the most complete and up-to-date production facilities in the world. He promised them a sales and exploitation medium to be developed to the highest degree of efficiency; to be motivated by the keenest showmen in the industry. Within a month after Mr. Powers' plan was announced, the R-C Studio was the busiest lot in Hollywood. Harry Carey, an outdoor star of established reputation and unfailing appeal, had started work on a series of specials at the R-C Studio. Mr. and Mrs. Carter DeHaven were shooting the first of a domestic comedy series, which is expected to place them in the niche of popularity left vacant by Mr. and Mrs.

(*Continued on page 752*)

THE CREED OF THE F. B. O.

As formulated by its management upon its reorganization several months ago and reaffirmed now at the beginning of its Fall Season

WE believe in the independent producer—that he is able to produce audience pictures of box office value. We believe in allowing him to keep his identity and preserve the credit that is justly his with the trade and with the public. F. B. O. is his salesman—working for him.

We believe in the independent exhibitor—that he wants to buy his pictures individually on their merits alone. We do not believe that he should be forced to book big flocks of pictures on the strength of a star's name; seeing only a few and praying for the rest.

We believe in exploitation—without which there can be no real, continued success in the show business. Not exploitation, simply of noisy show; but an application of the principles of practical showmanship. To this end we will bend every effort; devote our time unceasingly. Selling without exploitation service is a failure.

We believe in service—in our exchanges, in our Home Office, in our publicity, advertising and exploitation. We believe in the prompt shipment of good prints; the ready attention to every minute need of the exhibitor; the execution of our exploitation through the medium of a highly specialized field force.

Lastly—we believe in living up to our creed in every detail.

Amen—and watch us.

Ethel Clayton



F.B.O.

Ethel Clayton, brilliant screen star, is popular with millions of fans throughout the world

ETHEL CLAYTON has been a Goddess of Good Fortune to thousands of exhibitors in the past but this brilliant star, now at the flood tide of glorious womanhood, stands upon the threshold of her greatest triumphs. By the sheer merit of her matchless art, Ethel Clayton has solidly established herself as a truly great box-office star. Her first great attraction for F.B.O. will be "The Three-Cornered Kingdom," a drama of tremendous box-office potentialties, including among its big and exploitable episodes, the greatest train wreck ever filmed. Her subsequent attractions will be built for big box-office appeal, in which quality her second F.B.O. attraction, "The Remittance Woman," promises to be one of the greatest productions of the year.

(1923 will be an F. B. O. year)

Harry Carey

The Foremost Western Star now before the public, and whose popularity is growing daily by leaps and bounds

AT the absolute peak of his vast popularity, Harry Carey has joined the rapidly growing F.B.O. family of stars to insure his great box-office attractions the biggest and most efficient distribution and exploitation in the industry. His first F.B.O. release, "The Kick-Back," crashed plumb into the great Capitol Theatre and jammed it to the dome despite the deadly heat. Carey easily outgrossed all competition and established himself as a de luxe attraction of the most powerful proportions. Harry Carey and F.B.O. make a specialty of jamming theatres. Let them jam yours—REGULARLY. His next great attraction for F.B.O. will be "Good Men and True," by Eugene Manlove Rhodes.



(1923 will be an F.B.O. year)

F.B.O.



Three scenes from "The Kick-Back," with Harry Carey in the role of the cowboy westerner

Harry Carey, in Outdoor Specials : : :

A GOOD start is half the battle is the belief of Harry Carey, who is one of the charter members of the new F. B. O. production forces. So he set out to live up to his motto in making "The Kick-Back," his first F. B. O. release. And his success is best indicated by the fact that "The Kick-Back" has just completed a week's run on the screen of the Capitol theatre, New York, the world's largest playhouse, where it was booked by Mr. Rothafel as a panacea for the summer slump.

Following "The Kick-Back" in the Harry Carey series will be "Good Men and True," from the story by Eugene Manlove Rhodes, which has already been completed at the R-C Studios, and according to advance reports Carey has surpassed all the thrills and powerful action of his past productions.

The Carey series of pictures which F. B. O. will release are to be special productions in every sense of the word. Realizing that the public has outgrown the conventional Western whose only right to existence was won by constant gun-play and wild riding, Carey will see not only that his stories are rich in human drama, but that the characterizations are thoroughly true and sympathetic.

"The Kick-Back," which will introduce Carey as an F. B. O. independent star to exhibitors, allows this favorite to give full play to that whimsical personality which is largely responsible for his big screen following. Carey is known as the one portrayer of Western roles who, while he personifies the spirit of that rugged country which is the locale of his plays, is at the same time human, sincere and even whimsical in his characterizations. While he will continue in stories of the West because it is in these pictures that he has won his following, Harry Carey is well able to undertake any variety of characterizations.

"The Kick-Back" was announced by Mr. Rothafel as "a thrilling story of adventure south of the Rio Grande. The action is laid in Arizona and in Mexico, with the star cast as a happy-go-lucky owner of a valued water-hole in the desert country, whose matrimonial plans are disrupted when he is accused of smuggling and forgery. One of the big episodes is a spirited hand-to-hand encounter in the center of the river. The star is supported by a cast including Henry B. Walthall, veteran of the stage and screen, and Ethel Grey Terry as his leading woman.

Eugene Manlove Rhodes, author of "Good Men and True," has long been one of the most popular writers of outdoor stories. In book form several years ago this won a place among the year's best sellers. At the present moment Carey is taking a vacation at his California ranch, for the filming of "Good Men and True" proved to be the most strenuous job he had ever undertaken. The climax called for a fight against overwhelming odds and to insure realism several pugilists were corralled from the ringside neighborhoods in Los Angeles. The star emerged with lacerations, but with nose and teeth intact.

Carey's cast in "Good Men and True" includes Viola Vale, Tully Marshall, Noah Beery, Thomas Jefferson and Charles J. Le Moyne, an assemblage of favorites each with his or her own following in fandom.

The star's director in both these successes is Val Paul. He was associated for years with Pathe and Universal. Before joining the Harry Carey unit he directed a Ruth Roland serial in which he also played the heavy role.

Jane Novak in Chester Bennett Series : :

A DIVERSIFIED program was Mr. Powers' aim in lining up the various units whose pictures will be released through the Film Booking offices. He wanted not only society dramas with Ethel Clayton and Western specials with Harry Carey, but he saw also the need of a series of Northwest dramas with an "outdoor girl" in the steller role. And when Chester Bennett proposed Jane Novak in a series of just such productions, his quest was ended.

Chester Bennett has already completed two productions for F. B. O. release. The first, "Colleen of the Pines," served to introduce Miss Novak as a full-fledged star. It was issued early in July and had the honor of being the first production to be issued under the F. B. O. banner, the change of name from Robertson-Cole Distributing Corporation being effective on July 1st. Miss Novak was supported by a capable cast, with Edward Hearn serving as leading man. The story was the work of J. Grubb Alexander.

The second Chester Bennett production is "The Snow Shoe Trail" from a well known novel by Edison Marshall. Like its predecessor, it is a story of the outdoors with Miss Novak in the type of role in which she has been so successful. Her leading man is Roy Steward.

The pretty outdoor girl of the screen will next be seen in "Thelma," a screen adaptation of Marie Corelli's famous novel, which is considered one of the strongest novels of the past century and has caused unusual comment. "Thelma" is now in production at the R-C studio and will undoubtedly give Miss Novak the most powerful dramatic role of her career.

Chester Bennett entered motion picture production from the legal profession. After a business connection with the industry he became assistant to Henry McRae, general manager of Universal City.

The next thing he knew he was assisting one of the directors. Soon the fact that he was a man of legal training was forgotten in the realization that as an individual interested in the transferring to celluloid of dramas and stories, he showed marked ability.

Bennett became assistant to Henry McRae, at that time general manager of Universal City. Then he was assistant to James Young, one of the pioneers in the motion picture game. After that, he took up the megaphone himself, directing Earle Williams in a half dozen feature pictures and Antonio Moreno in several more.

Ethel Clayton in Powerful Society Dramas

ETHEL CLAYTON, with her beauty rivaling that of any screen player to-day, a personality that has won her a consistent and unfailing following, and an innate histrionic ability developed through a thorough apprenticeship before the camera, will produce a series of powerful dramas for release through the Film Booking Offices of America during the coming season.

Miss Clayton needs no introductory foreword to make her known to the exhibitors of the country. As the public knows her personal charm; so the exhibitor understands the magic of her name at the box office window. With stories written especially for her, with a director who understands how to bring out all her eerie charm and her fresh and vigorous personality, this new R-C star's pictures will form an important part in the coming schedule of the F.B.O.

Her first drama, "The Three Cornered Kingdom," by De Vernet Rabell, is near completion at the R-C Studios, and is promised as a criterion of what the R-C executives intend doing to make the Clayton production outstanding in every way. This subject will be released in the fall. Wesley Ruggles, one of the most capable young directors in America, is directing Miss Clayton in this first production.



Ethel Clayton

A notable cast has been selected to support this star. It includes Warner Baxter, who, as leading man, portrays the part of Valdemir, the Prince; Murdock MacQuarrie as the Duke; Andre Legendre as the Princess Oluf; Genevieve Blinn as Sister Ursula, and Victory Bateman as Aunt Susie. Several important minor parts are in the hands of well known players.

Miss Clayton started her screen career in the days when feature photoplays first appeared and the screen promised to assume an important place in the world of entertainment. Lubin, then one of the foremost producers, presented her in "The Great Divide." "The Lion and the Mouse" and many other big films. Her more recent work in Paramount pictures established her firmly in the ranks of film stars.

Wesley Ruggles, who is directing Miss Clayton in "The Three Cornered Kingdom," is thirty-three years of age, but has behind him a variety of experience in motion picture production. Since his return from overseas service in the army he has directed Louise Glaum in J. Parker Reid productions, and made some features "on his own" with Alice Lake as star. His next directorial effort was Oliver Morosco's "Slippy McGee," with an all-star cast.

Emory Johnson Picture a Broadway Success

TO the Emory Johnson production "In the Name of the Law," went the honor of being the first feature ever released through the F. B. O. which ever enjoyed an extended run at a Broadway legitimate house. Opening at the George M. Cohan theatre on July 9th, after a tremendous campaign, the like of which has never before been seen in New York, "In the Name of the Law" this week completed its month run to the most unusual summer business ever recorded on Broadway.

Following its unusual Broadway run, "In the Name of the Law" was in immediate demand for first run bookings throughout the country. Phil Gleichman of the Broadway Strand, Detroit, announced its opening in a wire to F. B. O. Home Office, in which he stated that the picture opened to the most unusual summer business he has ever sen in his career.

Other big runs are reported in all sections of the country—in Los Angeles, at Atlantic City, and throughout the Mid-West.

"In the Name of the Law" has been described as the most unique picture in some ways, ever made. It is the only picture which is built around the human side of a policeman's life. Instead of showing him simply as an official machine, Mr. Johnson has taken the audience behind the scenes. He shows the policeman as a human, with the trials and sorrows of a human heart.

An idea of the exploitation value of this picture can be seen from the fact that it has been officially indorsed by more than 250 police chiefs in the largest cities of the country. Not only have they expressed their willingness to have the picture dedicated to them, but in many cases they have offered to lend their aid in every possible way to the proper exploitation of the picture in their cities. The F. B. O. plans to dedicate "In the Name of the Law" to the chief of police in every large city. Not only will his name be inscribed on the film, but his picture will follow the dedication. Motion pictures of many of the chiefs were obtained at a recent convention in Chicago, where they were pictured with Ralph Lewis, who plays the role of the old policeman in "In the Name of the Law."

"In the Name of the Law" is adapted to the screen from a story by Emilie Johnson and is enacted by an all-star cast, including Johnnie Walker, Ella Hall, Ralph Lewis, little Ben Alexander, Claire McDowall and Emory Johnson, who plays an important part in his own production.

Mr. Johnson belongs to that group of younger men who are infusing new enthusiasm and ideals into the motion picture industry. A keen showman, he has ever shown a thorough appreciation of exploitation values in a picture.

Mr. Johnson was born in San Francisco, California, and after a public and high school education, entered the University of California to pursue his studies as an architect. It was during this time that he met "Broncho Billy" Anderson, and at his instigation gave up all thoughts of immortalizing his name in bricks and mortar for the more picturesque calling.

On the promise of being given a part if he made good, he accepted the position of second cameraman, and within three month's time found himself a leading man. His success was almost instantaneous, and it was not long before he became one of the most sought-after leading men in pictures. He played opposite Mary Pickford in "Johanna Enlists," with Betty Compson in "Prisoners of Love," and he has appeared in support of such stars as Constance Talmadge, Dorothy Dalton, Ethel Clayton and Bebe Daniels.

Before beginning work on "In the Name of the Law," Mr. Johnson supervised Hobart Bosworth's latest success, "The Sea Lion." His initial directorial effort has been given the stamp of approval of the colletive police chiefs of America and Canada, who, in convention assembled at San Francisco in June, endorsed the production on previewing it at their annual banquet and took the unique additional step of commending the proclamation of an "Obey the Law" week, in conjunction with its various civic premieres.

Johnnie Walker

Whose fine work in "In the Name of the Law" brought him fame almost overnight



A FULL-FLEDGED star standing squarely on his own feet. A box-office attraction commanding the attention of thousands of showmen who know a real bet when they see it. Rugged, virile, of manly character, Johnnie Walker—"most famous of all sons"—carries the punch that packs theatres. "Over the Hill" helped this brilliant boy to the top and "My Dad," his first for F.B.O., has cemented his position as one of the really big drawing personalities of the screen world. His second big attraction for F.B.O. will be a rattling comedy-drama "Captain Fly-by-Night," by the author of "The Mark of Zorro."

Note:—"My Dad" is now having a triumphant run at the Geo. M. Cohan Theatre, Times Square, New York. Johnnie Walker has captured Broadway!

F.B.O.

(1923 will be an F.B.O. year)

Emory Johnson Productions

(In preparation)—Another Box Office Smash that will rock America

BEYOND question the most amazing exploitation and box-office proposition in the history of the show world, " In the Name of the Law " will stand as an everlasting monument to the showmanship and directorial skill of its creator, Mr. Emory Johnson. When this mighty tribute to the Police of America ripped Broadway asunder; when it rocked Brooklyn, Harlem and the Bronx like an earthquake and left the whole teeming metropolis gasping in wonderment, Mr. Johnson attained such heights as few other young producers have ever achieved. Mr. Johnson KNOWS the public and the box-office. Exhibitors who ride with him ride to profits. His next big exploitation sweep is already in course of production.



(1923 will be an F. B. O. year)

F.B.O.

Helen Jerome Eddy

in

Ray Carroll Productions



FEW stars of the screen world possess that priceless gift of whimsical appeal so abundantly as exquisite little Helen Jerome Eddy. Here you have the true artiste embodying all those elements of personal charm that make for big returns at the box-office. The announcement that Helen Jerome Eddy will appear in a special series of Ray Carroll features for F.B.O. is being hailed with enthusiasm by exhibitors everywhere—and especially by those who have already gauged this brilliant young star's drawing capacities. Her first big attraction, written by Ray Carroll and directed by Wm. Seiter, will be "When Love Came of Age." It is destined to sweep Miss Eddy to greater heights than ever.

F.B.O.

(1923 will be an F.B.O. year)

Robert Thornby Productions

WHEN "Bob" Thornby directs a production he steps right up to the plate, Babe Ruth fashion, and hits a home run! Few producers have the box-office formula down so pat as this brilliant showman-director. Thornby has that golden knack of pouring human passions into his attractions. He makes 'em hum with action; blaze with drama; sparkle with humor. "The Fox," "The Trap" and now "Wreckage," his first for F.B.O., mark him as one of the really great directors of the day. When you book a Thornby production you get a bombshell loaded with money—every time!



(1923 will be an F. B. O. year)

F.B.O.



Scenes from "Wreckage," in which appear Wallace and Noah Beery and Arline Pretty

"Wreckage," First Thornby Production : :

A RUGGED story of the sea will be Robert Thornby's first special for release through the Film Booking Offices of America. It is titled "Wreckage," is from a story by H. H. Van Loan and was enacted under Mr. Thornby's supervision by an all-star cast, including Noah and Wallace Beery, Virginia Faire and Arline Pretty.

A large part of the action of "Wreckage" takes place on a lightship anchored a day's run from the shore, which stands watch of a treacherous stretch of rock. To this place of solitude comes a man whose life has been broken by a wife's unfaithfulness. For three years he passes a morose existence, cut off from the world, but a sudden trick of Fate brings him face to face with his old life. Mr. Thornby has staged a thrilling climax, in which the Beery brothers play an important part.

To adequately portray the shipboard scenes, one of the most unique sets ever constructed in studioland was built at the R-C lot. The deck of a lightship, complete in every detail, was erected, with mechanical arrangements whereby the rocking and pitching of a ship at sea were perfectly stimulated. The result was not only realism but beautiful photographic and lighting effects, which could not have been obtained at sea.

Mr. Thornby comes to the F. B. O. forces direct from Universal, where he directed such pictures as "The Fox," with Harry Carey, and "The Trap," with Lon Chaney.

His greatest training was acquired playing in stock, where he was often called upon to play the juvenile and double in two and sometimes three character bits in the same show. He has played for Keith and Proctor stock and with the Noble Repertoire Company, later going in for Shakespearean plays, until 1909, when he quit the legitimate stage.

It is seldom that the famous Beery brothers are seen together in one picture as in "Wreckage." Both have equally important roles in this production and a vigorous fist fight, staged on top of the lightship mast, furnishes the final thrill of the picture. Wallace plays the leading role and proves himself as able in a sympathetic role as in a villainous one.

Since then Thornby has directed and appeared in innumerable pictures of all lengths with the old Edison, Vitagraph, Keystone, Champion and World. He directed his own company with the General Film, making one and two-reelers. His biggest and most prominent productions were made by him for Lasky, Jesse Hampton, Universal and F. B. O.

Helen Jerome Eddy, A New Type of Star

TO the F. B. O. will go the honor of presenting a new star to motion picturedom who it is confidently expected will establish herself as one of the most winsome personalities of the screen. She is the third player whom F. B. O. will present as a star for the first time, Jane Novak and Johnnie Walker being the first two. And the third is none other than Helen Jerome Eddy to whom stardom comes after an apprenticeship which proved that she is a screen favorite who is not simply a "type" but who has an individuality which is the outstanding feature of every picture in which she has appeared.

Helen Jerome Eddy is to be presented by Miss Ray Carroll in a series of features which will carry the name of Ray Carroll Productions. The first is already at work and is titled "When Love Comes of Age." It is described as a story of New England life abounding in quaint characterizations. Its drama is one of small town psychology and the picture is colorful in its striking contrasts and homely philosophy.

As her director for this first Helen Jerome Eddy picture Miss Carroll enlisted the service of William A. Seiter, who held the megaphone during the filming of the six Doris May comedy dramas which were released by Film Booking Offices. Mr. Seiter has had a more varied experience than most young directors of filmdom



Helen Jerome Eddy

Miss Eddy's success began when she came to the West Coast to make her mark as a short story writer. She abandoned her typewriter for grease paint, and stepped into many important productions, often in character roles. She will be remembered for her work in "The Turn in the Road," "One Man in a Million," "The County Fair," "Pollyanna" and especially "The Ten Dollar Raise," in which her characterization in the leading feminine role won the loud praise of trade and newspaper critics.

Miss Ray Carroll is Hollywood's only girl picture-producer. She has spent most of the twenty-four years of her life storing up the sort of experience that would fit her for her present task. In addition to newspaper writing, pageant directing, exploitation and advertising work she has been employed in practically every branch of photoplay making, from the writing of original screen stories to the cutting of the finished film.



Three views from "My Dad," an F. B. O. release, in which Johnnie Walker plays the featured role in a thrilling Northwest drama

Johnnie Walker, Star and Showman : : :

SHOULD Johnnie Walker ever find the smell of grease paint or the cry of "Camera!" no longer attractive he would have no difficulty in earning his living by the exploitation and publicising of pictures. For Johnnie is one of the few stars who keeps in close touch with the distribution of pictures. As an actor Walker needs no introduction. He is remembered first and foremost for his work as the young son in "Over the Hill." In this one picture he created a personal following which has seldom been equalled by other male stars after a score of productions. And in the two current F.B.O. releases "My Dad," and "In the Name of the Law," Walker will establish himself as one of the foremost male luminaries of the silversheet.

But it is as a showman that the irrepressible Johnnie is making his bow to exhibitors. A keen student of the exhibitor's problems, the new R-C star has a true appreciation of box office values and exploitation possibilities, and he has been constantly co-operating with the F.B.O. exploitation department in the making of his features.

Walker's practical showmanship is evident in "My Dad," his first F.B.O. release which is announced as the biggest box-office Northwest drama of the year. This story is one of a boy who cleared his father's name of shame and wins the girl of his heart through his daring and stout-heartedness. The locale is a trading post in the Canadian Northwest and the background is one of the most picturesque and vivid snow locales ever pictured on the screen. Its theme, in a general way, is similar to that of "Over the Hill," inasmuch as it tells of a son's devotion and love for a parent. Dedicated to "dads" throughout the world" this picture is as wholesome and clean as it is powerful.

A large part of Walker's knowledge of the exhibitor's picture requirement was gained while he served as a film salesman in the South. Johnnie is a product of New York City. After graduating from Fordham University he obtained his first experience in motion picture work with the old Edison company, where he played in productions with Viola Dana, Gertrude McCoy and Mabel Trunnelle. After other appearance before the camera in important roles in Universal pictures, Walker took to directing pictures of his own and is responsible for such noteworthy productions as "When Dawn Came" and "Bachelor Apartments." It was then that Walker put aside the megaphone to play the leading role in William Fox's production, "Over the Hill," in which he shared honors with Mary Carr.

Then came "In the Name of the Law" in which, as Johnny O'Hara he plays a touching role of finial affection with Ella Hall, Ralph Lewis, and Claire McDowell as foils. And now he has embarked on his new R-C stellar series, with "My Dad" as his first and "Captain Fly-By-Night" as his second picture from the story by Johnson McCulley, author of "The Mark of Zorro."

Walker will be directed in "Captain Fly-By-Night," which is now in production, by William Kerrigan Howard, formerly with the Fox forces, who is one of the youngest directors in the industry. Howard started his career in the business end of motion pictures with Universal, acting successively as salesman, exploitation man, manager, going to the big studio at Universal City in that capacity. Then followed several years of technical training, after which he joined Fox as an assistant director. His initial picture was with Buck Jones at the Fox Studios. It was "The Arms of the Law." Then followed three features with Johnnie Walker co-starring, "What Love Will Do," "Play Square," and "Extra! Extra!"

Norman Dawn to Make Series of Specials

"NORMAN DAWN has proven one thing absolutely," said a noted motion picture editor of a large Eastern daily recently, "and that is that he is a master of screen backgrounds, excelled by no one." The editor had just seen "The Son of the Wolf," his first production for release through the Film Booking Offices, which featured Edith Roberts and Wheeler Oakman, and was an adaption of the Jack London novel of the same name. Mr. Dawn's contract with the Film Booking Offices calls for a series of specials of the highest class.

Director, artist, expert photographer and globe-trotter—Dawn is one of the most unusual figures in motion pictures. He has been sixteen years in motion picture work, although he is but 36 years old.

For seven years he traveled in all parts of the world, making scenic pictures and travelogues. He spent two years in South America, one year in the South Seas, two years in Africa and Europe, and two years in Asia, including China, Japan, the Philippines, India, Persia and Australia. During this time Dawn was six months in Italy, acting as cameraman for the filming of "Cabiria" and other pictures.

Dawn became a director with Universal in the latter part of 1918 and has continued in this work ever since, in many instances writing the stories he has later filmed. He has produced many different pictures with a wide variety of players, all of which are testimonials to his versatility.

He recently joined the directorial staff of the R-C Pictures Corporation and produced "Five Days to Live" and "The Vermilion Pencil," in which Sessue Hayakawa starred. Dawn, because of the time he had spent in China, was particularly fitted to direct these pictures, and their wealth of local color and accurate portrayal of Chinese life make them noteworthy contributions to the screens.

In "Five Days to Live," Tsuru Aoki, whom Dawn directed in "A Tokio Siren" at Universal City, was induced to play opposite her distinguished husband, although she had retired from the screen to look after the magnificent Hayakawa home in Hollywood.

Jane Novak

in Chester Bennett Productions



Jane Novak's name is a household word all over America because of her beauty, brilliance and accomplishments as a Screen Star

BEWITCHING Jane Novak is another of the great box-office stars who have come into the fold of the F.B.O. An artiste of unusual power and facility, a young woman of matchless beauty and appeal, Jane Novak's popularity is spreading swiftly on the wings of F.B.O. showmanship. She will appear in a series of special Chester Bennett features—all BIG EXPLOITABLE SHOWS FOR REAL SHOWMEN. Her first, "Colleen of the Pines," is an absolute smash. Her second, "The Snow Shoe Trail," is even bigger. Her third will establish new records everywhere. It will be "Thelma," based on the world famous novel of the same title by Marie Corelli.

(1923 will be an F.B.O. year)

F.B.O.

Norman Dawn Productions



EXHIBITORS who keep their ears to the ground have caught the message: "Watch Norman Dawn!" The hundreds of showmen who have played his first great F.B.O. attraction, Jack London's "The Son of the Wolf," are broadcasting the same big tip. Norman Dawn knows how to take those sure-fire elements of big drama and blend them into a smashing whole. He did it with "The Vermilion Pencil." He does it repeatedly. Moreover, he gives his productions a photographic excellence few directors are able to approach. When you hear another showman say "Watch Norman Dawn," make it your business to pay attention.

(1923 will be an F.B.O. year)

F.B.O.

BOOKING GUIDE TO FILM BOOKING OFFICES RELEASES

Reprinted in part from Motion Picture News Booking Guide—Issues of December, 1921; April, 1922, and advance print of October, 1922. For exploitation references in full, refer to your copy of The Guide.

JANUARY, 1921, TO SEPTEMBER 1, 1921

BEACH OF DREAMS. Produced by Haworth Studios, Inc. Distributed by R-C Pictures. Released May, 1921. Star, Edith Storey. Director, William Parke. Length, 5 reels.

Summary of story: Incident of a desert island. The heroine suffers from loneliness, and in a moment of extremity accepts the attentions of a derelict, who wanders over from the other side of the island. Two sailors meet death, one from quicksands, the other because he tried to assert cave man instincts. Develops heroine is of Paris society. Melodrama.

References: Reviewed issue of June 11, page 3610.

BLACK ROSES. Produced by Hayakawa Feature Play Co. Distributed by R-C Pictures, Corp. Released May, 1921. Star, Sessue Hayakawa. Director, Colin Campbell. Length, 6 reels.

Summary of story: Crook play, laid in the underworld of the Orient and in New York City. The hero, once in jail, is advised to seek his freedom by his pal, and this is effected in a startling manner when he boards a locomotive and drives it at breakneck speed straight through the wooden gates. He appears later in New York, with an object thenceforth, to bring crooks to justice, recovering his long lost bride and living happily ever after.

References: Reviewed issue of Apr. 30, page 2857.

COLD STEEL. Produced by L. J. Meyberg. Distributed by R-C Pictures. Released May, 1921. Star, J. P. McGowan. Director, Sherwood MacDonald. Length, 6 reels.

Summary of story: Character study of old-fashioned American pluck, tinged with a motive of revenge. "Cold Steel" is the son of an unfortunate prospector and rancher who was framed on a murder charge and compelled to flee the country. His property is stolen from him by the framers, who dread the march of civilization, which would deprive them of their cattle lands. Son is mining engineer; fearless when danger confronts him. Western melodrama.

References: Reviewed issue of June 4, page 3485.

FIRST BORN, THE. Produced by Hayakawa Feature Co. Distributed by R-C Pictures. Released Jan., 1921. Star, Sessue Hayakawa. Director, Colin Campbell. Length, 6 reels.

Summary of story: Takes up the Oriental romance in China. According to custom a girl is sold into slavery and the hero is forced to marry one whom he does not love, through obedience to his father. Action shifts to Frisco's Chinatown, time lapse of several years. Young Oriental finds compensation for loss of his sweetheart in his first born, a boy, whom he adores. He is not aware the dream girl is living life of slave until he meets her in street. Lustful villain later sells girl to conspirator, kidnaps child. Chinese romance-melodrama.

References: Reviewed issue of Feb. 12, page 1385.

GOOD WOMEN. Produced and distributed by R-C Pictures. Released Apr., 1921. Star, Rosemary Theby. Director, Louis J. Gasnier. Length, 6 reels.

Summary of story: Delicate theme; intellectual appeal. About a woman's disregard for conventions and her insistence upon living her own life. She belittles the marriage bond, puts her ideas into practice by eloping with a married man she calls her "twin soul." That romance fades out as another approaches. Unconventional young lady not cured until her third conquest. Upon finding the man is married she sends him back to his wife. The man's mother then extends the reward by calling her a "good woman."

References: Reviewed issue of May 21, page 3228.

GREATER PROFIT, THE. Produced by Haworth Studios, Inc. Distributed by R-C Pictures. Released July, 1921. Star, Edith Storey. Director, William Worthington. Length, 5 reels.

Summary of story: Girl of the underworld is arrested during one of her shoplifting exploits. Saved from punishment by a wealthy social reformer, who takes girl into her home and gives her position in "The Fair-Price Bureau," which is investigating profiteering conditions. Hero young Captain just returned from overseas. Account trivial misunderstanding girl, disconsolate and in despair, returns to old life, first robbing safe of benefactress. In the end girl is redeemed.

References: Reviewed issue of July 2, page 273.

KISMET. Produced and distributed by R-C Pictures. Star, Otis Skinner. Director, Louis J. Gasnier. Length, 9 reels.

Summary of story: Complicated tale of Oriental cunning and intrigue. A beggar rises to heights undreamed of, but is back begging alms again, between sunrise, darkness and sunrise, once more. He is a picturesque philosopher, a fatalist, humorist and devoted father. Spectacular picturization of famous play, in which perhaps no other man could star.

References: Reviewed issue Nov. 6, page 3621.

LIVE AND LET LIVE. Produced and distributed by R-C Pictures. Released July, 1921. Director, William Christy Cabanne. Length, 6 reels.

Summary of story: Starts off showing a girl thief restoring a stolen book because of thoughts of mother and a desire to go straight. Traveling she meets with a girl who tells her of a rich uncle with whom she expects to live. The girl thief arranges to substitute for the other, who is in process of eloping. Eventually heroine straightens out complications, admits her identity, reforms intolerant characters and all ends well.

References: Reviewed issue of June 4, page 3481.

MISTRESS OF SHENSTONE, THE. Produced and distributed by R-C Pictures. Released Feb., 1921. Star, Pauline Frederick. Director, Henry King. Length, 6 reels.

Summary of story: Heroine, lonely and mourning loss of late husband, is surrounded by vast estate, and none to share the luxury excepting a butler and a dog. When, into her life comes a man who stimulates her with a new interest in life. They meet at a retreat on the Cornish coast where the heroine is living incognito. It develops he is the man responsible for loss of her husband, yet when he finds himself in love with the bereaved wife, he faces a unique and trying situation. In the end love conquers. Quiet in action, depends upon richness of locations and interiors.

References: Reviewed issue of Mar. 19, page 2115.

NOBODY'S KID. Produced and distributed by R-C Pictures Corp. Released April, 1921. Star, Mae Marsh. Director, Howard Hickman. Length, 5 reels.

Summary of story: Mary is one of an Orphan Asylum and because of her love of fun finds herself in constant difficulty. The superintendent resents the child's popularity and endeavors to break her spirit. The attending physician, an admirer of the woman tyrant, listens with sympathy to complaints against the child. Eventually, after suffering to the point of wishing to die, a new superintendent sifts matters to the bottom, it develops Mary is a child of a fine family and happiness is the reward for her patient endurance. Comedy-drama.

Advertising: Page 2537, Apr. 16.

ONE MAN IN A MILLION. Produced by Sol Lesser. Distributed by R-C Pictures Released Feb., 1921. Star and Director, George Beban. Length, 6 reels.

Summary of story: Soulful Italian, oppressed on all sides, but determined to smile and send the clouds away—a character study, depending upon human appeal rather than dramatic situations or suspense. Similar to most vehicles for star who has earned a reputation for characterization of lowly Italian.

References: Reviewed issue of Jan. 29, page 1079.

SALVAGE. Produced and distributed by R-C Pictures. Released June, 1921. Star, Pauline Frederick. Director, Henry King. Length, 6 reels.

Summary of story: Wife of wealthy man has become mother of crippled infant. The father, ashamed of child's condition, spirits babe away, telling mother it is dead. In grief and misery the wife eventually leaves him and takes up tenement quarters. People in adverse circumstances involve her goodness of heart, creating dramatic situations. In the end it is found the child is cured and the mother is rewarded for her months of sorrow. Melodramatic, bordering upon tragedy.

References: Reviewed issue of May 28, page 3353.

SEE MY LAWYER. Produced by Christie Film Co. Distributed by R-C Pictures. Released March, 1921. Star, T. Roy Barnes. Director, Al. E. Christie. Length, 6 reels.

Summary of story: Revolving around a "get-rich-quick" scheme. A youthful promoter thinks he has discovered a process for making artificial rubber. He is flooding the mails with literature concerning its merits, inviting the public to become stockholders, when a rival concern requests the government to investigate. The promoter and his lawyer, realizing they are in "Dutch" with authorities, feign insanity, which introduces the comedy. Borders upon farce.

References: Reviewed issue of May 14, page 3075.

SEVEN YEARS' BAD LUCK. Produced by Max Linder. Distributed by R-C Pictures. Released Feb., 1921. Star and Director, Max Linder. Length, 5 reels.

Summary of story: Unadulterated farce. Series of episodes hung together with sub titles. Linder wrestles with actual lioness as a child with a pet collie in one episode, while the balance of the footage makes no other than an appeal to humor.

References: Reviewed issue of May 7, page 2981.

STEALERS, THE. Produced and distributed by R-C Pictures. Director, William Christy Cabanne. Length, 8 reels.

Summary of story: A backsliding former minister of the gospel, with a band of followers, go about from town to town holding revival meetings. While the one preaches and interests the congregation the other, or those engaged, pick the pockets of every one within reach. Eventually, though the faith and blessings of those brought into religion, touches the worst heart; the rest follow. One realistic scene is the house struck by lightning, followed by fire.

References: Reviewed issue of Oct. 2, page 2707.

WHAT'S A WIFE WORTH? Produced and distributed by R-C Pictures. Released Mar., 1921. Director, William Christy Cabanne. Length, 6 reels.

Summary of story: Hero, who has had independence enough to run away from home, meets "the girl" in a small town whom he marries and brings back to his erstwhile residence. His father being at point of death is not advised of the union, since the father had planned for his son to marry a girl in his own station. Brother of girl he was to have married finds out situation and uses it until young wife, heartbroken, in despair, returns to her old home.

The F. B. O. Box Office Ten

"IN THE NAME OF THE LAW," an Emory Johnson production, with an all-star cast, including Johnnie Walker, Ella Hall, Claire McDowell, Ralph Lewis and Emory Johnson. For general release following preseason run at George M. Cohan Theatre.

"The Kick-Back," a Harry Carey production, the first of his series to be released through the Film Booking Offices. A story of adventure on both sides of the Rio Grande.

"The Snow Shoe Trail," the second Chester Bennett production, starring Jane Novak. A snow picture that is different.

"Wreckage," the first Robert Thornby production, with an all-star cast, including Noah and Wallace Beery, Arline Pretty and Virginia Faire, with a story by H. H. Van Loan. A story of the sea.

"The Three Cornered Kingdom," the first R-C picture starring Ethel Clayton. A colorful story of an American girl in a Balkan principality.

"When Love Comes of Age," a Ray Carroll production, starring Helen Jerome Eddy. A whimsical and novel story of New England Life

"Captain Fly-By-Night," an R-C picture, starring Johnnie Walker.

"Good Man and True," a Harry Carey production, from the story by Eugene Manlove Rhodes.

"Thelma," a Chester Bennett production with Jane Novak. A screen version of the popular book.

"The Remittance Woman," an R-C Picture, starring Ethel Clayton.

Then husband obtains divorce on desertion and marries society girl—one devoid of mother love. Melodramatic.

References: Reviewed issue of Apr. 23, page 2731.

SEPTEMBER 1, 1921 TO MARCH 1, 1922.

AT THE STAGE DOOR. Produced and distributed by R-C Pictures. Released Dec. 11, 1921. All star cast. Director, Wm. Christy Cabanne. Length, 6 reels.

Synopsis: Episodes and incidents in the lives of stage folk. Intimate "shots" back-stage. Country girl comes to New York and joins chorus. Struggles to avoid contamination. Wealthy admirer proposes and is accepted. Girl is heartbroken when she learns he is already engaged. He explains engagement was not of his making. They are happily married.

References: Reviewed issue Dec. 24, 1921, page 127.

BARRICADE, THE. Produced and distributed by R-C Pictures. Released Oct. 2, 1921. All star cast. Director Wm. Christy Cabanne. Length, 6 reels.

Synopsis: Young physician, educated by a Jewish foster father, is ashamed of his boyhood friends, but is finally made to see that his attitude is false pride. A general reconciliation effected. East Side and Riverside Drive locale. Modern drama.

References: Reviewed issue Oct. 15, 1921, page 2049.

BEYOND THE RAINBOW. Produced and distributed by R-C Pictures. Released Feb. 19, 1921. All star cast. Director, Wm. Christy Cabanne. Length, 6 reels.

Synopsis: Young stenographer is support of invalid brother. Fate takes her to reception of notables of big city. She is attracted to man who is accused of shooting a guest during the festivities. Mystery is finally cleared up when one of the other guests confesses. Two lovers are united with invalid boy in the mountains where sister had striven to send him for his health. Mystery drama.

References: Reviewed issue March 4, 1922, page 1362.

BILLY JIM. Produced by Fred Stone Productions. Distributed by R-C Pictures. Released Jan. 29, 1922. Star, Fred Stone. Director, Frank Borzage. Length, 5 reels.

Synopsis: Hero plays part of love-sick cowboy, whose experiences while seeking the heart of the daughter of wealthy Westerner furnish greater part of story interest. Gives star opportunity to display skill in horsemanship, marksmanship and roping ability. After saving heroine's father from enemies, he gets the girl as his reward.

References: Reviewed issue Feb. 18, 1922, page 1156.

CALL OF HOME, THE. Produced and distributed by R-C Pictures. Released Feb. 5, 1922. All star cast. Director, Louis Gasnier. Length, 5 reels.

Synopsis: Tells of a man who fled to South America because he thought his wife unfaithful. Saved from a flood by a native girl, he marries her to seek contentment. She later loses her life in a torrential river. He then learns from the man he suspected, that his fears were without foundation and returns to his wife and gets her forgiveness.

References: Reviewed issue Jan. 28, 1922, page 773.

DUKE OF CHIMNEY BUTTE. Produced by Fred Stone Productions. Distributed by R-C Pictures. Released Dec. 4, 1921. Star, Fred Stone. Director, Frank Borzage. Length, 5 reels.

Synopsis: Left a ranch by her father, a young girl tries to work it. She is subjected to many trials and loss of cattle by men who take advantage of her helplessness. Cowboy assumes role of protector and has many conflicts and much gun-play with her enemies. Romance develops between girl and her protecter. Western story of ranch life.

References: Reviewed issue Dec. 10, 1921, page 3101.

EDEN AND RETURN. Produced by Hunt Stromberg Productions. Distributed by R-C Pictures. Released Dec. 25, 1921. Star, Doris May. Director, William A. Seiter. Length, 5 reels.

Synopsis: Father insists daughter marry one of three men he favors. Daughter objects and marries young spendthrift. Father will not accept him unless he earn the $100,000 he squandered. This the young husband does following stock tips from cuffs of Father's soiled linen, which he collected, posing as a laundryman.

References: Reviewed issue Dec. 31, 1921, page 327.

FIVE DAYS TO LIVE. Produced and distributed by R-C Pictures. Released Jan. 8, 1922. Star, Sessue Hayakawa. Director, Norman Dawn. Length, 5 reels.

Synopsis: A drama of the Orient with an all-Oriental cast. Young Chinese carver of idols is in love with a little slavey. Agrees to take place of condemned pirate and be executed in his stead for culprit's money and jewels. He buys his loved one's freedom and is given five days to live according to Chinese custom. The pirate dies before date set for execution, therefore the hero is not guillotined. Lovers are united in happy ending.

References: Reviewed issue Jan. 21, 1922, page 645.

FOOLISH AGE, THE. Produced by Hunt Stromberg Productions. Distributed by R-C Pictures. Released Oct. 16, 1921. Star, Doris May. Director, William A. Seiter. Length, 5 reels.

Synopsis: An irrepressible girl upon receiving her diploma from college proceeds to carry out her ideas of bettering mankind. Her relatives call her young and foolish, and she appreciates that she has been unconventional when her new friends impose upon her. Modern comedy-drama.

References: Reviewed issue Oct. 22, 1921, page 2190.

LURE OF JADE, THE. Produced and distributed by R-C Pictures. Released Nov. 13, 1921. Star, Pauline Frederick. Director, Colin Campbell. Length, 6 reels.

Synopsis: Story of unrequited love with heroine disillusioned over the power of gossip. She flees civilization and takes up her residence in the South Sea Islands, a country where she had experienced great romance. Meets her former lover again whose wife had introduced the gossip, and, though motive is revenge, she develops a spirit of self-sacrifice. Modern drama.

References: Reviewed issue Nov. 19, 1921, page 2731.

SHAMS OF SOCIETY. Produced by Walsh-Fielding Productions. Distributed by R-C Pictures. Released Sept. 18, 1921. Star, Barbara Castleton. Director, Thos. B. Walsh. Length, 6 reels.

Synopsis: Domestic drama presenting argument for the maintenance of the home. The time arrives when heroine finds herself involved in a crime. As a way out she encourages the advances of a man whom she believes a scoundrel but who later reveals genuine friendship for her. She is brought to the realization that society life is a sham.

References: Reviewed issue Aug. 13, 1921, page 865.

SILENT YEARS. Produced and distributed by R-C Pictures. Released Nov. 27, 1921. All star cast. Director, Louis Gasnier. Length, 6 reels.

Synopsis: Founded on story, "Mam'selle Jo." Northwestern melodrama, deviating from the usual in that heroine is woman of no particular beauty of face or form, but radiant in character. Her sacrifice for those she loves and consequences, tell the tale of starved affection, gratified in the end.

References: Reviewed issue Dec. 3, 1921, page 2984.

STING OF THE LASH, THE. Produced and distributed by R-C Pictures. Released Sept. 11, 1921. Star, Pauline Frederick. Director, Henry King. Length, 6 reels.

Synopsis: Girl marries a man embittered by being tricked out of his mine. She succeeds in a business way during her husband's term in prison and finally consents to a reconciliation. Western drama.

References: Reviewed issue Aug. 27, 1921, page 1141.

SWAMP, THE. Produced and distributed by R-C Pictures. Released Oct. 30, 1921. Star, Sessue Hayakawa. Director Colin Campbell. Length, 6 reels.

Synopsis: A Chinese vendor whose kindliness to a young mother in distress and her little son, enables him to bring them happiness. He makes money and departs to claim his Chinese bride.

References: Reviewed issue Nov. 12, 1921, page 2605.

TWO KINDS OF WOMEN. Produced and distributed by R-C Pictures. Released Jan. 22, 1922. Star, Pauline Frederick. Director, Colin Campbell. Length, 5 reels.

Synopsis: Action takes place in the California Sierras. Young woman puts to rout a gang of culprits who seek to despoil the ranch her dead father has left in her charge. Romance develops between her and foreman who aids in her struggles. At first he thinks her too masculine in her adopted role, but later is made to see her fine womanly character. Western drama.

References: Reviewed issue Feb. 11, 1922, page 1037.

WHERE LIGHTS ARE LOW. Produced and distributed by R-C Pictures. Released Sept. 4, 1921. Star, Sessue Hayakawa. Director, Colin Campbell. Length, 5 reels.

Synopsis: Chinese melodrama. Hero belongs to aristocracy, and according to custom his future bride is selected without his consent. He loves a maiden of a different class and rebels. Uncle sends him to America to complete education and forget girl, but on a trip to San Francisco Chinatown he finds his loved one smuggled into country and about to be sold into slavery. He bids highest for her but cannot pay and is forced to work for three years, endure hardships and fight for her.

References: Reviewed issue July 9, 1921, page 407.

WHY MEN FORGET. Produced and distributed by R-C Pictures. Released Feb. 5, 1922. All star cast. Director, Denison Clift. Length, 6 reels.

Synopsis: Tragic romance in an industrial setting. Hero is a young liberal who works for the masses. Suddenly inherits a fortune and forgets his promises to help his fellow workers. Meets with disaster and after punishment realizes that his ambitions have been misguided.

References: Reviewed issue Feb. 4, 1922, page 903.

WIFE'S AWAKENING, A. Produced and distributed by R-C Pictures. Released Sept. 25, 1921. All star cast. Director, Louis Gasnier. Length, 6 reels.

Synopsis: Man forces his wife to borrow money from her old suitor in order to aid him in his business difficulties. Her love at last turns to repugnance and she applies for a divorce to marry her old admirer. Society drama.

References: Reviewed issue Sept. 10, 1921, page 1405.

MARCH 1, 1922—SEPTEMBER 1, 1922.

BOY CRAZY. Produced by Hunt Stromberg. Distributed by Film Booking Offices of America. Released March 5, 1922. Star, Doris May. Director, William A. Seiter. Length, 5,063 feet.

Synopsis: Farce-comedy relating romantic adventure of a love-struck girl. Finale reveals touch of melodrama. Girl has host of youthful admirers and encourages them until a male modiste opens a shop across the street from her father's store. Thereupon she conducts a shop catering to the masculine trade. This to get even with the new merchant. Develops a love affair with him and together they save her father from a shyster lawyer.

References: Reviewed issue Mar. 11, 1922, page 1503.

COLLEEN OF THE PINES. Produced by Chester Bennett. Distributed by Film Booking Offices of America. Released July 9, 1922. Star, Jane Novak. Director, Chester Bennett. Length, 4,735 feet.

Synopsis: Melodrama of the North Woods containing much heart interest. The nobility of self-sacrifice is the theme. Heroine's young sister runs away with a trapper during the absence of her stern father, thinking he will marry her. Father insists elder daughter marry the factor against her wishes. She meets and falls in love with a Northwest Mounted trooper. The younger girl returns with her nameless baby and explains she shot her betrayer. Elder sister claims the child to save girl from father's wrath. Trooper appears with warrant for her arrest. It is learned the trapper did not die and means to marry the girl. The trooper and heroine are happily re-united.

References: Reviewed issue July 15, 1922, page 306.

FATAL MARRIAGE, THE. Distributed through the Film Booking Offices of America. A revival of "Enoch Arden," starring Wallace Reid and Lillian Gish. Directed by Wm. Christy Cabanne. Released June 18, 1922. Length, 4,686 feet.

Synopsis: Story follows Tennyson's original poem very closely. A story of an English fishing village. Annie marries Enoch, who is driven by poverty to take to the sea on a long voyage. He is shipwrecked and cast upon a desert island. After ten years Annie yields to the pleadings of Philip, an old admirer, and marries him. Enoch is rescued and returns, but keeps his identity a secret until after his death.

FIRST WOMAN, THE. Produced by D-M Films, Inc. Distributed by Film Booking Offices of America. Released April 30, 1922. Star, Mildred Harris. Director, Glen Lyons. Length, 4,959 feet.

Synopsis: Satirical comedy-melodrama visualizing playwright's difficulty in securing a leading woman for his play. Playwright seeks leading woman for play just completed. His manager suggests a talented actress, but she has no "name value" upon the stage and he refused to grant interview. His sister, her fiance, the manager and mutual friends plan to trick playwright into meeting the girl and an acknowledgment of her histrionic ability. They win. Girl interests playwright professionally and personally. Double wedding for his sister, her fiance and ambitious talented young lady to playwright results.

References: Reviewed issue April 29, 1922, page 2468.

(Continued on page 754)

DeHaven in Refined Domestic Comedies

WHEN P. A. Powers decided that the F. B. O. should branch out into the short subject field and furnish a completely diversified program for exhibitors, his first selection of a high class comedy release was Carter DeHaven in a series of domestic comedies. Mr. Powers realized that the niche left vacant by the late Sidney Drew and the retirement of Mr. Sidney Drew had never been filled; that there is a strong demand for domestic comedies of the polite type, which would gently satirize the misunderstandings and difficulties of early married life in a clean wholesome manner; and that this demand could be best satisfied by DeHaven, who was already an established screen favorite.



As a result Mr. and Mrs. Carter DeHaven, after working together in vaudeville, short reel comedies and features, are now producing an entirely distinct series of laughgetters for F.B.O. release. Four have already been completed, and the first, which is titled "Twin Husbands" is to be issued early in September.

It is not the intention of Mr. DeHaven to imitate the work of Mr. and Mrs. Sidney Drew. He has his own style of production and his own original manner of injecting unusual gags in rapid succession. Each of his stories will be distinctly different from its predecessor.

His first, "Twin Husbands," shows him in a fruitless search to find a quiet and peaceful spot for his honeymoon. Another pictures the young husband attempting to supply the Christmas spirit by posing as Santa Claus, and meeting several other Santas bent on the same errand.

Mr. DeHaven holds a unique record in the theatrical and motion picture circles, that of having been a star from the beginning of his long and highly successful career on the stage and now on the silver-sheet. It was back in Chicago, his birthplace, where he first appeared in public, singing Sunday concerts with the Brooks Marine Band. A vaudeville manager heard him sing and at once signed the lad and featured him on the vaudeville stage. He won immediate success, being starred the entire week on his first bill. Ever since DeHaven has been featured in everything he has appeared in.

Carter is thirty-three years of age, is married and has two beautiful children. Of course the world knows that talented Flora Parker, who appeared with him in musical comedy and vaudeville, is his wife. They live in a palatial Hollywood hillside home, surrounded by tall eucalypti, peppers and many semi-tropical trees and shrubs. Nearby in the gardens, is a swimming pool where the family sports of a Sunday. De-Haven has a complete theatre in the basement, with pipe organ and two projectors.

His grandfather was the George W. DeHaven of circus fame, the owner of the "biggest shows" then in operation, which he later sold to the Barnum & Bailey outfit. However, DeHaven's immediate family were not engaged in the show business.

Besides being on the stage, Carter has at times dabbled in real estate and at one time owned the Jardin de Danse in New York City. He dances and plays the piano, saxophone and other instruments.

His last stage appearance was at the Astor theatre in New York in "His Little Widows," about three years ago. Prior to that he had been in pictures for a time. "The Girl in the Taxi" is perhaps his biggest stage success. Among the many successes in which he starred are remembered "Exceeding the Speed Limit," "All Aboard," "Dolly Dollars," "George Washington, Jr.," "Hanky Panky," "The Yankee Prince" and others.



It was in 1915, at the height of his career, that DeHaven entered picture work with Universal, having been signed in New York to come west and try his hand at the silver sheet. "The College Orphan," directed by William D. Dowlan, served as his introduction to screen audiences, after which followed a series in which he was starred and some of which he directed himself. He also has written many successful scenarios.

After his flyer in the movies he resumed vaudeville for four years, then went with Paramount to make ten two reelers. Then followed several six-reel features for First National, including his recent successes "Twin Beds," "The Girl in the Taxi," "My Lady Friends," and "Mary the Poor Girl."

Mal St. Clair, who is directing DeHaven, is a native of Los Angeles who graduated from newspaper cartooning to directing on the Sennett lot and from there to directing Mr. and Mrs. DeHaven in his present series for F.B.O. releases. Flora DeHaven, known professionally as Flora Parker, plays opposite her husband in this present series, making an excellent foil for his comedy art.

Gloria Joy, 11, Youngest Comedy Star : :

GLORIA JOY comedies will be the third two-reel subject on the F. B. O. short subject program. Little Miss Gloria is eleven years of age and is to make a series of twelve pictures built around the fun and romance of childhood days. Sherwood MacDonald is directing the dainty little star and in her supporting cast will appear Gordon Sackville, who will impersonate her father, Glen Gordon, a screen juvenile of fourteen years, and Dixie Lamont, who has been engaged for the sister role.

Stepping successively from juvenile parts in dramatic stock to a headlining position in vaudeville and then into motion pictures at the head of her own company, Gloria Joy, at eleven years of age, is today the foremost theatrical personality of adolescent age.

After a flyer in vaudeville, Sherwood MacDonald, the motion picture director, placed Gloria in pictures and she was featured in four states' rights productions of five reels, "Sallo-O," "Miss Mischief-Maker," "Little Miss Grown-Up" and "No Children Wanted." This series was followed by three two-reelers for Pathe entitled "Fortunes of Corinne," "Come Here, Corinne" and "I Want to Be a Lady."

Then vaudeville once more claimed her and she became a great Pantages favorite, appearing in a protean act which gave her many-side opportunities for the display of her versatility. She sang and danced and declaimed herself into the hearts of thousands of vaudeville patrons.

On completion of a tour of many weeks, which served to introduce her in all sections of the great West, she was placed under contract by the Sherwood MacDonald productions, and has now embarked on a series of twelve two-reel comedy-dramas, the first of which, entitled "Sweet Thirteen" is now nearing completion.

Mr. MacDonald was for five years director with the Horkheimer Balboa concern and directed all the "Jackie" Saunders five-reel comedy-dramas for the Mutual program, which was absorbed by Robertson-Cole on the organization of the latter concern some years ago. He has also directed the "Red Circle" and "Grip of Evil" serials for Pathe and enjoys the unique distinction of having directed the first hand-colored film feature to be shown. This was called "Rose Among the Briars" and was made for Pathe, the coloring being attended to by European experts. The prohibitive cost of this venture automatically eliminated it from consideration as a practical enterprise.

Mr. MacDonald's only previous R-C production was "Cold Steel."

Introducing New Type of Rustic Comedies

FOR fifty years Dan Mason has been making them laugh on stage and on the screen. For two score years Dan in the flesh has wrung laughs in the lamp-and-wick circuits, in the biggest vaudeville houses and on the Broadway legitimate stage. And now, as the irresistible leading citizen of the mythical yet typical town of Plum Center, Dan is continuing the habits of a lifetime in the new series of rustic comedies which will reach the exhibitor through the Film Booking offices of America.

Dan Mason is not a newcomer to the screen. He is well remembered for his work in the "Toonerville Trolley" comedy series, in which he, as the "Skipper" piloted the decrepit suburban tram on its rattling journeys. It was under the direction of Robert Eddy, who is directing the present series of Plum Center comedies, that the first several of the "Toonerville" series were made. Mr. Eddy and Mr. Mason have proved that they make a comedy star-director team that it is difficult to surpass.

The Plum Center comedies are produced in San Francisco by the Paul Gerson Pictures Corporation, of 252 Tenth Street, at their spacious studios. The company is headed by Paul Gerson as president. Harvey C. Weaver is general manager, Robert Eddy director; Joseph Gonyea production manager and casting director; A. H. Giebler scenario writer and director of publicity; Roy Vaughan cameraman; Frank Capra, cutter and editor, and Lee Romero, technical director. Lee Davis is in charge of properties and Blanch Willis is secretary and auditor.



Dan Mason, as Pop Tuttle, and Wilna Hervey, as Tillie the Jane, in action in a Plum Center comedy, F. B. O.

With headquarters in San Francisco, the company finds their New England village in the surrounding neighborhood, especially Belmont, California, which has become assumed to the sight of Dan Mason driving his prehistoric rig to and from the railroad depot.

While Plum Center comedies are designated as "rustic" laughmakers, the Gerson organization is seeing to it that its characters are not caricatures. The linen duster constable with his chin whiskers and shiny badge never makes his appearance. Its characters are all recognizable as small town types. There is no grotesque exaggerations in any of the pictures, the comedy being drawn from clever gags and rapid-fire action. Each comedy is built up around a certain definite idea. One, for instance, presents "Pop Tuttle," Mason's character name, as the owner and operator of a movie "palace." A second shows him as chief of the Plum Center Fire Brigade. Another comedy brings him into the Metropolis, and a fourth shows him thwarting a hold-up.

Hy Mayer's Travelaughs : : : : : : :

TWENTY-SIX years ago clever and novel pen and ink drawing delighted the readers of *Life*. *The Criterion* other high class publications of the day. These drawings were identical in style to those which now form an important part of the Hy Mayer Travellaughs. For Mr. Mayer's clever caricatures are known in every country on the globe and have been for the past quarter of a century. Travelaughs represent an accumulation of years of experience.

There are fifteen in the present series of Hy Mayer Travelaughs which are now being issued through the Film Booking Offices of America. To date seven have been released and have been shown on the screens of the leading first run houses throughout the country. For Travelaughs are distinctly a subject worthy of the bigger houses. Their cleverness, their unique appeal, have won them a ready place at the Capitol theatre, New York, where they have earned many comments of praise from newspaper critics, who in many cases have rated them as more entertaining than the feature picture.

No other single reel subject on the market is quite able to produce with effect which Mr. Mayer does in his Travelaughs. Essentially a caricaturist, Mr. Mayer transcribed his gentle satire to the screen in delightful fashion. He travels through Europe to film not the obvious and conventional scenes, but to find the odd and quaint corners of a city, and to ferret out the unusual types and picturesque characters. With these photographs he combines his drawings by a process which is as startling as it is amusing.

Mayer's unique travel-cartoon pictures are booked and featured by the biggest houses. In every case they are greeted by generous applause when the final fade-out brings the well-known face of Mr. Mayer on the screen. The present series includes pictures of Paris, London, Volendam, a quaint Dutch village; scenes of the Tyrolean Alps; Munich; and a number of other interesting subjects.

Starland Revue a Great Business Puller : :

THE fact that the moving picture public is vitally and overwhelmingly interested in the lives of famous stage stars has been conclusively proved many times to exhibitors since the first release of Starland Review, four months ago.

This unique and popular screen magazine, has during that time broken all precedent, and definitely established itself, according to showmen, as a program feature guaranteed to get business even thru the long lean summer months.

The story of how this novelty reel came into existence is an illustration of the oft-repeated maxim, "Observation is the keynote of success." Jack Cohn noticed one day as he was standing by a newsstand, that three out of every ten persons bought a copy of some theatrical magazine or newspaper. He decided that if people were as interested in the lives of stage stars, as that incident, and the circulation figures of theatrical journals proved, they would be even more keenly interested in seeing famous luminaries of the stage on the screen.

STARLAND REVUE was the result of his deduction, and the booking records of the past four months have offered ample proof of the soundness of his logic. In spite of the fact that many of the theatrical stars appearing from time to time in STARLAND REVUE may never have visited the Main streets of America, exhibitors report that the Main Streeters know all the stars from having seen their pictures in newspapers and theatrical magazines, and declare the pictures a hundred per cent more interesting when seen on the screen.

The photographic work of STARLAND REVUE is taken care of by Willard VanderVeer chief cameraman and a staff of cameramen. Miss Mildred E. Phillips is managing editor.

Mr. and Mrs.
CARTER DE HAVEN
COMEDIES



AT last, in response to hundreds of requests, we offer the logical successors to the Drews! For that superb finish of production; for that sure-fire comedy that sends audiences rocking with laughter; for that suave, distinction of attire and deportment for which the stars have long been famous in the show world; for absolute class de luxe in every phase of comedy production, we commend exhibitors of America to the brightest and breeziest young couple in filmdom—Mr. and Mrs. Carter De Haven. Their comedies in two reels of furious fun will be an important feature among F.B.O. short subjects. The first, "Twin Husbands," is a knockout and a wow combined. Other big ones are coming.

F.B.O.

(1923 will be an F.B.O. year)

GLORIA JOY

COMEDIES

A miniature mimic and comedienne that will be taken instantly into the hearts of your fans.

TUMBLING in on a sweeping gale of laughter Gloria Joy takes her place among the greatest of all juvenile comediennes. This brilliant youngster, whose extraordinary talents mark her as an absolute genius, joins the rapidly growing array of F.B.O. stars to appear in a series of two-reel Gloria Joy comedies, directed by that skillful showman, Sherwood McDonald. She brings to the screen an absolutely different brand of comedy—youthful, whimsical, breezy, gay, buoyant, just the sort that will endear this charming little miss to thousands everywhere. "Sweet Thirteen" is the first. Others fashioned to strike the heart as well as the funny bone are in production.



(1923 will be an F.B.O. year)

F.B.O.

PLUM CENTER COMEDIES



Featuring Dan Mason



If you recall the sweeping success of Dan Mason in the original Toonerville comedies—you can bank on even bigger successes in Plum Centers.

ALL hail His Majesty the King of Rural Comedy! All hail the grand and glorious daddy of them all, dear old Dan Mason—the Frank Bacon of the screen—most lovable old codger who ever graced a comedy and threw audiences into fits of laughter! Dan Mason as the inimitable Pop Tuttle in his new Plum Center Comedies for F.B.O. is one of the great comedy propositions of the year—far greater even than his memorable Toonerville Trolley series. "Pop Tuttle's Clever Catch," one of the first of the Plum Centers, directed by Robert Eddy, is a current feature at the Rialto Theatre, New York City, one of the world's greatest picture palaces. Does that mean anything to YOU? Nail this marvelous series NOW!

(1923 will be an F.B.O. year)

F.B.O.

Hy Mayer TRAVELAUGHS

GIVE YOUR PATRONS A VACATION ABROAD!

By showing them

Hy Mayer

"TRAVELAUGHS"

BOOK Hy Mayer's marvelous Travelaughs and send them voyaging to distant climes—to the strange and interesting places of the universe—let them feast their eyes upon the wonders of the Old World—transport them to the snow-capped summits of the Alps—escort them through the quaint streets of Holland—through the surging throngs of Trafalgar Square and Piccadilly—to the glistening beaches of Southern France where beauty and wealth and the extraordinary from all parts of the world mingle in ball rooms, gambling palaces and in the blue waters of the Mediterranean!

These are not ordinary travelogues. They stand alone as the greatest novelty subjects ever created. They combine not only pictures of distant wonders but brilliantly artistic cartoons on the screen, odd bits of drawing and fun-making, that produce as many laughs as a full-fledged comedy.

Now is the time for Hy Mayer's Travelaughs—marvels of art and comedy. They play at the great Capitol Theatre in New York City and all other First Run Theatres throughout the land REGULARLY! They'll charm your patrons.

Note:—Mr. Mayer and his cameramen are now on the Atlantic bound for the Old World in quest of fresh material with which to entertain the hundreds of thousands who are already enjoying Travelaughs.



F.B.O.

The Biggest Single Reel Novelty
Now Before Exhibitors of America

Starland Revue

LET THESE GREAT STAGE STARS BUILD UP YOUR BUSINESS

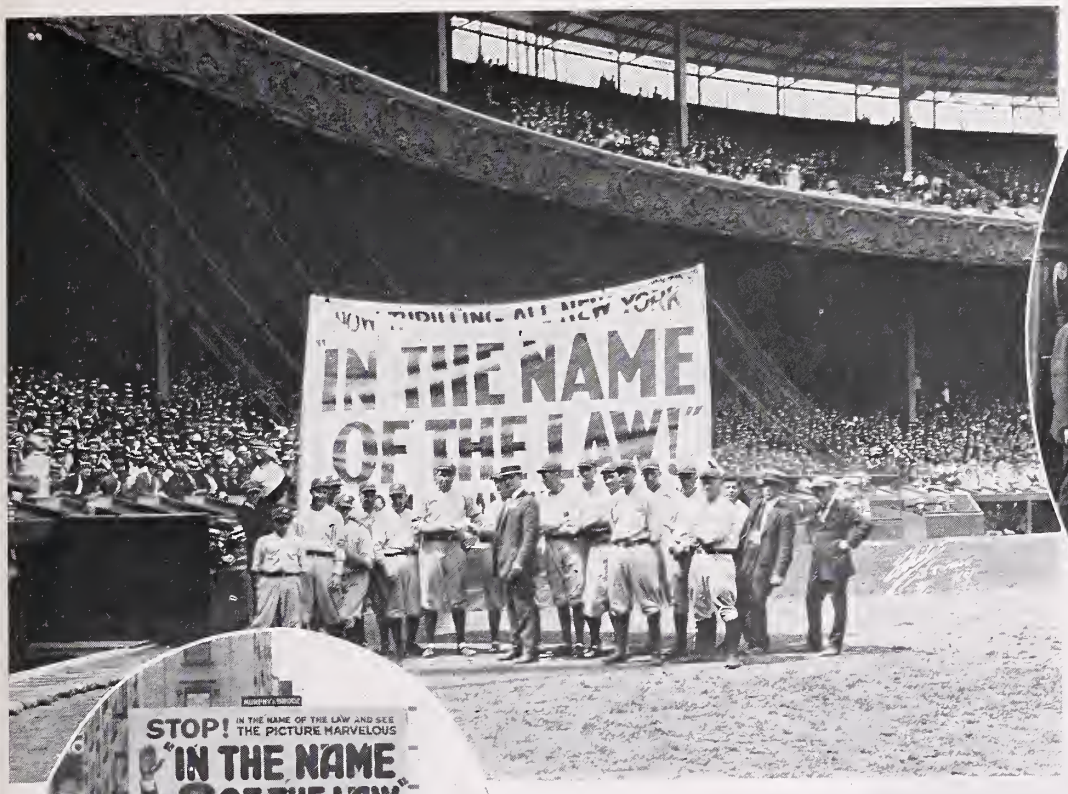
MAGIC NAMES THAT SPEAK FOR THEMSELVES

RAYMOND HITCHCOCK	FRANCES WHITE	EDDIE CANTOR
JOSEPH SANTLEY	FLORENCE MOORE	IRENE BORDONI
ELEANOR DAWN	MARGARET LAWRENCE	HAZEL DAWN
PAUL SWAN	VAN AND SCHENCK	LOWELL SHERMAN
LEW FIELDS	ALLEN DINEHART	FRANK FAY
TOM POWERS	WALKER WHITESIDE	CLAIRE EAMES

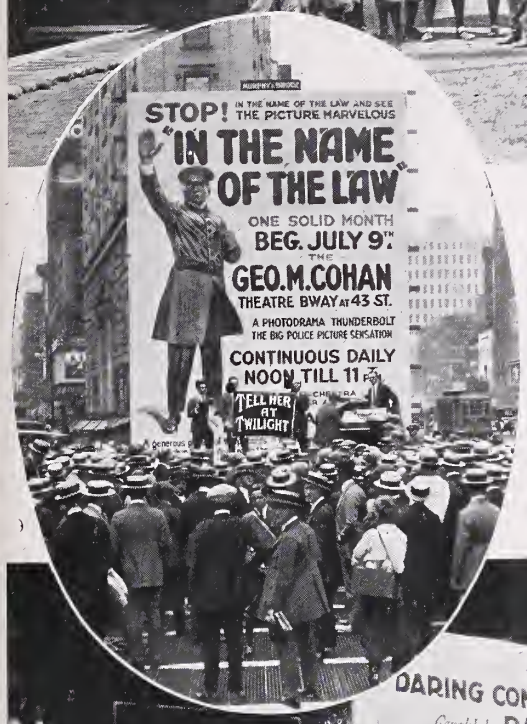
And a Dazzling Assemblage of Other Great Stars to Come

Starland Review is a de luxe novelty in one reel with greater concentrated box-office value than half a dozen ordinary features. Each issue of Starland Review features at least half a dozen great stage names—names that mean big money at the box-office—names that actually PULL patronage to your theatre. Above is only a small portion of the mighty array of names that hundreds of showmen have been able to use as added attractions to their feature. Starland Review shows these great stars in intimate scenes at home and at work behind the wings. Each issue is rich in human interest and comedy and will serve to place your patrons on a basis of friendship with all the great stars of the show world.

New York Exploitation on "In the Name of the Law"

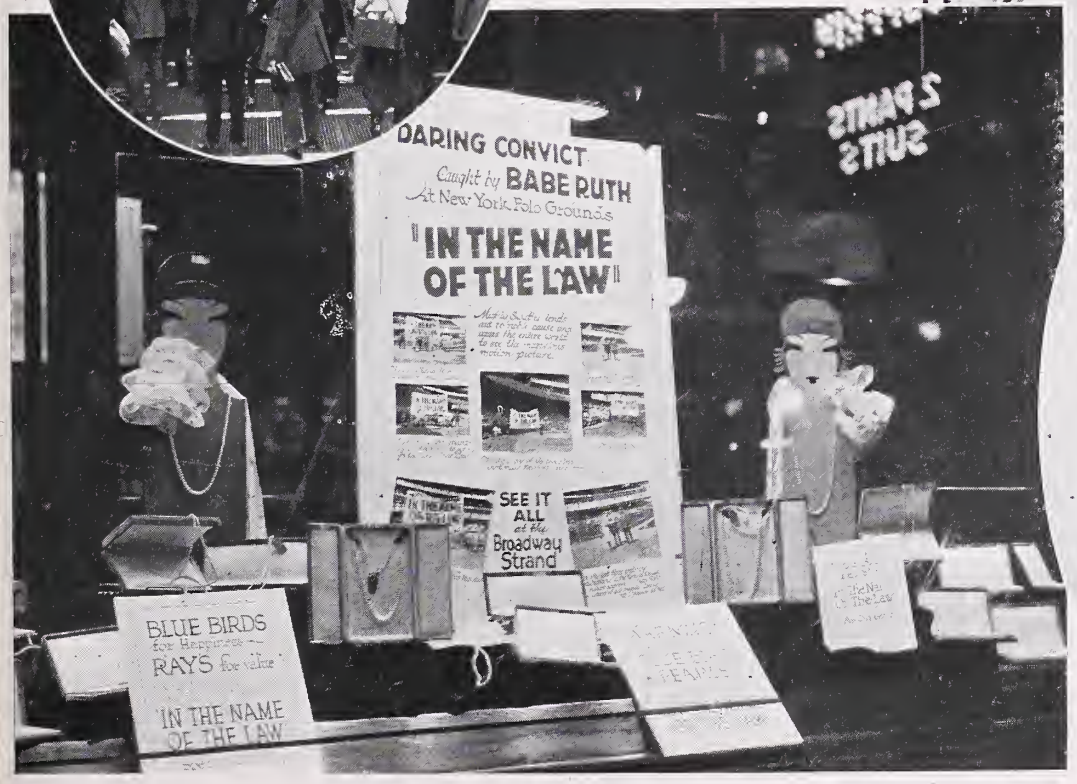


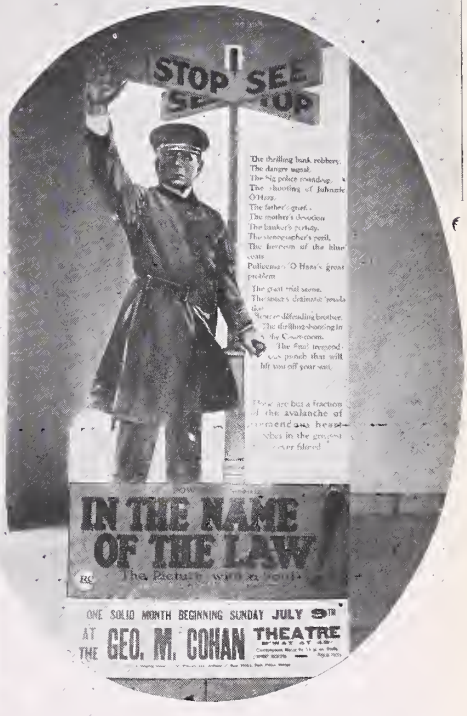




Some exploitation ideas employed in presenting "In the Name of the Law" (F. B. O.) for the run at the George M. Cohan theatre, New York.







Film Booking Office of America's Leading Directors



These are the directors whose pictures are released by F. B. O. The first, at the left, Malcolm St. Clair, is followed by Chester Bennett, above, Emory Johnson, below, with Wesley Ruggles connecting between Norman Dawn, above, and Val Paul, below. Next is William A. Seiter, with Sherwood MacDowell, top, and Robert Thornby following, while William Kerrigan Howard completes the list

A Showman's Organization for Showmen

(*Continued from page 729*)

Sidney Drew. Robert Thornby began on "Wreckage," by H. H. Van Loan, with the Beery brothers, Wallace and Noah, in the leading roles; Emory Johnson was rushing the big police drama, "In the Name of the Law" to completion; and Ethel Clayton was selecting her first story for her initial F. B. O. release. Other production units which took advantage of Mr. Powers' offer of co-operative production were Ray Carroll Productions, headed by Miss Carroll, a young business woman of Los Angeles who is presenting Helen Jerome Eddy in "Love's Coming of Age," the first of her series; Norman Dawn Production, whose first is "Son of the Wolf," from the Jack London novel; Chester Bennett Productions, whose series will establish Jane Novak as a full-fledged star; and Sherwood MacDonald Productions, which will star Gloria Joy in two reel comedies. Johnnie Walker completes the roster of the R-C Studio units, while in San Francisco the Paul Gerson Pictures Corporation is producing the Plum Center comedies, starring Dan Mason. And with production humming and a steady supply of the highest class specials assured, Mr. Powers returned from the Production Center to the Distributing Center.

The F. B. O.—A Sales and Exploitation Medium

"You're in the show business!" With this axiom, so rich in meaning uppermost in his mind, Mr. Powers chose his executives. For the vice-presidency of the Film Booking Offices of America he found Mr. J. L. Schnitzer who for years had managed Equity Pictures. As his General Manager of Distribution he induced Mr. Harry M. Berman to leave his important office as General Manager of Exchanges for Universal, to accept the position of General Manager of Distribution of the Film Booking Offices of America. Nat G. Rothstein was selected to head the advertising, publicity and exploitation department, which, under the present plans of the F. B. O. will develop into a supremely important branch of the organization.

Because of the fact that neither Mr. Robertson or Mr. Cole were any longer connected with the organization, Mr. Powers decided to change the name of the organization, which was, in everything except name, a new corporation, with new policy, new executives and broader activities. In addition Mr. Powers desired to supply his organization with a title which would more appropriately describe its ideals and activities. And after a thorough consensus of opinion had been made the name, Film Booking Offices of America was selected as being most aptly descriptive of the newly formed organization.

In making his announcement of the Film Booking Offices of America, Mr. Powers described it as a "highly specialized sales and exploitation medium." He made it clear that the independent producer would retain his identity; that he would receive full credit in every way for his work. It will not be the object of the F. B. O. to merge all its releases under one trade name. Even as each picture is sold to the exhibitor individually and on its merits, so will each brand of pictures be publicized to the public separately and individually.

But it is in its service to exhibitors that the F. B. O. will strive to excel and lead. Harry M. Berman, thoroughly conversant with the exhibitors' needs, has sent out instructions to each and every employee of all F. B. O. branches, laying down to them the fundamental principle of service to the exhibitor—the principle to which will be due the success of the new distributing organization. Each exchange employee from branch manager to clerk, will understand that the F. B. O. responsibilities do not end with the signing of the contract The greater duty begins after the sale—the problem of good prints, of accessories of co-operative exploitation.

Under the direction of Nat G. Rothstein, advertising and publicity director of F. B. O., the exploitation department will function for the exhibitor alone. It is in the firm belief that exploitation is an essential part of the motion picture industry one of the pillars on which success can rest.

F. B. O. makes its bow in the season of 1922-23 with an unfailing confidence in its principles, its policies and its product. Its principles are those of the soundest economics applied by men trained in showmanship; its policies are those of honesty and integrity; its product is the best box-office pictures that the best stars and directors can turn out.

Eve Unsell Scenarist on Johnny Walker Picture

Eve Unsell, who has been acting as chief of the scenario force at the R-C Studio, is responsible for the script of "Captain Fly-By-Night," which is a story by Johnson McCulley, author of the noted Douglas Fairbanks story, "The Mark of Zorro." Miss Unsell has acted for the past year in a similar capacity at the R-C Studios and is responsible for some of the most successful Doris May and other R-C productions.



Branch managers of F. B. O., beginning with top row and reading from left to right: C. E. Penrod, Central Division Manager; William Benjamin, Omaha; Frank Jene, New Orleans; E. W. Kramer, Buffalo; A. H. Schnitzer, Pittsburgh. In the second row are J. M. Mullin, Canadian Representative, Milton Simon, Washington; L. E. Harrington, Dallas; and C. A. Plough, Chicago Exchange. The third row begins with A. W. Carrick, St. Louis; Mark Goldman, Cleveland; E. M. Booth, Indianapolis, and ends with A .M. Elliott, Detroit. In the fourth row, beginning with Rufus Davis, Atlanta; J. Klein, Eastern States Division Manager; M. J. Westfeldt, Minneapolis, and ending with E. C. Jensen, the F. B. O. Field Representative. In the fifth row are C. D. Beale, San Francisco; E. H. Wachter, Los Angeles; John M. Flynn, Philadelphia, and Jack Nelson, Denver. In the last row we have Morris Safier, Charles Rosenweig, R. E. Churchill, Kansas City; Edward T. Gomersall, Cincinnati, and E. J. Lipson, of Seattle, Washington.



(Continued from page 743)

GAY AND DEVILISH. Produced by R-C Pictures. Distributed by Film Booking Offices of America. Released May 14, 1922. Star, Doris May. Director, William A. Seiter. Length, 4,777 feet.

Synopsis: A flapper farce-comedy based upon rich man with too much weight and how a young girl discourages his attentions by putting him through strenuous athletics. Young flapper agrees to marry uncle's business rival to help out her guardian, financially. She has an adventure with attractive young man before she meets the old grouch. Persuades her cousin to vamp elderly lover that she may win youth for herself. Cools his admiration by coaching him in a course of weight reducing athletics. Cousin vamps wrong man. Ending finds the old-timer accepted by heroine's aunt and the way cleared for young lovers' happiness.

References: Reviewed issue May 27, 1922, page 2970.

GLORY OF CLEMENTINA, THE. Produced by R-C Pictures. Distributed by Film Booking Offices of America. Released May 28, 1922. Star, Pauline Frederick. Director, Emile Chautard. Length, 5,476 feet.

Synopsis: Society drama which has to do with the rejuvenation of an artist genius who, in pursuit of fame, has stifled every natural instinct within her. Successful portrait painter in her devotion to art becomes unattractive and eccentric. Fellow artist introduces his wealthy uncle who poses for his portrait. The man through bitter experiences has come to hate life. The artist learns of a plot that will make him prey of a notorious woman, and decides to save him by making herself more attractive. She appears at a party completely transformed and wins his admiration. Dead friend entrusts baby to their care. It results in bringing the lonely souls together.

References: Reviewed issue June 10, 1922, page 1363.

IN THE NAME OF THE LAW. Produced by Emory Johnson. Distributed by Film Booking Offices of America. All-star Special. Directed by Emory Johnson. Released Aug. 20. Length, 6 reels.

Synopsis: Police drama. Story of a member of the 'Frisco police force and his home life. Elder son is being educated through the secret labors of his mother. Accused of stealing, he is in danger of jail. In an effort to save him his younger brother is implicated in a bank robbery and is shot by his own father, who is on duty. The heroine reveals the true culprit in a thrilling court room scene.

Reviewed issue of July 22, page 436.

MY DAD. Produced by Clifford Smith. Distributed by Film Booking Offices of America. Released July 23, 1922. Star, Johnnie Walker. Director, Clifford Smith. Length, 6 reels.

Synopsis: Melodrama of the Canadian Northwest. Tom O'Day, a dutiful son, resides with his parents in the Far North. His father lives under the domination of the Post Factor, the reason a mystery to Tom. The Factor's stepdaughter responds to Tom's clean affection, but is warned by the lustful stepfather to discourage him. Failing, the Factor exposes Tom's father as the murderer of a man killed years before. The father believes himself guilty. Tom survives an unfair fight, gets evidence clearing his father and convicts Factor. Lovers find happiness. Fight scene when dog attacks man who almost finished master among the highlights.

References: Reviewed issue July 22, 1922, page 434.

QUEEN OF THE TURF. Produced by ..... Distributed by Film Booking Offices of America. Released April 16, 1922. Star, Brownie Vernon. Director, John K. Wells. Length, 5 reels.

Synopsis: Racing melodrama with heroine riding her horse to victory. As a birthday present heroine is given "Alert," a famous horse, by wealthy neighbor who is in love with her. This same man helps the girl's brother pay his gambling debts. Girl witnesses the transaction without their knowledge and feels duty bound to accept the wealthy admirer. "Alert" is entered in the big race of the season. Crooks attempts to frame event against the horse. Plot is discovered. Girl takes place of bought jockey and rides to victory. Wealthy admirer, finding another man in love with heroine, withdraws from the love race.

References: Reviewed issue May 20, 1922, page 2882.

SHEIK OF ARABY, THE. Produced by R-C Pictures. Distributed through Film Booking Offices of America. A revival of "The Man Who Turned White," starring H. B. Warner. Released May 15. Length, 4,357 feet.

Synopsis: An English army officer, embittered by an unjust accusation and an untrue friend, disguises as an Arab and lives in the desert as the leader of a desert tribe. A girl whom he has kidnapped discovers his identity, and for her sake returns to the race he has foresworn, clears his name and wins her heart.

SON OF THE WOLF, THE. Produced by R-C Pictures. Distributed by Film Booking Offices of America. Released June 11, 1922. With Edith Roberts. Director, Norman Dawn. Length, 4,790 feet.

Synopsis: Melodrama of the Northwest revolving around squaw-man theme. An adaptation of story by Jack London, peopled with figures characteristic of the frozen North. Frontiersman of Alaska, tiring of loneliness, picks an Indian girl for a bride. He goes to Dawson and becomes enamoured of a dance hall girl. Jealous rivals inform his fiancee and to win back his affection she takes up dancing. The hero follows her to the camp of her father and showers the Indians with gifts. Pacifying her people he takes the girl back to civilization and marries her. Marked for physical action, typical locations and adequate atmosphere.

References: Reviewed issue June 24, 1922, page 3362.

UNDERSTUDY, THE. Produced by R-C Pictures. Distributed by Film Booking Offices of America. Released June 25, 1922. Star, Doris May. Director, William A. Seiter. Length, 5 reels.

Synopsis: Romantic comedy. Treats of stage-struck country girl who comes to the city to get a job on the stage. She hires out as an "understudy" to veteran chorus girl. In fact, she serves as the wise young woman's maid. The chorus girl has ensnared a young man, scion of a wealthy family, whose father objects to the friendship. The old man sends for the chorus girl, but she is leaving to go on the road. She sends her "understudy." The father discovers the deception and asks the girl to remain. Son returns and falls in love with the "understudy." They are hurriedly married to prevent trouble by actress.

References: Reviewed issue July 8, 1922, page 199.

VERMILLION PENCIL, THE. Produced by R-C Pictures. Distributed by Film Booking Offices of America. Released March 19, 1922. Star, Sessue Hayakawa. Director, Norman Dawn. Length, 5,012 feet.

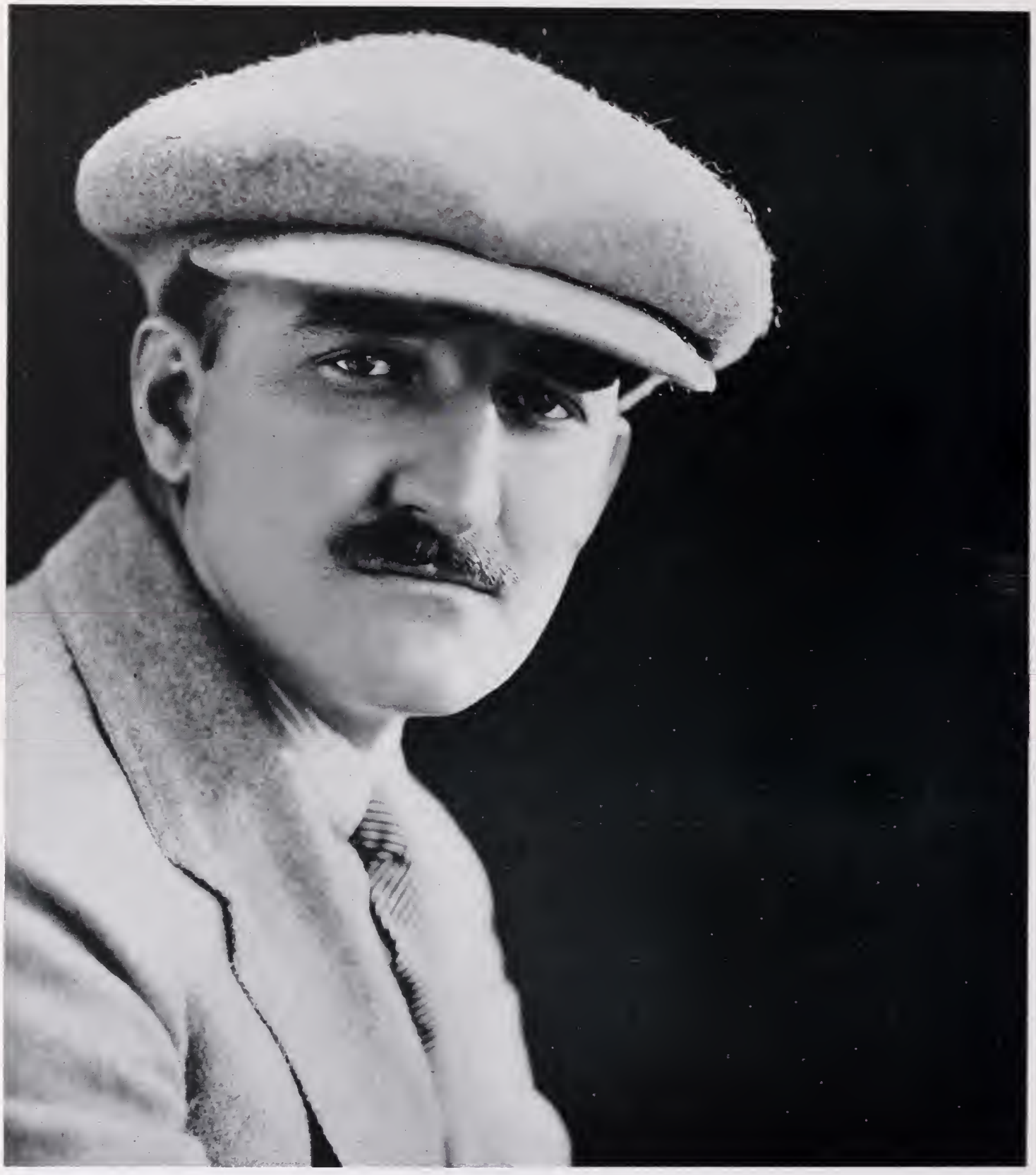
Synopsis: Fantastic Chinese melodrama. An Americanized Chinese returns to the fatherland as an engineer. He meets and falls in love with a little Chinese girl of the hills—a wild and untamed creature. The viceroy, hearing of her beauty, takes her away, and the American student is assigned as her tutor. When he learns her identity he takes her off into the mountains. Pursued, they are forced to flee into the volcano's crater, and suffocating, are recaptured. They are about to be executed when the volcano erupts after the hero's father has sacrificed himself by jumping into the depths and the lovers escape. Star appears in three distinct roles.

References: Reviewed issue March 18, 1922, page 1627.



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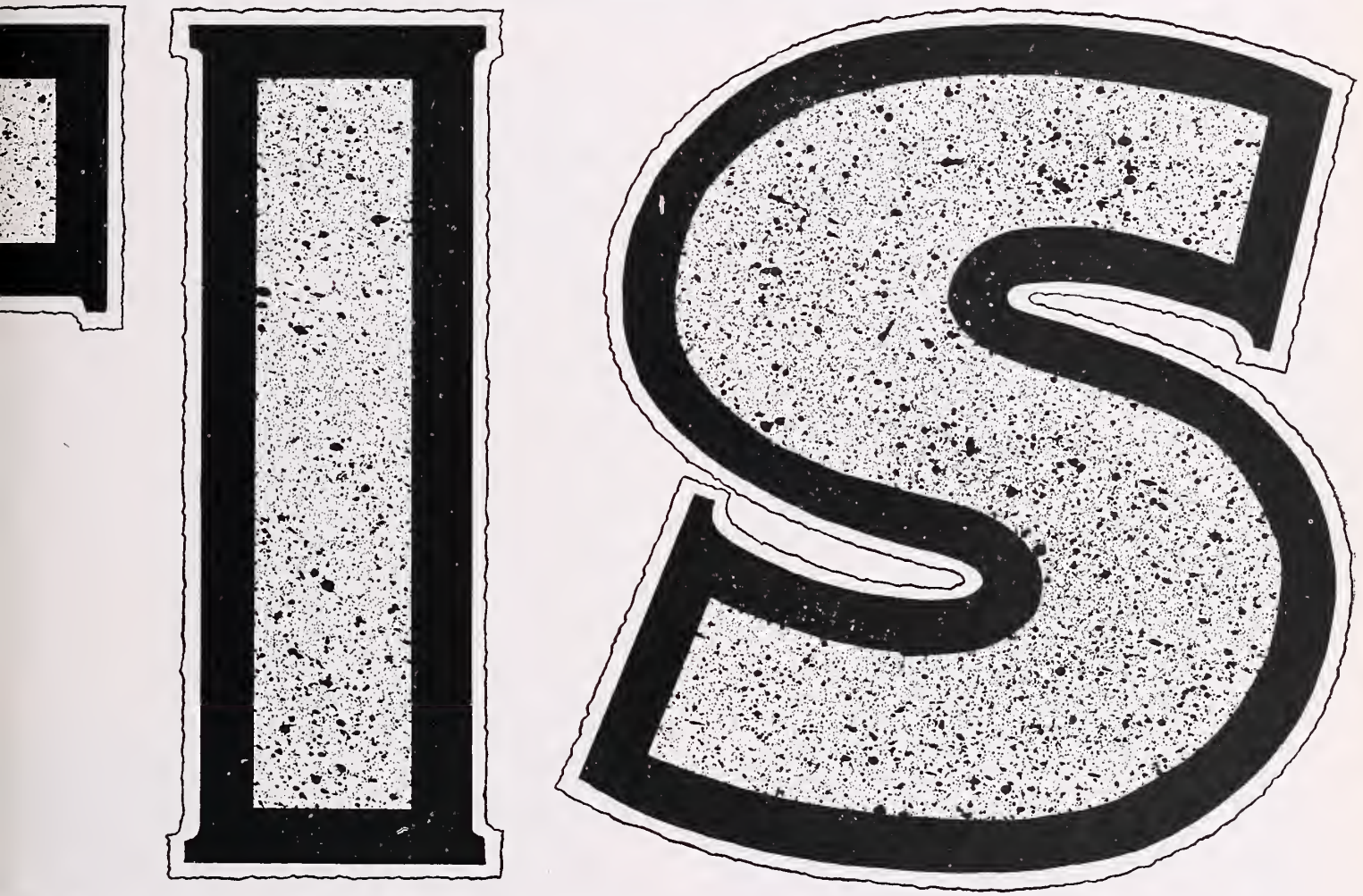


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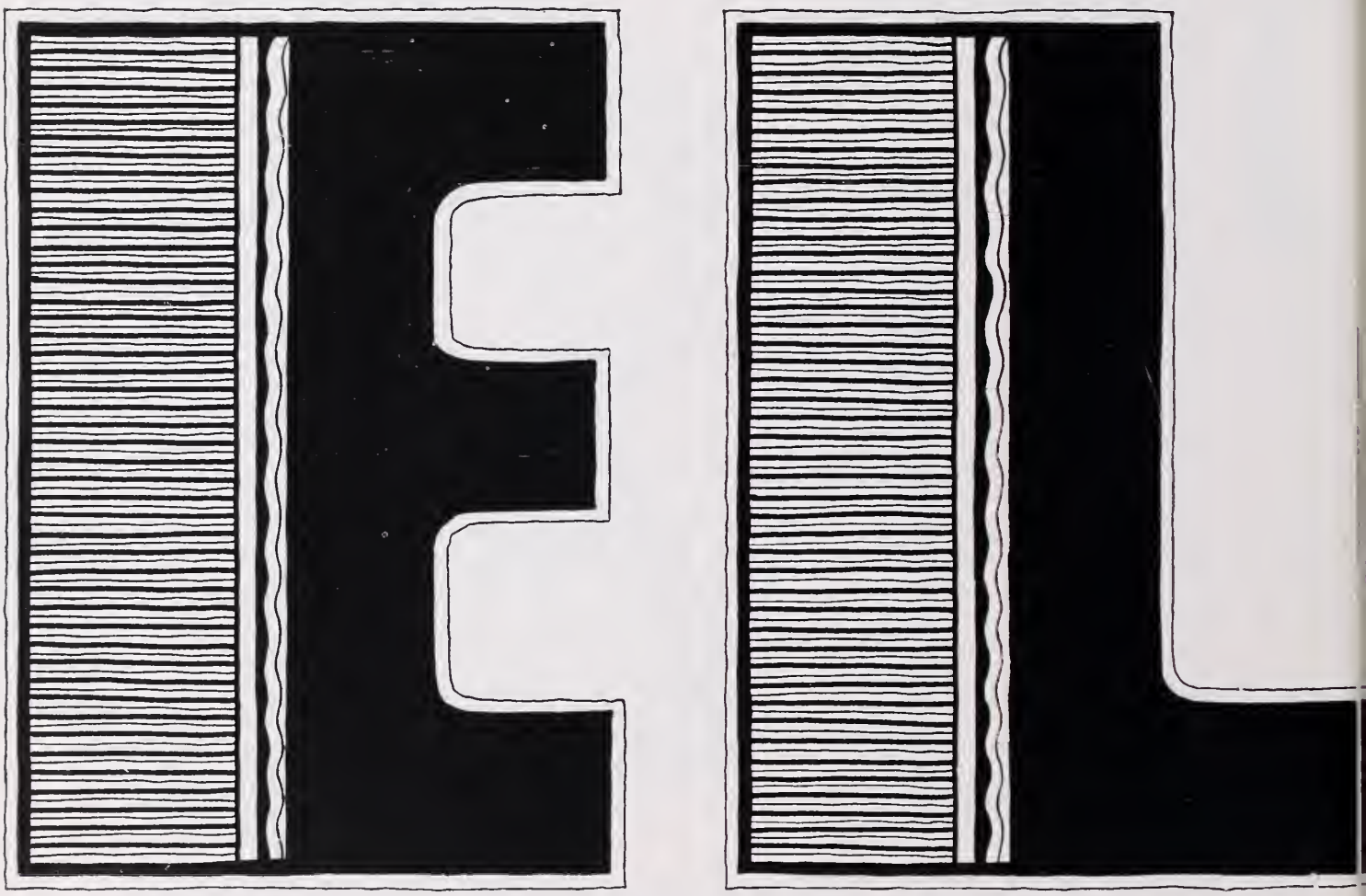
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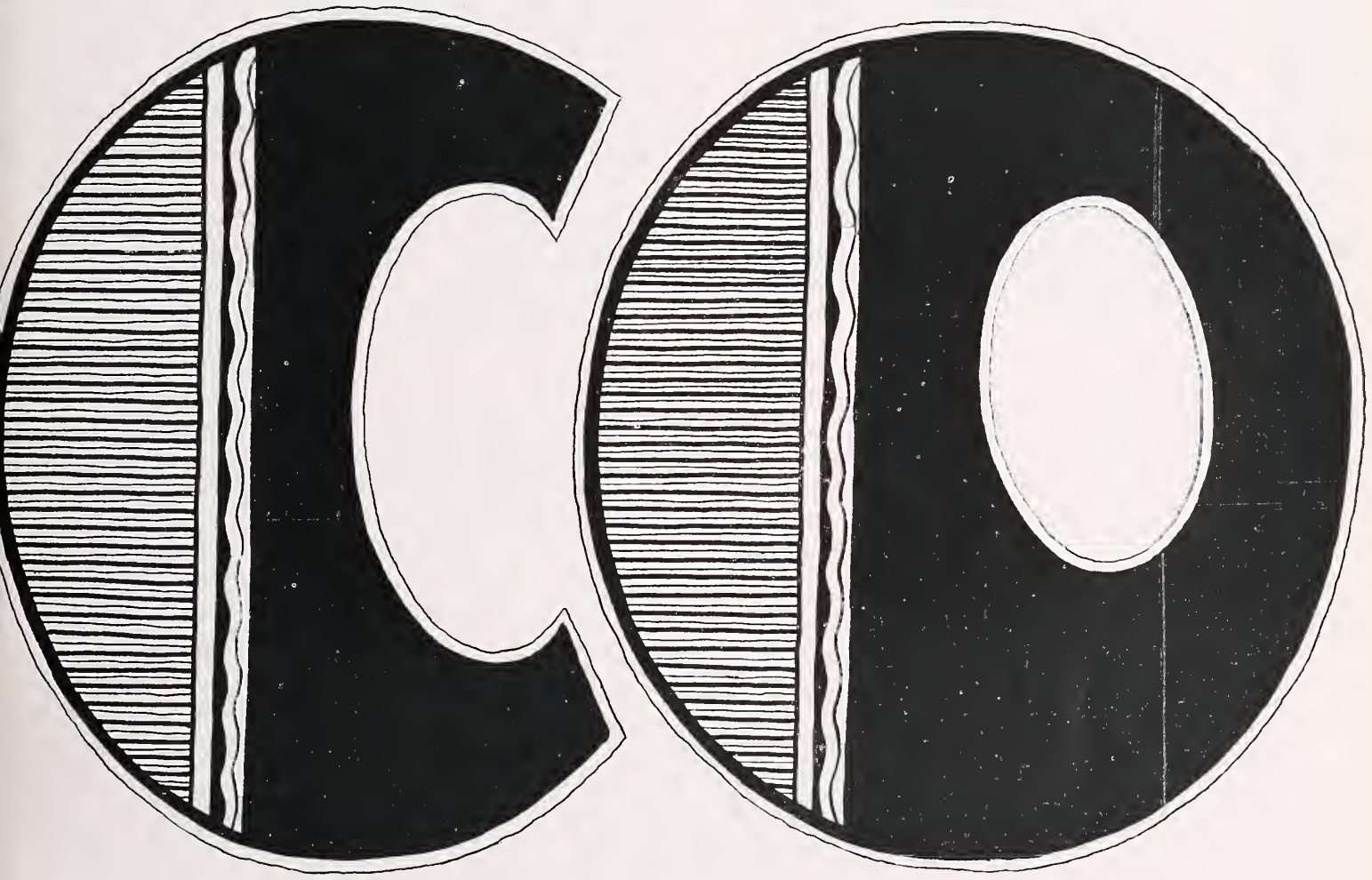


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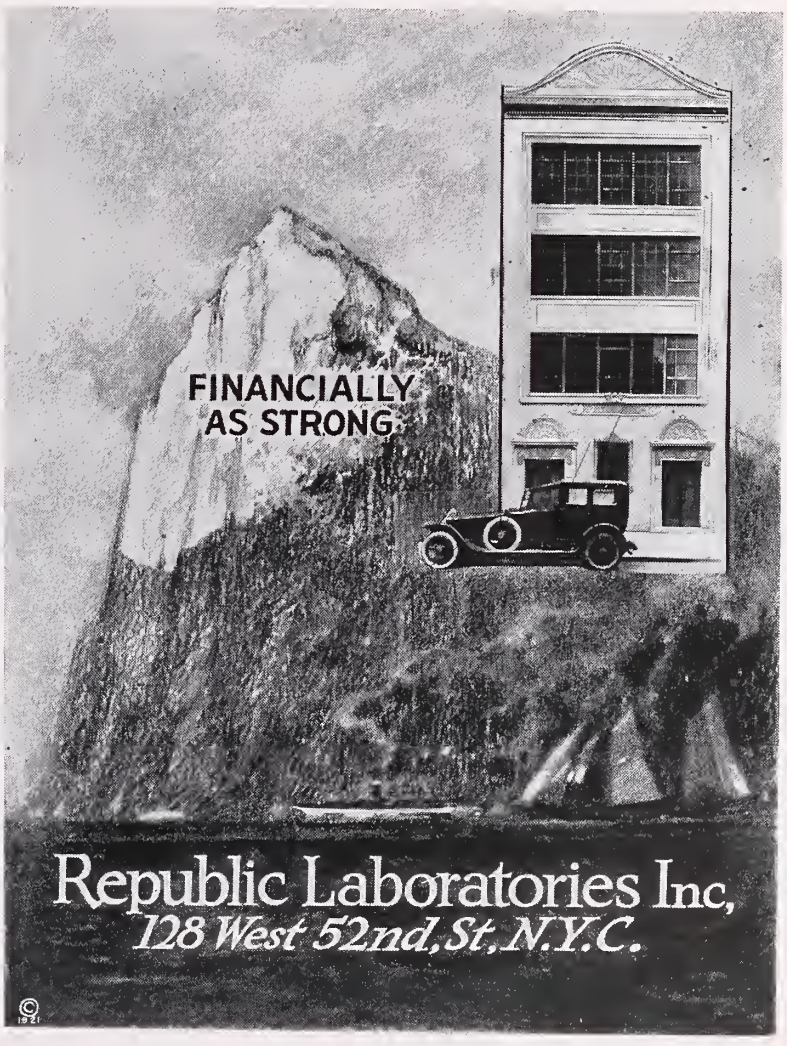
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Live News From Producers

Conducted by EDMOND F. SUPPLE

"My Dad" Goes Into Cohan Theatre

FOLLOWING "In the Name of the Law," the Emory Johnson police drama which is this week completing an unusually successful four week's run, "My Dad," the first Film Booking Offices of America release starring Johnnie Walker, will occupy the screen of the George M. Cohan theatre for an indefinite period beginning August 6th. Because of the praise which has been accorded this feature F. B. O. decided that it was worthy of a pre-release run on Broadway.

From reports received at the F. B. O. Home Office, it is evident that Johnnie Walker has increased his following by thousands during the month's run of "In the Name of the Law," in which he plays the leading male role, at the Cohan theatre.

Fox Contracts for Two New York Houses

Official announcement by William Fox that contracts have been signed whereby two of the most important Shubert theatres in New York will be leased for the presentation of Fox super-features was made during the week.

The first lease signed was for the Lyric Theatre, on which Mr. Fox had a summer lease which would terminate in a few days.

Owing to the success of "Nero," the screen spectacle now playing at the Lyric, Fox obtained a new lease which will carry him through the coming winter season. He will extend the run of "Nero" until Sunday, September 3.

The second playhouse leased by Mr. Fox is the Forty-fourth Street Theatre. The Fox company will take possession of that house on Monday, August 14, and will present for the first time in New York a screen presentation of Alexandre Dumas' famous romance, "Monte Cristo," for an indefinite engagement.

What the Industry Has Been Looking For

The announcement of our plans for distributing Preferred Pictures. We'll tell all about it in next week's issues of the Trade Press.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

Praise for "Fools First"

New York Critics Commend Neilan's Latest as Exciting Crook Story

"FOOLS FIRST," the Marshall Neilan production released through First National, which is being shown at the Strand theatre, New York, this week, received lavish praise from the motion picture critics of the New York dailies. Following are some of the comments that were made:

New York Times—"'Fools First,' at the Strand theatre this week, is a crook story that is interesting. It deals in crime and regeneration, but it doesn't run in a groove."

Harriette Underhill in New York Tribune—"'Fools First' is one of the best pictures the Strand has had this season."

New York Herald—"Marshall Neilan's latest production, 'Fools First,' is as excellent a crook tale as one could imagine."

New York World—"We were thoroughly satisfied with most of the new photoplay. It is distinctly fine so far as its attention to detail is concerned. Mr. Neilan's conception of naturalness in specific characters' action is one of the very best things in our pictures today."

Joseph Mulvaney in New York American—"Mystery is ever a fascinating element in drama, and never was there more of it crowded into a single film than in the picture under discussion."

R. W. Baremore in Morning Telegraph—"Marshall Neilan's latest picture, featured on the Strand program this week, is a crook story of the unusual sort, in many ways a screen novelty, and certain to be found decidedly interesting by those fortunate enough to see it.

Rogers' Latest Is Completed

Final Exteriors Filmed During Week on "The Legend of Sleepy Hollow"

THE W. W. Hodkinson release founded on Washington Irving's story "The Legend of Sleepy Hollow" with Will Rogers is about completed. The final exteriors are being filmed at the Sleepy Hollow locations near Tarrytown, New York, this week. The final title of the picture will be "The Headless Horseman" or "The Legend of Sleepy Hollow."

Carl Stearnes Clancy, who produced this classic, has seen enough of the film on the screen to convince him that the subject is all that he planned it to be.

In a recent interview Mr. Clancy said: "After spending seven years in actual production work I discovered that the famous 'general public' was tiring of its usual picture fare of sensational, spectacular or salacious 'drama,' and concluded that it was entirely possible to produce real entertainment without employing these elements formerly considered essential.

"It appeared reasonable that a series of superior film-editions of the immortal classics of American literature, fireside favorites that in book form had entertained several generations, would be welcomed in pictures that brought their beloved characteristics to life and made them live their famous roles over again on the screen."

Picture Bests Detroit Heat

"In the Name of the Law" Packs Them in Despite Torrid Weather

"I never believed anything could best the terrific Detroit summer weather plus the usual summer outdoor competition, but my opening with 'In the Name of the Law' has made me change my mind. I thank you for this unusual attraction."

Such was the wire received at the Film Booking Offices Home Office from Phil Gleichman, who opened the Emory Johnson police drama at the Broadway Strand, Detroit, July 30th.

The F. B. O. police drama was welcomed by Detroit in the same big way that it was greeted in New York. Aided by an Exploitation campaign under the direction of Al Boasberg, Home Office Exploitation expert, who was dispatched to Detroit, "In the Name of the Law" overcame a week of hot weather and filled the Broadway Strand with as large crowds as it has seen this summer, according to F. B. O.

The second big booking to follow the George M. Cohan run of the picture in New York was the Mission Theatre, Los Angeles.

Arrow Acquires "Night Life in Hollywood"

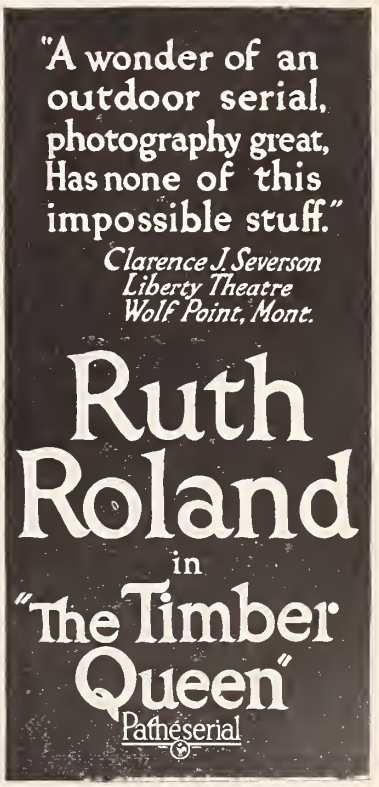
NEGOTIATIONS have just been completed between Arrow Film Corporation and A. B. Maescher Productions whereby Arrow acquires the world distribution rights for "Night Life In Hollywood."

Wallace Reid, Theodore Roberts, J. Warren Kerrigan, J. Frank Glendon, Sessue Hayakawa and William Desmond appear prominently in the picture.

Second Warner Picture Being Screened

Franklin E. Backer of East Coast Productions has received the second of the J. B. Warner series, "Flaming Hearts," from the Coast and is screening it for the State Right Trade. Sometime ago Backer and Clifford S. Elfelt, president of Metropolitan Productions, Inc., exchanged no less than a dozen telegrams across the continent in order to secure a flawless cast for this particular picture, and Backer is convinced from the comment received on the acting that all this preliminary work was not done in vain.

Among the well known players who support J. B. Warner in this picture are Kathlyn Myers, Alma Bennett, Alfred Hollingswood, Frankie Lee, Madge Cummings, Fred Wilson, G. F. Ganzhorne and William Rind.



Harold Lloyd Pictures Keep Moving

REPORTS from various sources corroborate the statement of Pathe that all Harold Lloyd films are kept briskly moving according to Pathe. This includes the one-reel re-issues, the extraordinary demand for which is one of the highlights of the season's business, and the entire list of nine two-reel Lloyd comedies..

Repeat bookings of the Lloyd two-reelers in a single contract, says Pathe, are a common occurrence, preferences for individual comedies being over-balanced by the advantage of being able to announce forthcoming showings of the entire list.

"Bull Dog Drummond" Due in September

"Bull Dog Drummond," which is being filmed under the personal direction of Oscar Apfel, is nearing completion. Apfel and his two stars, Evelyn Greeley and Carlyle Blackwell, and his complete unit are now in England filming the final scenes and it is reported that the production will be completed inside of two weeks. Allowing time for assembling, the first points should reach America soon after September first.

The Producers Security Corporation which will handle the American Releasing arrangements have not definitely decided through what channels the distribution of this super feature will be released.

Cosmopolitan Picture Nears Finish

The last week of production of the Cosmopolitan Film Company's "Bishop of the Ozarks," starring ex-Congressman Milford W. Howard and Derelys Perdue, is under way at the Fine Arts studio. Director Finis Fox and Robert DeLacy, film editor, expect to spend several weeks cutting and editing the picture to have it ready for fall release.

The cast includes William Kenton, R. D. MacLane, Cecil Holland, Mrs. Milo Adams, Josa Melville, Fred Kelsey, George H. Reed, Baby Gloria Christensen, and Minnehaha, Indian character performer.

Our First Is Ready

"Rich Men's Wives," a great Preferred Picture with a great box-office title, will start us on our way.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

Selznick Pictures Awaited

First Two Productions Made at Coast Studios Looked for With Interest

THE home office executives of the Selznick Pictures Corporation are awaiting with interest the arrival of the first two productions made at the West Coast Studios of the company. These are "Love Is An Awful Thing" starring Owen Moore and "Under Oath," Elaine Hammerstein's latest. Having had production so close to them for so long a period, there is some anxiety to ascertain the extent of the truth regarding California's advantage as a production centre. Both of these productions have been made in their entirety in California; that is produced, edited and titled there.

Advance information is to the effect that "Love Is An Awful Thing" is another of the hilarious Owen Moore pictures which have been so successful in the past. It was directed by Victor Heerman, whose ability to inject large doses of humor into a motion picture was so emphatically demonstrated in "The Poor Simp" and "The Chicken in the Case." Heerman's efforts along the lines of laugh producing are ably assisted in addition to Mr. Moore by Douglas Carter, the long, lean, lanky gentleman of color who was so prominent in "The Poor Simp." Moreover it is decorated by the distinctly charming presence of Marjorie Daw and Kathryn Perry, once of the Follies and a famous New York beauty.

In "Under Oath" the boys at the West Coast studios think Elaine Hammerstein has a picture which even exceeds in dramatic qualities the highly successful "Evidence."

Eddie Montagne who wrote this latter story, proving himself a master of situation as offered by legal complications, is also responsible for "Under Oath."

Schulberg Has Good Casts

Producer Promises Eight Stars in New Picture, "Rich Men's Wives"

DEFINITE indication of the trend toward better pictures and greater selling power of productions is seen in the casts selected by B. P. Schulberg, president of Preferred Pictures, Inc., for the first three productions to be released through the Al Lichtman Corporation.

For "Rich Men's Wives," the Gasnier-directed picture that will inaugurate the Lichtman service, there are eight actual stars and three other players whose names are well known to theatre-goers.

House Peters, who is being featured in "The Storm" and "Human Hearts," and has just started in the title role of a Goldwyn special, is the principal male star in "Rich Men's Wives." Claire Windsor, the beautiful new Goldwyn star and featured player in Neilan productions, is in the leading feminine role.

Baby Richard Headrick, star of "The Child Thou Gavest Me," is another in the cast; Gaston Glass plays a juvenile heavy, and other notables are Myrtle Stedman, Rosemary Theby, Charles Clary, Mildred June, Mack Sennett star and beauty; Carol Holloway, former Vitagraph star, Martha Mattox and William Austin.

For "Ching, Ching, Chinaman," which is being made under direction of Tom Forman another notable cast has been selected, according to an official statement from the Al Lichtman Corporation.

Lon Chaney will have the principal role; Marguerite De la Motte will be the feminine lead.

Valentino Picture Praised

Coast Critics Unanimous in Verdict Regarding "Blood and Sand"

SMASHING all attendance records at its pre-release opening in the Rialto Theatre, Los Angeles, "Blood and Sand," Fred Niblo's Paramount picture starring Rodolph Valentino, was hailed by all the newspaper critics in the Coast city as a masterpiece of motion picture art.

In a telegram to Adolph Zukor, Jesse L. Lasky said:

"'Blood and Sand' broke all records for attendance at the Rialto Sunday. Line of people one block long in front of theatre from eleven in the morning until ten at night. Nothing like it ever seen here. Picture scored great success. Valentino's performances greatest of his career."

Never in many months have Los Angeles newspapers praised a picture as highly as they did "Blood and Sand." Excerpts from the reviews are as follows:

Express—"'Blood and Sand' one of the greatest pictures that Broadway has seen in many months."

Record—"It is the best picture Paramount has ever made."

Edwin Schallert in Los Angeles Times—"At last a great masterpiece. You simply have to go and see it."

Examiner—"Valentino's new film a triumph—a shining stream of sunlight cleaving the murky haze of the summer's films."

Herald—"A creative masterpiece in which author, director, scenario writer and players have combined in their utmost talent."

Fox Announces Dates on Two Specials

FOX FILM CORPORATION, in statements issued from the New York offices this week, announced release dates for two of the fourteen big specials on the Fox schedule for the 1922-23 season.

September 3, has been set as the date of general release for "Monte Cristo" while "Nero" will be offered the exhibitor beginning September 17.

"Monte Cristo," which was directed by Emmett J. Flynn, begins an indefinite Broadway run at the Forty-fourth Street Theatre, New York on August 15th.

"Nero," which will be offered to the exhibitor beginning September 17, is about to enter the twelfth consecutive week of its indefinite pre-release at the Lyric Theatre, New York.

Former O'Neil Support to See Picture

When William Fox presents his latest screen sensation, "Monte Cristo," at the Forty-fourth Street Theatre, beginning Monday night, August 14th, two of the boxes will be occupied by members of the different casts that supported James O'Neil in the dramatic version of this great melodrama. The only surviving members of Mr. O'Neil's original cast is Forrest Robinson. He then played the juvenile role of Albert de Morcerf when Mr. O'Neil acted the play for the first time in 1882. Mr. Robinson is now one of our best known character actors.

In the box adjoining his, will be Frederick de Belleville who played "Nortier" with Mr. O'Neil during the second season of "Monte Cristo" and continued with him for many years thereafter.

William Seymour, stage director, who helped stage the original production for John B. Stetson at Booth's Theatre, Broadway and 23rd Street, in 1882, is coming all the way from his farm in South Duxbury, Mass., to be present at the premiere.

Ben Wilson Starts on First Comedy

Ben Wilson wired the New York office of the Federated Film Exchanges of America, Inc., that he had started shooting on the first "Federated Comedy" and that he had an exceptionally good story lined up, with a cast, including; Cecil Spooner, Eddie Barry, Billy Bletcher and Scott Darling, Hays and Goldaine on the producing staff.

Eddie Barry is well known to the motion picture fans, and the producing organization that Wilson has lined up for these comedies indicates that he is going to accomplish the task he has set for himself, of producing among the best two-reel comedies offered on the independent market.

Color Personalities Is Rothacker Latest

THE technical staff of the Chicago Rothacker laboratory has undertaken to establish the "color personalities" of screen beauties whose prints are made at Rothacker plants. Watterson R. Rothaker cabled the assignment from Europe.

Many women know that their charms attain the highest voltage when set off by a dress of a certain color. If this is true in real life why not in reel life?

Is there a certain shade of color that will enhance the loveliness of the Pickford curls? Will the beautiful Katherine MacDonald be the more beautiful when her close-ups are given a particular tint or tone?

The Chicago technical staff expects to have the answer when Mr. Rothacker returns from abroad in September.

Fast Action Assured in "Timber Queen"

The action of the new Pathe serial, "The Timber Queen," starring Ruth Roland, shifts to Alaska in "The Yukon Trail," the fifth episode, which has been scheduled for release by Pathe the week of August 13th. The frozen ravines and fields of ice offer many opportunities for hair-raising thrills performed by the Pathe star and her leading man, Bruce Gordon, according to Pathe. The chapter is chock full of action with free-for-all-fights in the Yukon dance halls, chases across the snows in dog-teams and daring plots connived by the villains.

"Minnie" Is Receiving Final Editing

Marshall Neilan's production for First National, "Minnie," is now receiving its final editing and will be shown publicly in the early fall.

D. J. Gray, film editor of Marshall Neilan Productions, has just returned to Los Angeles to give the new picture its final treatment under the producer's supervision. Gray has already started the work of cutting the film to the desired footage.

Our Regional Partners

Are all motion picture men of high standing and extensive experience. Watch for the line-up.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York



Claire Windsor and Gaston Glass in scene from "Rich Men's Wives," initial Preferred Picture release through Al Lichtman Corporation

Fox to Stress Exploitation

Releases Due in Fall To Be Widely Advertised, Declares Producer

ACCORDING to announcement from Fox Film Corporation, greater stress than ever has been laid upon the advertising and exploitation aids to be offered exhibitors in connection with the fall releases. Nothing, from the short one-reeler to the feature length special, has been neglected in the schedul for 1922-23.

Claiming that the fourteen specials to be released during the coming season are among the greatest ever produced by the Fox company, Mr. Fox has made elaborate arrangements for their presentation. According to the producer, no stone will be left unturned to give the exhibitor every advantage that can be offered to make these specials great box office attractions.

Two of the Fox specials which have had pre-release showings on Broadway have scored sucesses. These pictures, "Nero," at the Lyric Theatre and "Silver Wings" at the Apollo, have played to large audiences

"Human Hearts" Premier

House Peters Wins Enthusiastic Reception at Initial Showing

"HUMAN HEARTS," the Universal-Jewel production adapted from Hal Reid's stage play, had its first presentation to the New York public last Sunday night in the Central Theatre. The crowds which filled the theatre accorded the star, House Peters, a reception equally as enthusiastic as that which marked the opening of his previous Universal-Jewel, "The Storm," according to reports.

"Human Hearts" is a homely drama of rural America, with much of its action laid in and around a village blacksmith shop.

The leading role is said to be one of the most thorough ever attempted by Peters. Andrew J. Cobe, manager of the Central Theatre, after the opening showing last Sunday, said that "Human Hearts" promises to go further in establishing Peters as the outstanding male figure on the screen, than any role the star heretofore has portrayed.

Goldwyn Finishing Pictures

Photography on Hughes "Gimme" Due for Completion This Week

SEVERAL of the Goldwyn pictures are nearing completion, according to word received by the new York offices from Culver City, Calif. Rupert Hughes expects to complete the photography on his own scenario, "Gimme," this week. The company, including Helene Chadwick, H. B. Walthall, Gaston Glass, Florence Roberts, David Imboden, Frederick Vogeding, Kate Lester, Georgia Woodthorpe and May Wallace have been back for some time from San Mateo, where the society scenes were photographed at the beautiful estate of Charles Templeton Crocker.

A cablegram from Tahiti, where Director R. A. Walsh has started photography on Carey Wilson's story, "Passions of the Sea," states that the company was enthusiastically received by the representatives of the French government and the natives most eager to participate in the pictures as extras. The company expects to begin the return voyage on August 23.

Associated Gets Good Reports on Picture

"UP in the Air About Mary," the Associated Exhibitors' comedy feature which was released June 25th, is proving a fine summer business-getter, exhibitors' reports show, according to Associated Exhibitors. A few first run houses where this picture has filled week's engagements recently are:

Jake Laurie's Park, Boston; Adams Brothers' Newark, Newark, N. J.; Sig Faller's Bijou Dream, Chicago, and McMahon and Jackson's Lyric, Cincinnati. The feature is continuing its round of the Loew time in Greater New York.

Little Louise Lorraine heads the cast, with smiling Joe Moore playing opposite her in the role of the young millionaire.

N. Y. Territory Sold on Hallroom Comedies

New York territory was sold this week on the new series of Hallroom Boys Comedies.

Bobby North head of the Apollo Exchange, New York, completed arrangements with the C. B. C. Film Sales Corporation whereby he takes over the new series of twenty-six laughmakers for Greater New York and Northern New Jersey.

The sale was made following a screening for North of the first comedy on the new series, "No Money to Guide Them," over which he was very enthusiastic.

Another sale made this week was to Pete Oletsky, for the Federated Film Exchange, Baltimore, who secured rights to Delaware, Maryland, District of Columbia, and Virginia.

"One of the best serials I have ever seen. Wonderful scenery, plenty of action and thrills."
A. K. Baussad
World in Motion Theatre
Kansas City

Ruth Roland
in
"The Timber Queen"
Pathéserial



Ella Hall and Johnnie Walker, Claire MacDowell and Ralph Lewis in scenes from "In the Name of the Law" (F. B. O. Production)

"The Curse of Drink" Has Strong Cast

The wave of interest shown by exchangemen in the first release of the state-rights firm of Weber and North—"The Curse of Drink"—is due to the combination of merits that the Blaney melodrama possesses, according to the producing office.

"The Curse of Drink" ranks among the most popular and successful of all of Blaney's melodramas. Despite its fame, the producers were not satisfied with depending on the story to put the picture over. They added five stars of the first order, to intensify the action of the picture. Harry T. Morey heads the cast and takes the part of the engineer. Edmund Breese, veteran of the stage and screen, is next; George Fawcett, a character actor, supports the heavy role; Marquerite Clayton, daredevil heroine, who has a long list of hits to her credit, is the heroine and Miriam Batista is the child in "The Curse of Drink."

"If all the episodes are like the first three it's the best serial I've ever seen."

Clarence J. Severson
Liberty Theatre
Wolf Point, Mont.

Ruth Roland
in
"The Timber Queen"
Pathéserial

"Forget-Me-Not" on B'way

Picture is Fourth Metro Presentation in Leading Houses During Summer

METRO PICTURES CORPORATION placed "Forget-Me-Not" in the Criterion theatre, New York, beginning Sunday, July 23, to succeed Viola Dana in "The Five Dollar Baby." This was Metro's fourth photoplay presentation of the summer in a Broadway theatre not given over exclusively to pictures.

Louis Burston, who presents "Forget-Me-Not," recently invited Marcus Loew, the head of Metro Pictures Corporation, to a private showing of the photoplay. Loew expressed great enthusiasm for the film, and promptly entered into negotiations which have culminated in its distribution by Metro.

Notable among the cast are Gareth Hughes and Bessie Love. Both of these players depict their characters first in childhood, and their growth to maturity is accomplished with marked skill and artistry. Gareth Hughes, enactor of the title role of "Sentimental Tommy" once again has a part with a ring of pathos. Bessie Love is in a like role.

Otto Lederer as an old musician. Others in the cast are Myrtle Lind, Irene Hunt, William Machin, Hal Wilson, Gertrude Clair, Sam Allen and William Lawrence.

Noted Scenarist Visits N.Y.

Jean Havez of Harold Lloyd Staff Tells Results of Co-Operation

JEAN HAVEZ visited New York last week, en route for a vacation in Europe. He had his full share in the writing of "Never Weaken," "A Sailor-Made Man," "Grandma's Boy," the latest Lloyd multiple-reel production for Pathe, just now completed and called "Dr. Jack," and the story for the next Lloyd comedy, as yet unnamed.

Havez referred with enthusiasm to the spirit of efficient cooperation that pervades all that is undertaken by the Lloyd scenario staff—and to many evidences of the comedian's and Producer Hal Roach's appreciation of the results.

Recently, on the West Coast and along the route of his travels East, Mr. Havez talked with many exhibitors, especially in the large centers. He declares he found them all eager for news about forthcoming Lloyd productions.

Indefinite Run Contracts

Exhibitors Ask Special Concessions for Harold Lloyd's "Grandma's Boy"

INCE "Grandma's Boy," Harold Lloyd's latest, smashed the world's record for the continuous run of a comedy feature, big exhibitors in many cities are taking the precaution to specify in the contracts that the engagements shall be of indefinite length. This was told in a conversation with Arthur S. Kane, president of Associated Exhibitors, this week.

"When he was arranging for the world's premier showing of 'Grandma's Boy' in his Symphony theatre, Los Angeles," said Mr. Kane, "Dr. H. B. Breckwedel profited from his experience with 'A Sailor-Made Man,' Mr. Lloyd's last previous attraction. 'A Sailor-Made Man,' it will be recalled, ran for seven consecutive weeks at the Symphony. This was a world's record, but Dr. Breckwedel was embarrassed to find at the end of the seventh week that there were still a lot of people who hadn't seen the picture and were clamoring for a view of it.

Large Meighan Cast Is on Location

What is said to be the largest group of people ever carried by water, "to location," for the filming of a picture, recently departed from Paramount's West Coast Studio to an island off the Southern California coast for the filming of nearly half of the scenes in Thomas Meighan's latest starring picture, "The Man Who Saw Tomorrow."

The roll call of this aggregation, as listed on the bulletin board prior to sailing, included the star, Leatrice Joy, Theodore Roberts, Albert Roscoe, June Elvidge, Alec Francis, Laurance Wheat and Edward Patrick of the principals; twelve sailors as the crew of a trading schooner; a native girl; a native chief and fifteen natives; a French hotel proprietor, four guests and five native servants; the captain of the yacht, a second officer, the ship's doctor and five more sailors; five men, one old, three middle-aged and one young; and five women of the same classification.

Noteworthy Cast for "Blind Justice"

A noteworthy cast has been assembled by Edward Sloman to portray the principal roles in "Blind Justice," his first independent picture. Headed by Milton Sills, the cast includes Alec B. Francis, Pat O'Malley, Charles Clary, Walter Long, Jack Mower, Eric Mayne and Carmel Myers. The picture is now in production at the Fine Art studios and will be ready for the screen in about eight weeks.

Equitable Distribution

Our plan will be fully explained for the benefit of exhibitors in our special announcement next week.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

"The Young Diana" to Show in N. Y.

Cosmopolitan Production's latest picture, "The Young Diana," starring Marion Davies, will be presented at the Rivoli Theatre, the week beginning August 27th and will be followed with a second showing at the Rialto Theatre, September 3rd.

The story was written by Marie Corelli and was adapted to the screen by Luther Reed. Robert G. Vignola and Albert Capellani collaborated in directing.

The scenes were dressed in settings by the celebrated Joseph Urban, whose high standard of art is evident in an elaborate laboratory scene bristling with mystery and thrilling to the extreme, making a marked contrast to the exquisitely beautiful scenes of an ice carnival in Switzerland.

Miss Davies is supported by an exceptional cast including: Maclyn Arbuckle, Pedro de Cordoba, Forrest Stanley and Gypsy O'Brien.

Dr. Shallenberger on Visit to Coast

W. E. Shallenberger, President of Arrow Film Corporation, left last week for California where, at the present time, he is busily engaged in making the final arrangements for Arrow's new product for the season of 1922-23. Dr. Shallenberger anticipates the busiest and most flourishing year in his organization's history and is contracting now for a line of product which will permit him to supply the inevitable demand for big worthwhile pictures.

Dr. Shallenberger expects to be away from his desk for a period of approximately one month. His time, according to advice received from the West Coast, is taken up from early morning until late at night in interviewing producers and producers' representatives.

Superlatively beautiful, sensationally thrilling-

Ruth Roland

in

"The Timber Queen"

Pathéserial

Kent Wires His Enthusiasm

Lasky Executive Says Newest Pictures Best Organization Has Produced

"'MANSLAUGHTER,' 'Blood and Sand,' 'The Old Homestead' and 'Burning Sands' are four of the biggest pictures we have ever put out. In all our history we have never had four pictures like these ready at one time, and I doubt if we ever have again. They will make new motion picture history."

These statements were embodied in a telegram Adolph Zukor received last week from Sidney R. Kent, who has been at the Lasky studio for nearly two weeks conferring with the Paramount production executives on releasing plans for the coming season's product.

This telegram from Mr. Kent followed four other wires sent after seeing each one of the four productions named. The first one he saw was Fred Niblo's production, which June Mathis adapted from Vicente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentino. After seeing it screened, he sent the following wire to Mr. Zukor:

"'Blood and Sand,' a positive knock-out. In my opinion it will take in more money for exhibitors than any other picture we have ever released. Niblo's direction marvelous and work of Valentino, Lila Lee and Nita Naldi cannot be surpassed."

Schulberg Signs Director

Victor Schertzinger is Engaged for Next Katherine MacDonald Picture

VICTOR L. SCHERTZINGER has been engaged by B. P. Schulberg to direct "The Lonely Road," the next Preferred Pictures' contribution to the list of Associated First National attractions in which Katherine MacDonald is starred.

Schertzinger's directorial successes include many of Charles Ray's most popular pictures. It was Schertzinger who had charge of all of Ray's greatest triumphs, the pictures that made him the leader of his class of screen actors. Besides these Thos. H. Ince productions, Schertzinger also directed Dorothy Dalton in many of her best liked plays.

"The Lonely Road," is an original story, by Charles Logue, who also wrote "The Infidel" and "Heroes and Husbands" two of the pictures in which Katherine MacDonald has appeared. Lois Zellner prepared the continuity for "The Lonely Road," the production of which will be commenced as soon as Schulberg and Schertzinger complete the selection of the cast.

Coast Lauds Ray's Latest

"A Tailor Made Man" Is Given High Approval by L. A. Press and Public

WITH a premier showing before the biggest summer crowd in the history of the California Theatre, Los Angeles, Charles Ray scored a triumphant success in his latest film production, "A Tailor Made Man," a screen version of the popular stage play of the same name, and Mr. Ray's first photoplay production for United Artists Corporation.

Both the public and the critics, as well as Mr. Ray's host of friends in the motion picture industry, were quick to proclaim "A Tailor Made Man" as by far his best piece of work, from the standpoint of photoplay making as well as that of his personal artistry. Story, continuity, direction, photography and settings all come in for their share of praise, in addition to general commendation of Mr. Ray's acting. Telegraphic advices received by United Artists after the opening performance at the California, Sunday, July 30, state that the public is unanimous in its enthusiasm over the high class, elevating and clean cut production. Mr. Ray is receiving scores of congratulatory messages daily.

Barbara La Marr As a Small Town Vamp

Barbara La Marr will make her debut as a small town "vamp" in the Metro-SL Special production of "Quincy Adams Sawyer."

Instead of appearing in royal courts wearing luxurious costumes, as was the case in "The Three Musketeers," in Rex Ingram's "The Prisoner of Zenda" and in the noted director's newest picture, as yet untitled, Miss La Marr will wear gingham dresses and other rural raiment described in this famous story by Charles Felton Pidgin.

A Preferred Cast in "Rich Men's Wives"

When you see this cast and those selected for our next two productions you'll understand what we mean by "Preferred Pictures."

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

Christie Executives Start Tours

Leaving for the East on the same day by different routes, C. H. Christie, general manager of the comedy company, and Pat Dowling, exploitation director, are touring the United States in the interest of their product for the coming season.

Christie has left for Canada, intending to stop at Educational's various exchanges through the Dominion, while Dowling is making his tour through the Middle West, returning by another route.

Exchange centers which will be visited in this manner include San Francisco, Seattle, Vancouver, Winnipeg, Toronto, Kansas City, St. Louis, Louisville, Cincinnati, Indianapolis, Pittsburgh, Washington, Philadelphia, New York, Boston, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Denver, and others.

Movie "Scout" Locates Little Material

Bijou Fernandez, Goldwyn's "Movie" Scout, who has been touring New England for the past three weeks in search of possible new screen faces for Goldwyn Pictures Corporation, in a tie-up with the Boston Post, is back at her desk, convinced that new screen material is indeed difficult to search out.

Of all the thousands of faces that she scanned throughout Massachusetts, Rhode Island, Maine and other New England states, only twenty impressed her as strongly enough marked with good "screening" characteristics to send their photographs on to Casting Director Robert B. McIntyre at Goldwyn's studios in Culver City, Calif. After a careful study of the photographs submitted, Mr. McIntyre will decide which ones will be given screen tests.

Exhibitors Approve New Goldwyn Policy

Announcement of the Goldwyn policy of big pictures only, limiting the output for the coming year to twenty super productions, has met with an immediate response from exhibitors, according to word from the Goldwyn offices. Hundreds of letters have been received at the home office enquiring about bookings on the pictures thus far named, notably "The Christian," Hall Caine's famous story, being directed by Maurice Tourneur, and "Ben Hur."

Famous Strong Man to Play Blacksmith

Elmo Lincoln, famous in pictures as "Tarzan," and strong man of renown, will play the village blacksmith in the Metro-SL Special screen version of "Quincy Adams Sawyer." Clarence G. Badger is directing the picture.

Production of "Quincy Adams Sawyer" will start at the Metro studios this week. Charles Felton Pidgin's novel was adapted to the screen by Bernard McConville.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

Buffalo

Manager C. W. Anthony is "set pretty" with his product for the coming season. The Semon comedies have been closed in every key city in the territory. These fun films will be shown in Buffalo at Shea's Hippodrome, in Rochester at Fay's, in Syracuse at the Strand, in Niagara Falls at the Bellevue. The Victoria in Rochester has signed up Vitagraph 100 per cent for 1922-23, running right through to August 1923. Mr. Anthony has only one worry on his mind. His wife is beginning to look at the new models in motordom.

Jess Kaufmann, formerly special representative for Universal, handling Jewel production, has been appointed manager of the Milwaukee exchange for the same company. Sam Carver, formerly manager of the Empire Theatre in this city, is now in charge of the exploitation department at the Detroit Universal exchange.

Henry W. Kahn, manager of the Metro office, is about to purchase a new and larger sized dome piece. The occasion for this action is the fact that the new Eastman Theatre in Rochester will open with "The Prisoner of Zenda." You've got to hand it to Henry for putting this one over.

Sydney Samson, manager of the Grand & North exchange, announces that his office will distribute the Al Lichtman corporation Preferred Pictures in this territory. "Rich Men's Wives" will be the first release.

George Hickey, manager of the Goldwyn exchange, has returned from an extended business trip via motor through the Thousand Island district. The old red Cadillac acted like an airplane on the hills, says George, especially coming down.

M. H. Markowitz, manager of the United Artists' office, has received a print of "The Three Must Get Theirs," the first production to be released by the new Allied Producers and Distributing corporation, a subsidiary of United Artists. He also expects "A Tailor-Made Man" in soon.

Allan S. Moritz expects to knock 'em for a row of goose eggs this year during Paramount Week. If there's not one house in every town in this neck of the woods that is not planning on showing Paramount stuff that week, it has not been located yet.

Arthur Amm has left Shea's North Park, Buffalo, earlier than expected to go to Rochester to enter upon his duties as house manager and assist Manager George Goulding in planning for the opening of the mammoth theatre. George Mason, formerly assistant manager at Shea's Hippodrome, has been appointed manager of the North Park and Ed Wickham has succeeded Mr. Mason at the "Hipp."



A. W. MOSES, better known in western New York as just plain "Archie," is the new American Releasing exchange manager in Buffalo. Mr. Moses is one of the best-known film men in the state. He has been manager of the Buffalo Select, Robertson-Cole and other offices and before assuming his present post represented Universal in the Albany territory. Mr. Moses has just opened his exchange on the second floor of the Paramount building, 254 Franklin street. Archie has already placed many of his company's products in the big houses of the district, it being rumored the Glenn Hunter is shortly to make a personal appearance at a Buffalo house in connection with the showing of "The Crade Buster." "Sisters" has also been closed for an extended Buffalo run. During his long career along the Film Row in the Queen City of the Lakes Mr. Moses has won many friends. He has held office several times in the Film Board of Trade and has a reputation for square dealing and a crushing hand shake. We wish Arch the best of luck in his new venture.

Washington

After several weeks spent in visiting the trade in the Washington zone, Herbert Krause of the Paramount Exchange is back to supervise their removal to new and larger quarters in the Paramount Exchange Building at North Capital and L Sts., N. E.

The other new exchange building, contructed by the Kirby interests for Fox, Vitagraph, Universal, Goldwyn and some others, will not be ready till September or later.

Manager Harry E. Lohmeyer, in hospital for an operation lately, after a long period of convalescense, resumed his duties, at the Avenue Grand of the Crandall Big Six.

Director of Publicity Edmunds, of Associated-First National Exhibitors, has spent several days the past week at Richmond, Virginia.

A recent caller at local exchanges was Francis J. Hawkins of the producers Security Corporation, who succeeded in placing odd lots of product among independent exchanges.

Miss Sarah Padgett, secretary to Exchange Manager C. R. Robin, of Pathe, is to be married to Thomas Parnell, some time in late August.

Sam Flax, of Flax Brothers, Liberty Film Exchange, Washington, has just returned from New York, where he has been looking over the season's offerings, picking up a few products and novelties for this region.

Samuel Galanty, sales manager at Hodkinson's exchange, has also been in New York, attending a conference of their sales managers.

Mr. Fred Sliter, New York representative of Associated-First National Exhibitors, was a recent visitor at Harry Crandall's Franchise office in the Mather building, calling on Manager Lou Bache, of the Washington office.

George N. Payette, of First National, left last week for a two weeks' vacation at Atlantic City. His family accompany him in their new car.

Sales manager Madden, of American Releasing Corporation, is to take his ten day vacation in New York City, where his parents reside.

Miss Mary Peddicord, film secretary, formerly of Vitagraph and Reel-Art, later Secretary of the Virginia Exhibitors association at Richmond, and until recently stenographer-secretary in their Washington exchange, has been promoted in the Universal organization to Secretary to District Supervisor Jules Levy, at his New York office.

Artist William C. Ewing of the Crandall forces spent a brief weekend vacation in New York City, at his parents' home, but will take a regular leave in August, some time after his return from New York.

Kansas City

B. L. Mendelsohn will arrive in Kansas City from New York this week to succeed James Foland as branch manager of the Kansas City Associated Exhibitors office. Mr. Mendelsohn, who has been connected with the First National office in New York, will make his debut to Missouri and Kansas exhibitors with "Nanook of the North" and "Grandma's Boy." Mr. Foland has not yet decided definitely upon his plans for the future.

The Select Pictures Corporation Kansas City office is temporarily without a branch manager. E. P. Pickler, until recently, manager of the Kansas City branch, has accepted a position as special representative for Select in Oklahoma and Texas, with headquarters in Dallas. Mr. Fickler has had charge of the Kansas City office for four months, coming to Kansas City from St. Louis, where he was sales manager for Select.

If there be any truth in the old proverbs about the "silver spoons," Howard E. Jameyson, former advertising manager of the Liberty and Doric theatres, Kansas City, and now managing director of the Butterfly Theatre, Milwaukee, should be an authority on the subject. Not long ago, a few days prior to accepting the position in Milwaukee, Jameyson took a bride. The next week he was awarded $50 by the Universal Film Company for the best exploitation campaign on "The Adventures of Robinson Crusoe." Last week came notice of a prize of $450 from Universal for Jameyson, the $50 having been for the best exploitation submitted during the week. But, in all fairness to "Jamey," it should be said that no element of "luck" can be connected with his ability to win the prizes—only the timely period of his youthful career in which the prizes were awarded.

Service and Exploitation

Are part of every Preferred Picture to be released by us. Every unit of exhibitor help ready now for "Rich Men's Wives."

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Sophie Irene Loeb in Movie Chats

SOPHIE IRENE LOEB, the distinguished feminist, appears in the forthcoming issue of the Urban Movie Chats in a picturized interview. She says succinctly:

"What woman wants is equal opportunity, without any silly notions that she can stand everything equally with men.

"Every woman should learn something about national and international affairs in the interest of herself and family. She can be a good housekeeper and still know what is going on in the world."

Criterion Takes Entire Pacific Output

The Criterion Film Exchange, of New York, has purchased the entire output of the Pacific Film Co., Inc., consisting of "The Girl From Rocky Point," with Ora Carew; "The Able Minded Lady," with Henry Walthall; "The Forest King," with Reed Chapman and Lillian Hall, and the "Uneducational Comedies," a new series of animated pictures. The Criterion territory consists of New York, Greater New York and New Jersey.

"It sure ought to be a big box office attraction".
A. K. Baussad
World in Motion Theatre
Kansas City

Ruth Roland
in
"The Timber Queen"
Pathéserial

Warner Product Is All Sold

Office Reports Rights Disposed Of On Series Throughout America

THE entire series of Warner Brothers pictures for the coming season are practically sold throughout the country, according to Harry M. Warner. Fully three-fourths of the independent buyers have already signed for the pictures, and the remaining portion of the country will be disposed of as soon as proper arrangements are consummated.

The latest deals involving the series of seven productions which include "Main Street," "Brass," "The Beautiful and Damned," "A Dangerous Adventure," "Rags to Riches," "Little Heroes of the Street," and "The Little Church Around the Corner," have been made for Boston and the New Jersey territory.

A. M. Fabian has contracted for Northern New Jersey, and the Franklin Film Company, Boston, has taken over the New England states. The Independent Film Company, Philadelphia, has purchased the rights for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia.

The first feature to be released by the Warner Brothers is announced as "A Dangerous Adventure," a wild animal picture starring Grace Darmond, with a supporting cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue. The picture was produced by Jack and S. L. Warner.

"Big Six" Interest Is Keen

"More To Be Pitied Than Scorned" First Release of Popular Series

INDEPENDENT exhibitors all over the country are expressing themselves enthusiastically over the prospects of obtaining the "Big Six" series being offered by C. B. C. Film Sales Corporation, according to word from that office.

When the announcement of the release of the first of this new series, "More to be Pitied Than Scorned," was made, interest was at once manifested by showmen. "As soon as the State Rights policy was decided, they at once began to hold open dates for this series, being of the opinion that if the picture was as big as critics throughout the country declared it to be, they were sure of making more money on it, and the five others in the series, than on big program features," said a C. B. C. official.

Their opinions were backed up, according to latest report sent to exchange managers who are handling the series, by the laudatory comments of the trade press.

Exhibitors have told exchange men that they especially like the idea of being able to buy this series of six, and still be able to "shop around" for other features. The fact that these melodramas of Charles Blaney's have played the ten, twenty, thirty houses for years, and always to crowded houses, is said to guarantee business to the enterprising showman who knows the value of giving his public what it wants.

Among the Exchange men who have bought the series are Sam Grand, Federated Film Ex. of New England; Quality Film Ex. of Western Pennsylvania, Virginia, Ohio, and Kentucky; De Luxe Film Co., Philadelphia and Eastern Pennsylvania; Bobby North, Apollo Film Ex., Greater New York, and New Jersey, and Grand-North Ex., Northern New York.

Rock to Finish First Picture in August

A telegram received at the New York office of the Federated Film Exchanges of America, Inc., from Joe Rock indicates that he will finish his first picture the first week in August.

Norman Taurog, who formerly directed Larry Semon, is directing Joe Rock, and Billie Rhodes is playing leads with Rock.

Frank Alexander, formerly "fat man" with the Larry Semon Company, is playing heavy.

Performance Excels Promise

We have said we would produce great Preferred Pictures and the trade will soon know that we have kept our pledge.

AL LICHTMAN CORPORATION
576 Fifth Avenue, New York

"Wildness of Youth" Premiere for Charity

THE unique distinction of having its premiere presentation sponsored by a goodly portion of New York and Jersey's summer colonies is to fall to the lot of Ivan Abramson's seven reel drama, "Wildness of Youth." Announcement comes through the Hebrew Day Nursery and offices of the Graphic Film Corporation of a monster performance for charity.

Intended for September release the feature will have its pre-showing under direction of a committee of the Day Nursery patrons on August 20th, at Asbury Park, New Jersey.

Schulberg Is Casting Two Pictures

B. P. Schulberg, president of Preferred Pictures, Inc., in a telegram to J. G. Bachmann, treasuer of the organization, announces that casting is under way for two Preferred Pictures that are scheduled to follow "Rich Men's Wives" on the release list of the Al. Lichtman Corporation.

The two productions are "Ching Ching Chinaman," which will be made under the direction of Tom Forman, and "Thorns and Orange Blossoms," directed by Gasnier.

Special casts are being engaged for both productions, as was the case with "Rich Men's Wives." For the latter Gasnier selected House Peters, Claire Windsor, Baby Richard Headrick, Rosemary Theby, Gaston Glass, Myrtle Stedman, Charles Clary, Mildred June, Carol Holloway, William Austin and Martha Mattox.

TORCHY'S PROMOTION



A TORCHY COMEDY

MASTODON FILMS, Inc.,
C. C. BURR, Pres.
133-135-137 W. 44th St.,
New York City, N. Y.

Arrow Pictures Going Well in West

According to a letter just received from Frank Zambreno of Progress Fictures Company, Chicago, Mr. Zambreno is doing everything in his territory that is humanly possible to do to put the Arrow pictures over with a bang. And he seems to be meeting with splendid results. The letter speaks for itself.

"Wish to advise you that out of thirty-eight theatres in Indianapolis, twenty-seven are playing the Jack Hoxie features. Out of the same number of theatres, thirty-one are playing the Curwoods. We have also twenty-five theatres that have either played or will play the Peter B. Kyne picture, 'A Motion to Adjourn.' There are also twenty-four theatres playing the one and two reel comedies."

New England Clambake in Urban Chats

The clambake a festivity dear to New England folks, is detailed in the next issue of URBAN MOVIE CHATS soon to be seen in the theatres.

First there is the heating of the stones on a big log fire. While this "fireless cooker" is being prepared the clams are cleaned. Many articles of food besides clams go into the bake. Fish and sausages, potatoes and corn, lobster, tripe and chicken sausage all help to make a delectable dish.

Tully Strengthens Cast for "Tentmaker"

In addition to the list of players already announced by Richard Walton Tully to support Guy Bates Post in the picturization of "Omar the Tentmaker," under the direction of James Young, several additional players have been engaged to fill out the cast.

"Would advise every exhibitor that wants an outdoor serial with thrills galore to grab this one."

Clarence J. Severson
Liberty Theatre
Wolf Point, Mont.

Ruth Roland
in
"The Timber Queen"
Pathéserial

Canada and West Improve

Lee Finds Market for Product But Prices Unsatisfactory to Producer

ARTHUR A. LEE, president of the Lee-Bradford Corporation, has just returned from a four weeks' motor trip throughout Canada and the Middle West and finds that conditions are slowly but gradually improving.

There are plenty of buyers in the market for product, according to Lee, but there are very few who are willing to pay a price which will give the independent producer any return on his investment. The majority of stateright buyers are endeavoring to secure pictures on a percentage arrangement.

While away, Lee was successful in consummating the following sales. "Unconquered Woman" to the Canadian Exhibitors Exchange, Toronto, Canada; State Film Service, Indianapolis Ind.; Mr. F. Schram, Cleveland, Ohio; Quality Film Service, Pittsburgh, Pa.; Minter United Amusements, Detroit, Mich.; Equitable Pictures Company, Baltimore, Md.; Fine Art Pictures Corporation, St. Louis, Mo.

"Flesh and Spirit" to the Canadian Exhibitors Exchange, Toronto, Canada; Fine Arts Pictures Corp., St. Louis, Mo.; National Cinema Corporation, Indianapolis, Ind.; Minter United Amusements, Detroit, Mich.

"Determination" to the Canadian Exhibitors Exchange, Toronto, Canada, and the National Cinema Corporation, Indianapolis, Ind.

"Sally" to the Fine Arts Pictures Corp., St. Louis, Mo.; National Cinema Corp., Indianapolis, Indiana.

"Superstition" to the National Cinema Corp., Indianapolis, Indiana.; "Way of a Man" to the National Cinema Corp., Indianapolis, Indiana; R. D. Lewis Film Co., Dallas, Texas; Co-Operative Film Exchange, Baltimore, Md.; Minter Amusement Co., Detroit, Michigan.

"Serving Two Masters," National Cinema Corp., Indianapolis, Indiana; R. D. Lewis Film Co., Dallas, Texas; Co-Operative Film Exchange, Baltimore Md; Minter Amusements Co., Detroit, Michigan.

"Branded" to the R. D. Lewis Film Co., Dallas, Texas; Co-Operative Film Exchange, Baltimore, Md.

Nickle Acquires Features

Will Distribute Hepworth Pictures Product in United States and Canada

ONE of the most important deals to be consummated in the independent field for the coming season was made public this week through the announcement, by Burr Nickle, President of Burr Nickle Productions, with offices at 827 Story Building, Los Angeles, that his concern had acquired the productions of the Hepworth Picture Plays, Ltd. of London, England, for distribution in the United States and Canada.

Nickle has just returned to California after several weeks in the east, during which time he concluded negotiations for the Hepworth pictures with Thomas F. MacMahon of 1400 Broadway, attorney for Hepworth Picture Plays in the United States. Since his arrival on the west coast he has been busy formulating the policy of his company with reference to the distribution of his new attractions.

The pictures will be distributed on a state rights' basis under an arrangement which Mr. Nickle believes is original with him, at least in its present application to conditions in the independent field, and which will enable the state rights' buyer to avail himself of these pictures on a profitable basis.

The first of the new productions will be ready for the market early in August, and it is planned to release the pictures at the rate of two a month. As an initial attraction, "The City of Beautiful Nonsense," from the novel of the same name by E. Temple Thurston, will be offered. The other August release will be "Sunken Rocks," a Cecil M. Hepworth production with Alma Taylor in the stellar role. Announcement of subsequent releases will be made in the near future.

While Mr. Nickle was in New York, he made arrangements with Lesley Mason of 729 Seventh Avenue, New York, to act as eastern representative for Burr Nickle Productions in connection with the Hepworth pictures.

"Dangerous Adventure" Is Warner Release

"A Dangerous Adventure," a wild animal picture featuring Grace Darmond, is announced as the first of seven releases for the coming season by Warner Brothers. The other six pictures include "Rags to Riches," and "Heroes of the Street," both with Wesley Barry, "Main Street," the Sinclair Lewis novel, "Brass," the novel of marriage and divorce by Charles G. Norris, "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper, and "Little Church Around the Corner."

Nigh Starts Work on "Notoriety"

WILL NIGH this week got off to a flying start on his society drama, "Notoriety," when he assigned parts to the cast and began shooting his first scenes without a moment's loss. It was only last week that the complete cast was assembled. The indoor scenes of a large part of the feature have already been taken.

Wild Animal Serial Is Given Praise

Although Col. Selig's new serial "The Jungle Goddess," of which the Export & Import Film Company controls the world rights, has been released thus far in only a few of the territories, due largely to the unwillingness of some independents to exploit a chapter-picture during the summer months, ample proof has already been received from exhibitors of its unusual drawing power, acocrding to the Export and Import Film office.

Many showmen in New York State, where the Apollo Exchange is booking the serial are sending in letters of commendation to Export & Import. Mr. George Davis, owner of the Stadium, of Brooklyn, wrote:

"Am on the seventh episode and am very much pleased with the business on the two days."

Al Harsten, owner of the Regent Theatre in Halem, says: "The Jungle Goddess not only held up summer business but actually increased box-office receipts on the days I ran it."

Coast Exchange Takes Hallroom Series

The Federated Film Exchange of California has signed up with C. B. C. Film Sales Corporation for a new series of 1922-23 Hallroom Boy Comedies.

The sale followed the private screening of one of the first of the new series featuring Percy and Ferdie "No Money to Guide Them."

Harry Cohn, of the producing unit is hard at work at the Coast on the series, and reports that every effort is being made to make the year a banner one for Hallroom Boy Comedies.

Weber, North Map Big Exploitation Plan

Weber & North threaten to show the industry and the public something new in the way of exploitation and advertising when they fire their first gun in their "Curse of Drink" campaign, according to a statement from that office. The time set is the early fall, when the five-star featurewill be launched on its first-run route.

The target of exploitation will be the title.

The germ of the campaign is the product of Weber and North's conception. The twenty-five years of show experience that this combination has enjoyed was brought to bear in mapping out the plan.

Our Organization of Live Wires

In the exchanges that have affiliated with us you will find the fastest exhibitor service obtainable in the industry.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

They know!

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power— Is Directed with Genuine Skill and Splendidly Played

see.
"More to Be Pitied Than Scorned" is a showman's picture because like all the big melodramas it warrants and invites exploitation. It will satisfy the "customers" once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture if you are a showman. You have everything with which to play. For instance, there the pretty and talented Alice ... stically assuming the ... ROGER FERRI
MOTION PICTURE WORLD

More to Be Pitied Than ... ... prove to be a real box office bet. It has all the earmarks that give it a right so to be considered. ... subject, which was produced by ... Cohn, of Waldo ... Pro- ... by ... stage and in the boxes until- *Grant* ... whipped.

Don't miss *More to Be Pitied Than Scorned*. It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance.
G. B.

G. BLAISDELL
EXHIBITOR'S TRADE REVIEW

and these men know a winner

Bobby North
APOLLO FILM EXCHANGE
GREATER NEW YORK AND
NORTHERN NEWJERSEY

Sam Grand
FEDERATED FILM EXCHANGE of N.E.
MASS. CONN. RHODE ISLAND,
VERMONT, MAINE AND NEW HAMPSHIRE

Harry Lande
QUALITY FILM EXCHANGE
WESTERN PENNSYLVANIA
AND WEST VIRGINIA

Tony Luchesse
DE LUXE FILM EXCHANGE
EASTERN PENNSYLVANIA AND
SOUTHERN NEW JERSEY

Sidney Samson
GRAND NORTH EXCHANGE
UPPER NEW YORK STATE

Wm. Finkle
QUALITY FILM EXCHANGE
KENTUCKY AND OHIO

This Eastern territory was sold at the first showing in N.Y Grab yours now!

The 1ST of The 6 BOX OFFICE WINNERS "MORE TO BE PITIED THAN SCORNED"

WRITE OR WIRE C.B.C FILM SALES CORP. 1600 BROADWAY N.Y.CITY.

Wesley Barry Picture Nears Completion

THE second Wesley Barry picture, "Little Heroes of the Street," being produced by Harry Rapf at the Warner Brothers Coast studios, is rapidly nearing completion, acording to recent dispatches received at the Warner offices from Rapf.

Marie Prevost, who was recently signed to appear in several forthcoming Warner pictures, is playing the feminine lead. Other members of the cast include Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson.

Goetz Heads Warner's N. Y. Exchange

Charles S. Goetz, formerly of First National, has been engaged by the Warner Brothers as general manager of the new W. B. Exchange, Inc., which will distribute in Greater New York, the series of seven productions being made by the organization for the coming season. The rights for the Northern New Jersey territory have been purchased by A. M. Fabian.

Mr. Goetz began his film career in the early days of Warner Features. He has served as Sales Manager for Robertson-Cole in New York, and with Associated Producers as Chicago Manager. He joined First National, following the amalgamation of Associated Producers with First National.

"Hot Dog" Continuity Is in Preparation

The continuity for "Hot Dog!" which is the working title for the first feature to be produced by Robert O'Conor, producer and distributor of the new series of two-reel semi-slapstick comedies featuring Billy Franey, is now in preparation.

According to information from O'Conor, his first feature will be in five-parts and will be state-righted direct. A director and a genuine all-star cast has been chosen and production will commence within sixty days.



Standard Film Service Company

Ohio
Michigan
Kentucky
West Penn.
West Virginia

SEE ME ABOUT
The New Series of
HALLROOM BOYS COMEDIES

Exploitation Puts Over "The Innocent Cheat"

Backed up by an intensive exploitation campaign which stirred a vast amount of public interest, "The Innocent Cheat," Arrow's photodrama, is playing this week at Weingarten's Parthenon theatre, Ridgewood, to great crowds, according to word from Arrow.

The exploitation, conceived and executed by Manager Weingarten of the theatre and Charles Cohn jointly, was of such a nature as to stir up a very great deal of interest in the production.

The Ridgewood "News" and the Ridgewood "Times" co-operated in the issuing of special editions each of which bore, superimposed upon the first page, scarehead lettering in red to the effect that the production was to open at the Parthenon on July 11th; a veiled woman with a baby carriage upon which was lettered the billing of the production walked the streets distributing throw-aways.

Exploitation Book Has Only Stills

The story told in stills.

That's the idea of Jack Cohn, producer of C. B. C. Film Sales Corporation, who has brought out something new in a book to be used for exploitation purposes in the campaign now being waged to put over "More to be Pitied Than Scorned."

Instead of the usual press book, Cohn has designed a Morocco leather book somewhat similar to a photograph album and filled it with fifty stills from the picture. The name of the feature is embossed in gold lettering on the front of the book.

Equity Picture Praised at Showing

Six of the biggest independent distributors congregated in the Equity office during the week to pass upon "What's Wrong with the Women" which Equity is labelling as a "Special." After the screening there was not one man who was not lavish in his praise for the picture, according to Equity.

Daniel Carson Goodman, the author and producer, was the recipient of many compliments.

This is Equity's first announcement to the independent field, based upon extraneous opinion, that the independent market is to have another big production for its output to grace the new 1922-1923 season.

Squirrel Comedies to Play Rochester

The Lee-Bradford Corporation, who are handling a series of novel Squirrel Comedies, has recently received a communication from Mr. Zimmerman, president of the Nu-Art Pictures Corporation, Buffalo, to the effect that he has been successful in contracting for the entire series of Squirrel Comedies to play at the new Eastman theatre in Rochester.

Quality Exchange Buys C. B. C. Feature

ANOTHER sale is announced for this week of the "Big Six" features of the C. B. C. Film Sales Corporation, to Quality Film Exchange of Western Pennsylvania, Ohio and Kentucky.

As soon as these important exchanges learned the decision of the company to State Right the series, communications were sent to the C. B. C. Film Sales Corporation and the deal was closed within a few hours. The sale was influenced by the reviews on "More To Be Pitied Than Scorned." Not a day passes, but some large territorial buyer comes to New York for the express purpose of seeing "More To Be Pitied Than Scorned," and talk over purchase plans, according to C. B. C. Many of those who have seen this picture, have negotiated for it, and the other five as well. These will include "Only a Shopgirl," "The Lure of Broadway," "Pal O'Mine," "Forgive and Forget" and "Temptation."

Another Arrow Picture on Broadway

"The Broken Silence," newest of the Arrow-Curwood series, opened at B. S. Moss' Broadway Theatre on Monday, July 24th. This is the third Arrow production to reach the Great White Way within the past few weeks.

Three weeks ago "God's Country And The Law" was shown at Moe Mark's Strand Theatre; the following week "The Innocent Cheat" played at the Broadway Theatre; now comes "The Broken Silence."

Fox Trot Written for "Country Flapper"

Simultaneously with the announcement that Dorothy Gish's new feature picture "The Country Flapper" will open its worlds premier at the Capitol Theatre, New York, commencing Sunday, July 30th, comes the announcement that a new song fox trot titled "The Country Flapper" has been published by the G. Ricordi & Company, Music Publishers, and is to be used in connection with the picture.

The number was written by E. O Van Pelt, and Jesse Winnie.

"The One Way Trail" Is in Production

The Agnes Egan Cobb motion picture enterprises announce that the Iroquois Productions, Inc., have already started on their next release entitled "The One Way Trail" written and directed by Caryl S. Fleming. The scenario is by George DuBois Proctor.

This is the second of their series of Northwoods stories being produced for Mrs. Cobb. The cast is comprised of Muriel Kingston, Victor Sutherland, Luis Alberni, Ann Hamilton, Edward F. Roseland and Stanley Walpole.

Equity Picture Cast Well Selected

Firmly convinced that a picture can be completely spoiled by using actors who are not suited to the portrayals, Daniel Carson Goodman has carefully assembled the cast for his new Equity release "What's Wrong With The Women?"

No one actor or actress has been featured Barbara Castleton, Constance Bennett, Hedda Hopper, Julia Swayne Gordon, Mrs. Oscar Hammerstein and "Baby" Helen Rowland comprise his selection for the female and juvenile parts, while Rod LaRocque, Wilton Lackaye, Montague Love, Paul McAllister and Huntley Gordon, portray the male roles.

Follies Dance Planned For Barry Feature

For the second Wesley Barry feature, "Little Heroes of the Street," being produced by Harry Rapf for the Warner Brothers, Ernest Belcher, sponsor of the American ballet, has been procured to stage an elaborate and unique "Follies" dance, according to report.

The leading feminine role in the Barry picture will be played by Marie Prevost, well known as a star in her own right, and the other prominent members of the supporting cast include Jack Mulhall, Wilfred Lucas, Aggie Herron and Al Walling.

Creation of Chick in Pathe Review

"The Marvel of the Egg," in which the microscopic camera reveals a chick in the process of creation, is the outstanding feature of Pathe Review No. 168 which has been scheduled for release by Pathe August 13th.

A little tale of three friendly pets is told in an amusing pet study, "Peter and Polly and Pat." "The Water Screen" is the next of the Photographic Gems series, showing the Ashokan Reservoir where an acre of fountains purifies New York's daily drink and at the same time is a thing of fairylike beauty.

Alexander Will Handle Rialto Comedies

Lou Rogers, President of the Rialto Productions, has arranged to have the Alexander Film Corporation state right their single reel "Funny Face" comedies.

There will be 12 in all. The Rivoli and Rialto Theatres, New York, have signed for the entire series.

Prints Are Being Shipped Right Now

Within another week every one of our exchanges should have their "Rich Men's Wives" prints for showing to exhibitors.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SEATTLE

Al Rosenberg, Seattle film man and manager of the De Luxe Film Exchange, recently announced that he had taken over the Pacific Northwest distribution of all motion pictures handled nationally by Al Lichtman exchanges. Rosenberg has obtained a contract extending for three years, and will handle a minimum of seventy-two dramas, all featuring well known players, during that time. "Rich Men's Wives" will be the first picture to be released by Rosenberg under the new plan. The date will be around September first.

Arthur Kay, conductor of the forty-piece Coliseum Symphony Orchestra for the past year and a half, ended his connection with that house a few weeks ago. According to reports, Mr. Kay has been made a very flattering offer as a guest conductor abroad and will leave Seattle shortly for his new post.

Under the direction of Mr. Kay, the Coliseum orchestra became one of the largest drawing cards of any motion picture offering. Sunday concerts, special novelty offerings, atmospheric accompaniments and musical contests have been staged at the Coliseum under Mr. Kay's direction, and have drawn many music lovers to the house.

At the present time, Albert Lhoest, for a year or more assistant conductor of the organization, is conducting the orchestra According to Mr. Von Herberg, another succesor to Mr. Kay will be chosen.

R. W. Case, recently manager of the Morton Enterprises in New York, a few weeks ago accepted the position of manager of the Columbia theatre. Mr. Case succeeded John Steelie who has managed the house since William Cutts' departure upon leave of absence several months ago.

Mr. Case has been in the theatre game for twelve years. Aside from acting as exhibitor and manager he has sold film, screens and organs, and has filled practically every position in a theatre from usher and organist to manager.

Frank Jacobs, local photographer who has been making the Liberty News for Leroy V. Johnson's Liberty theatre, left the city recently for Rainier National Park. Jacobs is official photographer for the Rainier National Park Company, and spends each summer at Mt. Rainier.

He expects to return to the city about September first, and will again film local events for the Liberty theatre, to be run in conjunction with the Selznick reel. An International reel takes the place of the Liberty News during the summer months.

Floyd Greider recently succeeded Charles Bridges as assistant manager of the Columbia theatre. Bridges has held that position since the early part of February. Greider's affiliation with the house marks his debut into the motion picture exhibiting industry.

BALTIMORE

The Strand theatre, Baltimore, Md., which closed for two months during the summer, has been reopened by Thomas D. Goldberg, directing owner, under a changed policy which provides for the showing of three pictures a week instead of full week runs as heretofore. The Strand is in the upper part of the shopping district.

A similar change in policy on the part of the New theatre was made some weeks ago.

John W. Revell has been named in Circuit Court of Baltimore receiver for Palmore and Homand Inc., who for some years have taken an active part in exchange and state rights distribution in Baltimore. The concern mentioned in its recital debts totaling $18,000 and assets consisting of $35 in bank and 150 films "of uncertain value." Leo H. Homand has been directing head of the concern since it was incorporated in October of last year to take over the partnership interest of Mr. Homand and Roy B. Palmore.

The Exhibitors' League of Maryland has moved its headquarters from the Blue Mouse theatre building to Gay and Saratoga streets, Baltimore. The League has shifted its quarters several times in the last year or two.

WESTERN NEW YORK

The Eastman theatre in Rochester will have a special opening for the motion picture industry trade Saturday evening, September 2 and for the general public Monday evening, September 4. The opening attraction will be "The Prisoner of Zenda." Everybody of any importance whatever in the business is expected to be in attendance at the trade opening.

The Buckley-Ferguson Productions has been incorporated in Binghamton, N. Y., to manufacture and handle motion pictures. The company has a capital of $125,000. The incorporators are: E. G. W. Ferguson, New York, scenario writer, director and actor; Leo J. Buckley, photographer, and former Lieutenant Governor Harry C. Walker of Binghamton. Offices will be in Binghamton. Mr. Ferguson is a brother of Elsie Ferguson. Present plans are said to center around a little niece of Miss Ferguson, who is to appear as Baby Elsie Ferguson in the first pictures.

Oscar L. Weigel has been appointed manager of the Strand theatre in Norwich, N. Y., succeeding Adrian P. Ford, who has been in charge since the house was opened. Mr. Weigel has been connected with the Colonial theatre in Norwich for eight years. His appointment as manager of the Strand was made by James Rose, district manager for the Schine Theatrical Company which recently signed a long term lease of the house.

Lanigan and Kelley, proprietors of the Hi-Art theatre in Lockport, N. Y., have purchased the vacated First Congregational church property at Niagara and Church streets in the Lock City for the sum of $15,000. They plan to convert the building into a convention and community hall. A new entrance will be constructed on the Niagara street side.

Bruce Fowler is about to sign up a noted organist to play the big Wurlitzer orchestral organ now being installed in the Elmwood theatre, Buffalo. Mr. Fowler expects to make a trip to some western city soon and bring the musician back with him.

Billie West, manager of the Central Park, Buffalo, is appearing on the streets in a light colored Palm Beach suit and white shoes. When he stands in front of the theatre he attracts business, because of his cool-looking appearance. Great idea, Bill!

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, is the proud (?) possessor of a 10 passenger Ford. Art dashes into the countryside with his family and friends every morning. He is becoming a fresh air fiend. The Victoria will have vaudeville as an added attraction this fall and winter.

It is rumored that the Empire theatre in Buffalo may try burlesque again this fall and that the Academy may revert to its ancient policy of blood and thunder melodrama. The Empire is now showing pictures and the Academy is dark. Sam Carver, manager of the Empire for several years, has resigned to accept the position of exploitation manager at the Detroit Universal office.

SAN DIEGO

As a special feature for the week of July 25, Manager Bob Hicks of the Cabrillo theatre presented Edna Wallace Hopper, who was announced as "the 60-year-old flapper." In connection with a film which showed the method of operation, Miss Hopper gave a talk at four performances each day about the way she renewed her youthful facial appearance. The program also included Agnes Ayres in "The Ordeal."

A novel number was given on the program at the Colonial during a recent week, when between pictures was given a practical demonstration of the use, proper and improper, of that ordinary convenience—the telephone. The management arranged with the local 'phone company to furnish the necessary apparatus, together with efficient operators, one of whom provided the instructive talk which put the thing over big.

Monte Banks, moving picture comedian, when arrested in the highway north of this city on the charge of speeding his auto up to 56 miles an hour gave as an excuse that he thought the speed cops were highwaymen trying to hold him up. The justice gave him a $60 fine, however, which was suspended until Monte is taken again on a similar charge.

G. A. Bush of the Bush theatres, has bought a half interest in the Kinema theatre at Escondido, in this county. The remaining stock is held by N. O. and Genevieve Emert. The Kinema is one of the newer motion picture houses in the back country.

OMAHA

T. E. Delaney, manager of Vitagraph in Omaha, has returned home from a two weeks' vacation ready to leap into another new business era for Vitagraph in this territory. Mr. Delaney, together with his wife and two children, toured to Chicago. En route he found shows ready to open up with a bang for the fall season.

E. H. Blank, assistant to A. Vorzimer, manager of United Artists in Omaha, reports that a good per cent of small town movie houses that were closed on account of the business depression in Nebraska, are fast being re-opened. He recently returned to Omaha from an extensive tour throughout the middle west.

Civic and social organizations in Omaha lauded "The Storm," a Fox production, after a pre-view at the Moon theatre in Omaha at which hundreds of prominent persons were present. Harry Lefholtz and Jack Pierce of Universal in Omaha staged the screening.

J. Earl Kirk, manager of the Grand theatre, a suburban house in Omaha, reopened the playhouse on July 23. It had been closed five weeks before for redecorating.

CANADA

Luigi Romanelli of Toronto, general musical director for Allen Theatres, Limited, sailed for Europe on July 29 for the purpose of visiting the moving picture theatres of the British Isles and France in order to study orchestras and their latest methods. The Allen musical director also planned to confer with the leading European booking agencies with a view to engaging soloists, vaudeville acts and stage novelties for presentation in Allen theatres throughout Canada next season in the form of prologues and special attractions.

One of the early important announcements in Canada regarding the appointment of managers for leading theatres concerned the St. Denis theatre, one of the greatest houses in Montreal. It is announced by the Famous Players Canadian Corporation that H. M. Thomas, director of theatres for that corporation, would have direct charge of the St. Denis in addition to having personal management of the new Capitol theatre, Montreal, over which he had direct supervision all last season

The policy of the St. Denis theatre will be changed to provide for the appearance of a number of great artists and organizations during the fall and winter months. Those already booked include Galli Curci, Boston Symphony Orchestra, Fritz Kreisler, Rachmaninoff, Geraldine Farrar, Muratore, Heifitz and others. The St. Denis, which seats upwards of 3,000 persons, will also be used for extended runs of special film productions. The regular policy of a combination film and vaudeville program has been discarded.

H. M. Thomas went to the Famous Players Canadian Corporation about four years ago from Omaha, Nebr., where he had charge of a chain of important houses.

On the ground that the house was "being nearly assessed out of business" G. Brown and George H. Belton representing Loew's London theatre, appeared before the Court of Revision, London, Ontario, on July 28 to appeal against the assessment of $357,000 by the City of London on the theatre. Mr. Brown pointed out that the assessment on the building proper had been boosted to $248,000 in spite of the fact that a local contractor had placed a much lower valuation on the structure. The theatre employed from 121 to 133 people and spent $104,000 annually in wages and supplies. Property on Queen's avenue occupied by the theatre had been assessed for only $16,000 before the theatre was built while the Dundas street entrance had been assessed formerly for $21,000. The court decided to investigate the merits of the appeal and reserved decision.

The Dominion theatre, Winnipeg, Manitoba, has been re-opened under new ownership, the large downtown house having been acquired by Kobold Bros. The latter had redecorated and improved the theatre in several respects. The re-opening attraction was "Room and Board," starring Constance Binney. The Dominion theatre was formerly controlled by Messrs. Jule and J. J. Allen.

Jerry McDougall is back as assistant manager of the Walker theatre, Winnipeg, Manitoba, after having spent the past several months in Edmonton, Alta.

Canadian Quality Pictures, Limited, is the name of a new film distributing company which has been organized under an Ontario Provincial charter with headquarters at Toronto.

George Sackett, former manager of the Orpheum theatre, Winnipeg, Monitoba, has been appointed manager of the new Hennepin Avenue theatre, Minneapolis, Minn.

Don't Overlook Our Announcement

Next week we will outline in detail our entire business of production and distribution. Then, if you wish to know more, write us.

AL LICHTMAN CORPORATION

576 Fifth Avenue, New York

Reviews of the Latest Features

Conducted by LAURENCE REID

"Her Gilded Cage"

Paramount—Five Reels

(Reviewed by Laurence Reid)

SUBTRACT the gorgeous sets and costumes from this picture and it wouldn't carry a single item of interest. It takes a long time to plant the characters and plot and once everything is started toward the denoument, you discover there is nothing which calls for so much effort along this line. Money has been expended—call it wasted—upon a story which is unconvincingly presented. And everything is subordinated for the sake of putting over a lavish production. There are sets and sets and more sets—one of which shows a hotel suite in New York fitted up like the bizarre den of a temperamental fortune teller. And through this gorgeous background troops Gloria Swanson on parade—revealing an array of modish gowns that must have cost as much as Chaplin's yearly income.

The story is episodic, and the titles and planted incident give away the plot long before the climax is reached. You remember the dethroned king, Manuel of Portugal and his liaison with Gaby? Well this story is a suggestion of that amour—the original stage production having been known as "Love Dreams," and which did not cause any flurry behind the footlights. A strictly stage press agent conceives the idea of putting the French actress over—linking up her name with some king. She is brought to America and billed as "Fleur D'Amour." And the stage is all set for the big reception by the public. Of course she accepts this pitiless publicity to help a younger sister—the money being needed for an operation. An artist provides the romance. And it is his object to suspect the girl of possessing an easy virtue.

The story is artificial only relieved occasionally by Walter Hiers comedy relief as the press agent, and David Powell's attempt to be sincere in a hopelessly conventional role. It is stereotyped and commonplace but lavishly produced.

The Cast

Suzanne Ornoff, a cabaret dancer.....Gloria Swanson
Arnold Pell, an American artist.....David Powell
Lawrence Pell, his brother.....Harrison Ford
Jacqueline Ornoff, Suzanne's sister.....Anne Cornwall
Bud Walton, a publicity agent.....Walter Hiers
Gaston Petitfils, a French beau...Charles A. Stevenson

By Ann Nichols. Scenario by Elmer Harris. Directed by Sam Woods. Produced by Famous Players.

The Story—French actress finds it difficult to make ends meet, and desirous of aiding impoverished uncle and invalid sister, she allows American press agent to put over big exploitation idea. She is brought to America and becomes a sensation, develops a love affair and saves her relatives from poverty.

Classification—Features American publicity methods in building popularity for French actress. Stereotyped story of girl's successful battle to help relatives.

Production Highlights—The lavish settings. The gorgeous gowns worn by star. The comedy relief furnished by Walter Hiers.

Exploitation Angles—You can feature the value of publicity here, linking up with fashionable shops on the value of advertising. Co-operate with specialty shops catering to women's wear. Play up the star telling of her gorgeous gowns. Mention the other players.

Drawing Power—Best suited for high class clientele. Will be liked by feminine patrons because of romantic appeal, and the gowns worn by the star.

REVIEWED IN THIS ISSUE

Her Gilded Cage (Paramount)
The Masquerader (First National)
The Bonded Woman (Paramount)
According to Hoyle (Western Pictures)
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"The Masquerader"

First National—Six Reels

(Reviewed by Eugene Carlton)

TO debate upon "The Masquerader," as far as merit and quality are concerned, would be foolish. That it stands well up among the screen's best productions is free from doubt. It is a question as to which is the better, the spoken drama or the reproduction on the screen. Filled with equally as many tense moments as the play, the picture is one that will live long in the memory of any audience, as well as widely advertise itself through the medium of satisfied patrons.

It need not be said that the acting of Guy Bates Post is masterful—any more than a New Yorker need be informed that "Babe" Ruth is in a batting slump. The screen has magnified the dignity which graced the actions of Mr. Post on the stage. Words need not be spoken—a clever director has seen to that end of the production, with the result that the picture is a complete chain of thought and events, harmonizing to the most minute detail.

The substitution of a member of the English parliament, who has wrecked his life, for a struggling journalist; the journalist's great conquest in parliament, his love for the wife of the man for whom he is posing—all, as in the legitimate play, are brought home with the same dramatic force on the screen as they were on the stage. It is a production, so near perfection, that detailed criticism is a waste of time.

The Cast

John Chilcote.....Guy Bates Post
John Loder.....Guy Bates Post
Brock.....Edward M. Kimball
Eve.....Ruth Sinclair
Fraide.....Herbert Standing
Lakely.....Lawson Butt
Lady Astrupp.....Marcia Manon
Robbins.....Barbara Tennant
Blessington.....Kenneth Gibson

Produced by Richard Walton Tully. Directed by James Young. From the story by John Hunter Booth. Photography by George Benoit.

The Story—Young journalist poses as another person, when the latter dies, leaving open the way for the union of the journalist and the woman he loves, which of course, is the dead man's wife.

Classification—A drama of politics, love and gratified ambition, carrying a strong moral and an abundance of human interest.

Production Highlights—The initial appearance of the journalist under the guise of a member of parliament; scene where the real member of parliament raves in his drugged madness.

"The Bonded Woman"

Paramount—Five Reels

(Reviewed by Laurence Reid)

"A WOMAN will respect and admire a saint, but she'll follow a sinner to the ends of the earth." This is the substance of the story and it is offered in an introductory subtitle. Thus you know just how it will develop, taking away any value of suspense. The first part of the picture is interesting, particularly the shots of a storm at sea, and the first mate rescuing the skipper from Davy Jones' locker.

The director has balanced some real storm effects with a few miniatures, though one incident is a little far-fetched. It shows the drunken mate (the hero and sinner, please) swimming from the raft to the sinking schooner to rescue the gibbering parrot. Once they reach the skipper's house the story is over insofar as its highlights are concerned. Thereafter it sags and uncovers a few flaws—such as the heroine mortgaging her home to start the youth on a career—giving herself in bond that the erstwhile first mate may become master of his own ship. There is a jealous rival, the owner of some marine enterprise, and it is his object to encourage the youth to start drinking again. The latter is victimized and effaces himself from the girl's presence.

Many will wonder how the heroine gets enough money to follow him to Samoa in order to rescue him from the gutter. The hero has been indulging in bonded whiskey again. But the girl is not discouraged. She takes charge of the ship and pilots it to a desert isle. The incident shows the heroic quality of indifference. The young skipper plays this game and it is highly effective. John Bowers acts the regenerated drunkard with sufficient virility—the part calling for some rough and tumble tactics a la Jack London. His beard smacks of the make-up box. Otherwise the interpretation is satisfactory. Betty Compson's spirituelle quality is asserted again. But the brown tresses of "The Miracle Man" have been replaced by a blonde coiffure.

The Cast

Angela Gaskell.....Betty Compson
John Somers.....John Bowers
Lee Marvin.....Richard Dix
Captain Gaskell.....J. Farrell MacDonald
Lucita.....Ethel Wales

By John Fleming Wilson. Scenario by Albert Shelby Levino. Directed by Philip Rosen. Produced by Famous Players.

The Story—Girl falls in love with first mate of father's boat, who has rescued her parent. She respects a wealthy shipowner, but her heart palpitates for the sinner. She establishes him on a ship of his own, and after his regenerated love comes into expression.

Classification—Story strong in romance built around sea incident. Depicts girl's love for a sinner instead of a saint.

Production Highlights—The ship scenes, showing some clever night photography, a storm at sea, a rescue, and some excellent miniatures of the sinking schooner. Good work of Betty Compson and John Bowers.

Exploitation Angles—One way would be to exploited for its physical thrills attendant upon the storm at sea and the rescue work. Play it up as a feature carrying good romantic interest. Use the introductory caption for a teaser campaign.

Drawing Power—Will be liked for its romance and sea stuff. Good for three days most anywhere. Balanced with enough incident to cater to all classes of houses.

"According to Hoyle"
Western Pictures Exploitation Co.—Five Reels

(Reviewed by Charles Larkin)

DAVID BUTLER has given the screen a fine little comedy drama here. Its goodness lies in its simplicity. Just an intensely interesting tale that is carried through five reels without a single break in the action. To the titles, however, must go much of the credit for the success of the picture. These are decidedly original, snappy and at times amusing. There are a number of character types guaranteed to bring laughs whenever they appear. These are the barber portrayed by Buddy Ross, the landlord interpreted by Sam Allen and the bell boy by Hal Wilson. David Butler as "Boxcar" Simmons, a happy go lucky drifter, is convincing at all times. Helen Ferguson is an attractive leading woman, while Phil Ford as Jim Mead, the brother of the heroine, gives us a few moments of Richard Barthelmess stuff. To Fred J. Butler as Dude Miller and Harry Todd as Jim Riggs go honors for their work as "The Slickers." These two characters recall Wallingford and Blacky Daw and their tricks.

There is a good comedy stunt which continually bobs up in the action and that is where one of the "slickers" tries to recover his hat which has been appropriated by the hero when he takes unto himself a new set of glad rags, as he is advised to do in the book of rules for success. The scenes dealing with Boxcar's entrance to the small town, which, by the way, is so small that mass meetings are held in the telephone booth, are filled with humor. The attempt of the "slickers" to rob the safe and their subsequent quick departure from town is a dramatic moment. Here we have some good night photography. The two bad boys when they get out of town and open the wallet which they think contains a vast amount of coin of the realm get the surprise of their lives, when they find the book of rules. Opening it, they find this rule: "If you ever get a good start, keep right on going." They do.

We recommend it as a fine program feature, one that is sure to please every member of the family

The Cast

"Boxcar" Simmons	David Butler
Doris Mead	Helen Ferguson
Jim Mead	Phil Ford
Dude Miller	Fred J. Butler
Jim Riggs	Harry Todd
Silent Johnson	Buddy Ross
Hotel Bell Boy	Hal Wilson
Landlord	Sam Allen

By Clyde Westover and Lottic Horner. Directed by W. S. Van Dyke. Scenario by John B. Clymer. Photographed by Arthur L. Todd. Distributed by Western Pictures Exploitation Company.

The Story—Deals with the adventures of a youth who has lost all interest in life. While tramping the country as a hobo he finds by the roadside a sheet from a correspondence school detailing the rules for success. His interest in life is reawakened by the face of a pretty girl and he sets out to apply these rules, with laughable but effective results.

Classification—A comedy drama with a western locale that is off the beaten path. Filled with delightful characterizations.

Production Highlights—David Butler's work as "Boxcar Simmons. The work of Hal Wilson as the bellboy, Buddy Ross as the barber and Harry Todd as Jim Riggs. Helen Ferguson is a charming leading lady. The excellent titles. The lost hat comedy all through the picture. The small town life. The card game. The scrap between "Boxcar" and the girl's brother. The safe robbery episode and chase.

Exploitation Angles—Arrange a tie-up with your local newspaper on the rules for success in life, quoting your prominent business men. The title offers a chance for a good window display on playing cards and Hoyle's book on rules.



Some amusing moments in "Supply and "Demand," in which Johnny Jones does some regular school-boy cranks.

"The Three Must Get Theres"
Allied Distributing and Producing Corp.—Five Reels

(Reviewed by Charles Larkin)

MAX LINDER stages a great come back in this really amusing burlesque of Dumas' story, "The Three Musketeers." We predict that it will be one of the hits of the new season. Linder is an ideal star for the lead in this comedy. It takes a Frenchman to interpret correctly the effervescent spirit of Dumas's famous Frenchman.

Photographically the comedy is a gem, in fact the entire production is beautiful in this respect. Edited to a scant five reels, we are given nothing but meat. The hokum, for a change, has been eliminated before it reaches the populace. Action seems to have been the slogan in producing this picture unusual.

The character types are, as Dartagnan would say, "Marvelous!" Imagine our old friend, Bull Montana, as Cardinal Rich-lou. One can easily conceive the possibilities for comedy there. Rich-lou's man Friday, yclept Fungus, is another characterization worth going a long way to see. The leading lady is a delectable bit of femininity. The three musketeer companions of Dart-In-Again are great. They are all fine and the company is going to kill the blues for a lot of folks once the fun film gets started on its laugh offensive throughout the country.

It is interesting to note that the burlesque follows closely the serious production offered us last season by a well known star.

"The Three Must Get Theres" with some snappy short subjects worked around it should make a wonderful program—one that should register joy on the ticket machine.

The Cast

Duke of Rich-Lou	Bull Montana
King Louis XIII	Frank Cooke
The Queen	Catherine Rankin
Connie	Jobyna Ralston
Walrus	Jack Richardson
Octopus	Charles Metzetti
Porpoise	Clarence Werpz
Bernajoux	Fred Cavens
Bunkumin	Harry Mann
Dart-in-again	Max Linder

By Max Linder. Directed by Max Linder. Photographed by Harry Vallejo and Max Dupont. Titles by Thomas Miranda. Assistant Director, Fred Cavens. Distributed through United Artists exchanges.

The Story—Follows rather closely in a burlesque way the well known adventures of Dumas' famous hero. The hero's start for Paris, his adventures there, his duels, love affairs, his joining the "three musketeers.

Classification—A real comedy in every sense of the word, replete with thrills and action.

Production Highlights—The excellent comedy role contributed by Max Linder as Dart-in-again.

"What's Wrong With the Women?"
Goodman-Equity—Six Reels

(Reviewed by Laurence Reid)

DANIEL CARSON GOODMAN asks a question that is agitating the country and proceeds to answer it in terms of graphic drama. "What's Wrong With The Women?" is an indictment of jazz—an indictment of the craving for excitement among the flapper set and the younger married women and it's the truest document on the subject which has ever been revealed.

The author gets right down to the psychology of the jazz question. He doesn't evade any issue, but touches surely and accurately upon the reason for restlessness among the gentler sex.

A philanderer is the god of the machine—his paramour, the goddess—and the puppets who are caught in the revolving wheels are a pleasure loving wife who is taken out of her hopelessly domesticated existence. Her husband plods along accepting her tissue of falsehoods until he is brought up sharp with realities through a wild jazz party conducted in his own home. Meanwhile a sophisticated flapper, self-willed and craving excitement has fox-trotted her way into the embraces of the philanderer. These are the dramatic issues of this story which is punctuated with life-like incident throughout. A moral sounds its warning beneath these externals, and yet there is nothing of the sermon about the story. It's dramatic, progressive, rich in plot interest, carrying suspense a-plenty and always in harmony with its subject matter. There is no false motivation—every scene having a sound reason for its introduction. When the baby falls out of the window the bounding ball which has escaped her provides the suspensive note.

There is opulence where it belongs. Jazz is everywhere. Take notice of the rich man's party. This type of picture has been a long time coming into its own. Goodman has touched the bottom where the predecessors were content to skim the surface. The acting is fine—perhaps a little overcharged here and there—yet it is always indicative of the jazz urge. Constance Bennett is a real find as the flapper. Where has she been these past seasons? Personality, poise, and emotional endowment are hers. The picture looks to us like a knock-out.

The Cast

James Bascom	Wilton Lackaye
Mrs. Bascom	Julia Swayne Gordon
Elise Bascom	Constance Bennett
James Belden	Montagu Love
Jack Lee	Rod La Rocque
Janet Lee	Barbara Castleton
Baby Lee	Helen Roland
Mrs. Neer	Hedda Hopper
Lloyd Watson	Huntley Gordon
James Matthews	Paul McAllister

Story and scenario by Daniel Carson Goodman. Directed by R. William Neill. Produced by Daniel Carson Goodman. Distributed by Equity.

The Story—Treats of the disastrous effects of constant jazz as a developer of unhappiness in the home—the craving for excitement causing a sophisticated daughter to disobey her father and the latter to leave his home. The call of jazz nearly disrupts the home of another couple—a philanderer and his paramour lending evil suggestions to the impressionable wife, who is brought back to sanity by appreciating the vicious characters of her false friends.

Classification—Drama based upon the craving for excitement and the call of jazz among the restless feminine sex of today. Contains romance, intrigue, conflict, sentiment and heart interest.

Production Highlights—A true document of the love for excitement among the modern girls and women. The fine acting by an all-star cast. The progressive action carrying plenty of drama, suspense and conflict. The scene when the baby falls. The gay party in the hero's home. The humanities well expressed.

Exploitation Angles—The title suggests a teaser campaign which can be worked out along several lines. Use plenty of copy and bill the production far in advance. Play it up big. Bill it as a human and true document. Mention the all-star cast.

"Rose O' the Sea"

First National—6837 Feet

Reviewed by Charles Larkin)

FIRST of all there's absolutely no excuse for dragging this one out to seven reels. It would be a vastly improved feature in 5,000 feet, with a lot of close-ups, shots of characters standing gazing into fireplaces, space, etc., eliminated. The biggest surprise in the entire footage is right at the end—when the heroine becomes the wife of the father of the man she has supposedly been trying to reform and eventually wed. Patrons are due for a distinct shock when they reach

The same theme as contained in this one has been done many times before, but rarely has a picture been so lavishly mounted. The interior sets are elaborate throughout. The photography, too, is very fine. Fred Niblo, who gave us "The Three Musketeers," certainly could have done better directing in this one by using restraint upon the pedestrians.

Miss Stewart is attractive in the role of Rose Eton, the waif, who is saved from the sea only to enter the maelstrom of society and its intrigue. Rudolph Cameron overacts his role of the wayward son at all times and Thomas Holding is called upon for little more than pedestrianism and gazing through space in deep reflection. Kate Lester is very satisfying as "Lady Maggie," while Margaret Landis plays a flapper to the manner born.

The most absorbing moments come during the house party. Here we find that the son has forged his father's name to a check to pay a gambling debt. These are introduced in the fifth reel or so. The earlier part of the action is terribly draggy.

The Cast

Rose Eton.....Anita Stewart
Elliott Schuyler.....Rudolph Cameron
Peter Schuyler.....Thomas Holding
Vivienne Raymond.....Margaret Landis
"Lady Maggie".....Kate Lester
Roger Walton.....Hallom Cooley
Daddy Eton.....John P. Lockney
George Thornton.....Charles Belcher

Adapted from the novel by Countess Barcynska. Directed by Fred Niblo. Photographed by Dale Clawson. Produced by Anita Stewart Productions, Inc.

The Story—Tells of a waif from the sea, who on the death of her guardian and protector, is forced to make her own way in New York. Her lack of guile and sophistication wins her a place and esteem. Entering a romance which involves both father and son, the girl is the pivot around which revolve petty jealousies, aristocratic conventions and gambling affrays. She eventually casts aside the worthless son and marries the father.

Classification—Society drama which carries a girl through adventure, intrigue and love and lands her at the end as the other half of a very much unexpected romance.

Production Highlights—The big point in favor of the offering is its lavish mounting. The interiors are magnificent. The Fifth Avenue flower shop is well staged, as are the views of the Nightie Night club. The gowns worn by the star. The unusual ending. The characterization of a flapper by Margaret Landis. The scenes attending the house party where there are some stirring moments with all the characters concerned.

Exploitation Angles—One of the best tieups here is with a florist's shop. The titles suggest this one as well as the heroine's working in a Fifth Avenue flower emporium. Decorate your lobby with roses and photos of the star. There's another chance for a tieup in the gowns worn by the star. Use photos of these from the picture in putting over a window display at your local women's style shop. The star is popular in some localities. Play up the lavish mounting given the production.

Drawing Power—Following editing to proper length, this one might be suitable for audiences that do not stop to consider logic and whether such things as this one offers are possible in real life. Will be O Keh for neighborhood houses. Smaller cities and towns can put it over with good advertising.



Leo Maloney, in one of "The Range Rider" series. Pathe.

"More to Be Pitied Than Scorned"

C. B. C. Film Sales Corp.-State Right—Six Reels

(Reviewed by Lillian Gale)

NOW and then forms of entertainment that have remained dormant for a time, suddenly appear again in the world of amusement. It would seem there is a marked revival of that kind of melodrama popular upon the spoken stage, a score of years ago. And while many of these melodramatic themes could be made into good pictures, "More to Be Pitied Than Scorned" is far from hitting near the mark of a good picture.

Unless your audiences are thoroughly "sold" on over-acted, illogical and disconnected melodrama, poorly directed, you will not please them with this film. There are a few redeeming features, one or two exteriors that have been well selected and a few favorites in the cast,. There is a swiftly moving and realistic fight scene, which, according to the story, takes place in the theatre where the leading man in the picture is also a leading man of the stage.

Played for what it is worth, this picture may attract a certain class, who are more interested in incidents than in happenings of concern in the story. While there is considerable excitement, there is no element of suspense, so don't over-step the possibilities of "More to Be Pitied Than Scorned."

The Cast

Josephine Lorraine.....J. Frank Glendon
Josephine Clifford.....Rosemary Theby
Vincent Grant.....Philo McCullough
"Troubles".....Gordon Griffith
Viola Lorraine.....Alice Lake
Ruth Lorraine.....Josephine Adair

From a stage play by Charles E. Blaney. Photographed by King Gray, A.S.C. Directed by Edward Le Saint. Produced by Harry Cohn.

The Story—After the performance of "The Persecution," in which Julian Lorraine plays the lead, he returns to his home where his wife and young daughter are engaged in preparing a table to celebrate the wedding anniversary. Without hearing his wife's rebuff, Lorraine jumps at the conclusion that she is untrue, takes their little girl and leaves her.

Classification—Tense melodrama, equipped with disappearances, pathetic misunderstandings, and finally a hard fought and realistic man to man encounter.

Production Highlights—The fight to a finish, between the misinformed husband and the man who has caused his mental torture.

Exploitation Angles—One way would be to tie-up with a newspaper using a question and answer column, testing the memories of those familiar with the titles of old time melodramas, the playwrights, the star at that time, etc.

"The Girl From Nowhere"

Selznick Pictures—Five Reels

(Reviewed by Charles Larkin)

ELAINE HAMMERSTEIN has an appealing role in this fairly entertaining picture. The star's beauty, stunning gowns and sympathetic interpretation of the character of Mavis Cole, are the principal ingredients of this society drama, which has been given an excellent setting by Select.

Bradley King, the author of the story, has given us a tale possessing most of the essentials of a successful picture. The crook theme is always a safe one for screen menus and in this case it has been dished up in entertaining manner.

The pictures open with an auto wreck in the snow, following the decision of the girl to flee with a man financially up against it and a character much below par. The girl is rescued by a policeman but her companion escapes with some jewels which the patrolman has been seeking. The girl, wandering through the woods, comes upon a sportsman's lodge. Surprised by the caretaker, he declares she is the wife of the owner. The latter enters into the spirit of the situation and admits the young lady is his wife.

These scenes cannot fail to interest. Then follows some swift romance and the wedding of the two. The couple return to town and at their first appearance in the social whirl, the girl meets the man with whom she had eloped. Then ensues a series of complications in which we are given the usual efforts of the villain to blackmail the girl, the theft of some jewelry at a costume ball, the capture of the villain's accomplice and the latter's accusation of the villain. The girl, freed of suspicion in a big gem robbery, falls in love with the man she married.

Throughout the action Miss Hammerstein wears some stunning gowns which will interest the women. There are a number of dramatic situations in the picture. The costume ball is elaborately staged as are all the interiors.

The Cast

Mavis Cole.....Elaine Hammerstein
Jimmy Ryder.....Wm. B. Davidson
Herbert Whitman.....Huntley Gordon
Dorothy Grosscup.....Louise Prussing
Samuel Grosscup.....Colin Campbell
Steve LaMarche.....Al. H. Stewart
Judge Cole.....Warren Cook
Grace Parker.....Vera Conroy

By Bradley King. Directed by George Archainbaud. Scenario by Sarah Y. Mason. Photographed by William Wagner.

The Story—Deals with the adventures of a girl who made a mistake in her judgment of a man. Although innocent herself, she becomes implicated in a jewel robbery. The embarrassment of her position forces her to assume the pseudo role of a sportsman's wife. The latter, disappointed in a recent love, admiring the girl's pluck, enters into the game and admits she is his wife. Then follows a series of complications which end in the usual clinch.

Classification—A society drama containing its moments, a fine mounting and a good cast.

Production Highlights—The flight of the crook and girl through the snow and the auto wreck. The scenes in the sportsman's lodge. The striking growns worn by the star. The elaborate interior sets. The ball scenes and the robbery. The capture of the crook, his confession and the clearing of the suspicion against the girl. The good photography.

Exploitation Angles—Miss Hammerstein is a popular actress. Play up her beauty and stunning gowns in this one. The crook theme. The title. The excellent cast.

Drawing Power—Should be a satisfactory attraction in second class first run houses, neighborhood theatres and in the towns. Houses that cater to steady patrons will do well to surround the bill with some strong short subject. "The Girl from Nowhere" is light entertainment and something more serious can be added to advantage.

"Heart's Haven"

Benj. B. Hampton-Hodkinson—Six Reels

(Reviewed by Laurence Reid)

EVER since "The Miracle Man" the producers have profited by the success of that achievement in turning to the quality of FAITH for the theme of their stories. Benjamin B. Hampton exploits the virtue here in a domestic drama which while it doesn't carry any plot appeal manages to exude a wholesomeness sure to be appreciated. Mr. Hampton, however, seems to have too many cooks around in boiling the ingredients of the kettle. Consequently opportunities have been missed to make it vital.

This story doesn't get down to the rock-bottom of its theme. The woman who generates the faith touch is more or less subordinated. Naturally when she uses her powers to heal a crippled youngster, you wonder why she is more dominant in the action. Two plots are carried along though they are related after a fashion.

There are no dramatic moments, but one cannot say that the majority of situations are false. It shows some humanities without recourse to being made to melodrama, other than the fatal auto accident. When the heroine suffers an injury which keeps her an invalid the feminine faith healer uses her power with good results. There is too much direction. Little details are caught which have no bearing in advancing the action. In fact they retard it. And the humor or comedy relief is altogether out of place. Otto Hoffman as a hypochondriac furnishes the other jarring note. The other players are adequate.

The Cast

Joe Laird.....Carl Gantvoort
May Caroline.....Claire McDowell
Vivian Breed.....Claire Adams
Adam Breed.....Robert McKim
Gladys Laird.....Betty Brice
Bobbie Laird.....Frankie Lee
Ella Laird.....Mary Jane Irving
Doctor Burchard.....Harry Lorraine
Henry Bird.....Jean Hersholt
Pynch.....Frank Hayes
Mrs. Harohan.....Aggie Herring

By Clara Louise Burnham. Scenario by Benj. B. Hampton and staff. Directed by Benj. B. Hampton and staff. Produced by Benjamin B. Hampton. Distributed by Hodkinson.

The Story—Tells of young business man coming into good position, but his happiness is marred by unapprcciative and unfaithful wife. His mother, a faith healer, brings a crippled girl and boy back to health and the youth finds true love with the girl when his wife runs away and is killed.

Classification—Picture of sentiment, romance, faith healing, and homespun humanities—also a faint touch of the eternal triangle.

Production Highlights—Well balanced cast with two exceptions, the interpretation being adequatc. The faith healing touch. The romantic interludes. The first rate production.

Exploitation Angles—Featuring the author, who has some appeal would be a good angle. Also play up the Hampton trademark—the producer being a stickler for humanities—for clean, wholesome stories.

Drawing Power—Good for any neighborhood where there is enough intelligence to appreciate the power of faith healing. Will disappoint those who are looking for physical action and melodrama.



Just outside the Hippodrome, Ft. Worth, Texas, this decoration was erected for "Miss Lulu Bett," by manager H. J. Gould



Jane Novak

"The New Teacher"

Fox—Five Reels

(Reviewed by Laurence Reid)

AN inconsequential little trifle is "The New Teacher," Shirley Mason's newest opus, which seems to have no beginning nor end, but just skips along rather aimlessly, telling a story of a girl who develops a whim to do something worth while—the whim compelling her to take up the wholesome duties of a school teacher in a poor section of the city. There is apparently no aim on the part of the director to season it with a dash of paprika. Rather does he rely upon the conventional sentiment and forced drama to make it presentable, but it is so obviously weak that the question arises—why should it have been produced at all?

The pathos is dragged in by the heels, for teacher's sympathy is drawn to a waif whose blind sister and worthless father make her life such a nightmare. The drama is just as forced, for you see a scoundrel attempting to intrigue the heroine and who later turns out to be a thief. The fluffy plot may be noticed when one of the children is marooned at the top of a flag-pole. The kind policeman who helps him down is none other than the hero, who has joined the force to protect teacher. Of course he captures the thief. And the unnecessary characters are eliminated arbitrarily. Father dies and little sister's eyesight is restored.

It is a sugar-coated lollypop without any value whatsoever. Shirley Mason is deserving of better things. The cast comprises one or two familiar names, but their work is so inconsequential that they appear to be just standing around. They have no chance for expression. Hence their opportunities are wasted.

The Cast

Constance Bailey.....Shirley Mason
Bruce Von Griff.....Alan Forrest
Edward Hurley.....Earl Metcalfe
Jonas Hurley.....Otto Hoffman
Mrs. Brissell.....Ola Norman
George Brissell.....Pat Moore
Mrs. Brennan.....Kate Price

By Myra Kelly. Scenario by Dorothy Yost. Directed by Joseph Franz. Photographed by Frank Good. Produced by Fox.

The Story—Treats of girl who becomes school teacher because she wants to do something worth while. Her duties bring her into contact with waif whose misery is complete what with a blind sister to take care of and a worthless father to annoy her. The teacher has love affair with policeman who protects her and everybody is happy eventually.

Classification—Heart interest story with very little appeal. Slight romance tinctured with sentiment.

Production Highlights—There is no conspicuous highlight in this picture. Cast is competent although they have very little opportunity. The adequate sets.

Exploitation Angles—This attraction is only good for one day. However, if you run it for three days with another picture you might use the school room set for a prologue, with a teacher presiding over a group of youngsters. Thus a chance to indulge in songs, etc. The author's name has some value. Use it.

Drawing Power—Best suited for small neighborhood houses.

"Women Who Wait"

Playgoers-Pathe—Six Reels

(Reviewed by Eugene Carlton)

JUST why the title was selected for "Women Who Wait" is about as comprehensible as the Russian government. If maintaining the love for one man, but marrying another can be considered waiting, then the feminine star in this case "waited." But the picture should not be condensed for the sole reason that its title is misleading. There are several qualities of drawing power incorporated in the story. The settings, directing and acting come up to the standard of productions that can be classed as good.

When two brothers both love the same girl there is foundation enough for any kind of a story from a riot to a civil war. In this case the scene has been laid in a small fishing village—one brother a villain; the other a bashful, deserving type. Needless to mention that the latter finishes first under the wire.

The plot is noticeably weak in spots, dragging for want of action, but the otherwise tiresome suspense is "plugged" up with interesting minor details, which serve to increase the general interest in the main trend of the theme. The venture of the younger brother into the proverbial big city, the triumph upon his return and the vanquishment of the brutal older brother—all these are time-worn events in any story, but there is a preliminary interest established which tides it over the "vacant" spots with safety.

The Cast

Eileen Arden.....Marguerite Clayton
Harold Van Zandt.....Creighton Hale
Peter Van Zandt.....George MacQuarrie
John Van Zandt.....Thomas Cameron
Charlie Wing.....Harold Thomas
Mary.....Peggy Shaw
Baby Anne.....May Ward

Produced by Playgoers Pictures. Directed by Philip Van Loan. Adaptation by Edward Russell.

The Story—The older of two brothers wins the girl they both love by tricks and lies, the younger one leaving their home, a small fishing village, and going to Boston. He returns to find the girl still loves him, learns of his brother's treachery, engages in a fight with the brother, after the latter has indirectly caused the death of his child, and wins the girl whom he always has loved.

Classification—A love drama, containing a liberal amount of human interest, mingled with melodrama.

Production Highlights—The battle of the two brothers in the lighthouse tower; the celebration of the return of the fishing fleet and the final vanquishment of the older brother.

Exploitation Angles—The line, "For what do women wait?" can be used effectively.



Using an automobile (rear seen above) and signs designed for exploiting "Dangerous Curves Ahead," and decorating the lobby of the Palace Theatre, McAlister, Okla., managed by Earl Settle.

"The Three Buckaroos"

Balshofer-Amer. Releasing—4500 Feet

(Reviewed by Laurence Reid)

THERE is no reason why an author should not trade upon Dumas seeing as how "The Three Musketeers" is well established in fiction, on the stage and on the screen. Fred J. Balshofer has used the characterization of the immortal triumvirate for a western setting, the three cowboys joining forces with a soldier of fortune with the name of Dartigan (not D'Artagnan, mind you!) for the purpose of ridding the country of rustlers. Mr. Balshofer has concocted a fairly interesting story which carries plenty of action, fast riding, straight shooting and what not and the result will please the everyday picturegoer.

However, if you remember, "Fightin' Mad" by H. H. Van Loan, you will recall that he also used the Dumas triumvirate—even going to such length as incorporating the justly famous battle-cry—"All for one and one for all." Balshofer, not being a Dumas, has not packed his story with dramatic sequences, nor is there anything original in incident. We must say that it is an "up and at 'em" type of story carrying sufficient western ingredients. There might have been more physical thrills, though the climax furnishes a melodramatic punch. Yes, the inevitable fight on the precipice occurs and provides a moment of suspense.

The soldier of fortune and the three cowboys do their work in competent fashion. The reason the former joins forces with the others is because of a grievance against one of the rustler leaders.. The romance suggests a counter-plot in which the villainous foreman of the heroine's ranch tries to win her by fair means or foul. And Dartigan attends to him as any good hero should. The cast is competent and the types are appropriate.

The backgrounds are pleasing and offer several individually fine shots. And the laboratory has turned out some effective tinting to add beauty to the scenes. While the players are unknown, the title is attractive enough to collect a fair-sized crowd.

The Players

Buck Humes
Peggy O'Dare
"Monty" Montague
Allan Garcia
Cleo Childers

By Fred Balshofer. Directed by Fred Balshofer. Released by Amer. Releasing Corp.

The Story—Stranger known as Dartigan joins forces with three buckaroos to rid community of cattle rustlers. He falls in love with pretty ranch owner and his affection is reciprocated when he runs the rustlers off the plains and rids the ranch of the villainous foreman.

Classification—Western melodrama carrying cattle rustling plot. Story is based upon "The Three Musketeers" idea.

Production Highlights—The fast riding, the thrills of the pursuit. The fight on the cliff. The competent work of the cast. The pleasing exteriors.

Exploitation Angles—This picture will get over with a crowd which likes westerns no matter how ancient the plot. Title will attract and should be well emphasized. Novel ideas for ballyhooing the feature are suggested with this title. Three cowboys can parade the streets together, etc.

Drawing Power—Will go in second class downtown houses and in all theatres which cater to westerns. Snappy showmanship will put it over.



Lobby display for "Over the Border" used by manager C. A. Crute, Huntingsville, Ala.

"The Angel Citizens"

W. M. Smith Prod.-State Rights—Five Reels

(Reviewed by Laurence Reid)

THIS is an ordinary western carrying the usual situations, none of which have been enlivened with fast moving action. Indeed, it smacks of Broncho Billy's day, so old fashioned is the incident. Francis Ford, the director, has merely played safe with the ancient material, using the orthodox riding, shooting and fighting as the chief ingredients.

The three featured players, Franklyn Farnum, Al Hart and Shorty Hamilton, vie with one another in occupying the center of the sets and their activities keep them making entrances and exits galore. Farnum is more in the picture than the others, since it is his task to portray a city youth in search of adventure. He finds a pal at some junction spot and together they fight to protect the girl whose father is in the clutches of the bandits. The stage-coach is on the list of properties and it is used to carry the heroine in a mad runaway. Shorty Hamilton plays the part of the hobo, while Peggy O'Day is the girl. The former goes back to Broncho Billy's time, and he still possesses sufficient color for atmospheric purposes.

One fault of the story is its episodic construction, noticeable in the manner in which padding is employed to finish an idea before the story starts on another. There is a fairly adequate climax and it furnishes a mild punch because of its fighting quality. It all ends with a man hunt. A map showing the location of the hidden gold has a part in the pattern.

The Cast

Frank Bartlett.....Franklyn Farnum
London Edwards.....Al Hart
Smoky Nivette.....Shorty Hamilton
Isabelle Bruner.....Peggy O'Day
The Doctor.....Max Hoffman
His Wife.....Teresa Hoffman

By William Patterson White. Directed by Francis Ford. Produced by W. M. Smith Productions.

The Story—Two strangers enter the town and defend the girl from the bandits who have killed her father and stolen his secret map. One is a city youth, the other a hobo, and they are appointed deputy sheriffs. They engage in a man hunt and are successful and the city chap wins the girl.

Classification—Western filled with stock situations—such as runaway stage, the stolen map, the killing of the girl's father and a man hunt.

Production Highlights—A few satisfying exteriors. A fairly competent cast.

Exploitation Angles—This is mediocre and if you play it, you need to plug it with all the ballyhoo and adjectives it can stand. Do not promise too much, but tell them in teasers about the runaway stage and the characteristic action. The featured players are fairly well known. So give them most of your attention.

Drawing Power—Only good for second class neighborhood houses, and best suited to run on double feature day. Picture is hardly strong enough to stand alone.

"The Country Flapper"

Producers Security—Five Reels

(Reviewed by Laurence Reid)

THIS picture almost reaches the stage of burlesque because of its reliance upon rural high jinks. F. Richard Jones, a graduate of the Sennett school, has applied the master's tricks here and there with the result that the offering may be called fairly amusing. Of course you cannot expect that the idea follows any straight line of development, but just skips along without any sequence noticeable. It provides a good frolic for the irrepressible Dorothy Gish who can get more fun out of a situation than any other comedienne we might mention.

There are moments—many of them—when one situation is used up—and the director starts off on another tack. Calling in a title writer with some smart "flapperism." has helped some, but occasionally these are ineffective because they are "gagged" with Broadway wise cracks—a language that will puzzle the customers in the provinces. It is all quite impromptu and offers a few hilarious scenes, one of which details the dashing Dorothy lugging her cat in a bag to the village drug store and followed by a company of dogs. There is some slapstick present too. Jones could not leave it out, and some how it seems to fit here. For a time the plot (oh, yes, it carries one just like a musical comedy) flourishes with a conflict for supremacy between the country lass and a real boarding school flapper, and then follows with a robbery of church funds, a burning still and other convenient devices introduced for the sake of a thrill.

The picture does not live up to its title. It is more a sketch of high jinks as conceived and executed by a modern Sis Hopkins. There is nothing of the sophisticated sub-deb in Dorothy Gish's interpretation. But she does have a lot of fun. Glenn Hunter, who flashed a real genius in "The Cradle Buster," has moments here when he demonstrates his talent after Booth Tarkington's puppy lover. Call it satisfying summer entertainment and let it go at that.

The Players

Dorothy Gish
Glenn Hunter
Tom Douglas
Raymond Hackett
Albert Hackett
Mildred Marsh

By Nalbro Bartley. Directed by F. Richard Jones. Released by Producers Security on independent market.

The Story—Treats of romantic and hoydenish impulses of country lass who finds expression in keeping her yokel swains at attention. Has a battle for supremacy with city flapper and wins.

Classification—Romantic comedy of Sennett brand introducing some slapstick and considerable hokum.

Production Highlights—The colorful portrayal by Dorothy Gish. The adequate expression of Glenn Hunter. The same when heroine takes cat to drug store, followed by army of dogs. The fire scene. Some of the titles indicating a flapper language, much featured of late in the papers.

Exploitation Angles—Play up Dorothy Gish, stating that she has no equal in the type of part portrayed here. Mention Glenn Hunter who flashed a real talent in "The Cradle Buster." Use comedy teasers and put over the rural ideas for exploitation and ballyhoo stunts. Play up the flapper and use some of her slang for "copy."

Drawing Power—The star's popularity will assure a good crowd. Treated lightly, it should attract patronage. Will be liked in most communities, though hardly strong enough to run a week.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Architectural Data for Construction of Projection Department

Practical Recommendations with Which to Meet Any Given Set of Conditions

By Harry M. Prince, Architect

THE projection department is gradually attaining its rightful position and importance in all Motion Picture theatres. The vitals of the successful theatre are in the picture room for it is here that the projectionist holds sway and dominates the entire performance. It may be interesting to note that the larger manufacturers of motion picture projectors are yearly spending large sums of money to further perfect their machines and will continue to do so as long as the demand for better and clearer pictures continues.

There are comparatively few Architects and Engineers in the entire country who know how to properly design and equip a projection department, and it is a sad commentary that it can also be said that there are fewer exhibitors who have fully grasped the necessity or the importance of knowing each detail of a projection room equipment. Everything possible should be done to facilitate the work of the projectionist, and in the smaller houses, where a single projectionist is depended upon for the greater portion of the work, no effort should be spared to so design the projection department that the fewer steps he is required to make in his various duties, the more efficient and satisfactory will be the service to the theatre patrons.

Location

In locating the picture booth a few simple theorems can be given:

1. The straighter the projection, the better the picture.

2. No projection should attain a greater angle than twelve (12) degrees with the screen.

3. A long throw is much better than a short one. The picture will be clearer and more distinct.

4.* The projection room should never be placed closer than 35 feet to the screen nor more than 175 feet away. (This rule of course does not apply to small theatres of limited seating capacity.)

* It is good policy to maintain the distance from the screen to the projection room within reasonable limits, however, much depends on the size of picture and no absolute limits can be set.—Editor.

FOR those who are building or are proposing to build theatres we are here presenting an article which should be found most helpful in its recommendations on the construction of the Projection Department. Again, theatres which are now completed can well afford to thoroughly inspect their Projection Department and make such changes needed to thoroughly modernize the department. It pays many fold in the end.

Mr. Harry M. Prince, architect, who prepared this discussion on the construction of projection departments, has had a great deal of practical experience in motion picture theatre construction. He therefore has been able to recommend and point out practices and details in the construction of projection rooms which often are neglected either through neglect or ignorance.

As this publication has consistently repeated, the Projection Department of a theatre is one of, if not the most important element in determining the relative success of the house. Too much consideration cannot be given this subject.

5. Great care must be taken to keep the line of projection well above the heads of any persons passing in aisles or seats for it would be ruinous to have a shadow intercept the projection.

6. See the railings are not made too high nor ceiling decorations too low.

The ideal location for a projection room is on the ground floor of the theatre in the rear of the auditorium. By putting the room in the back of the auditorium fewer seats are sacrificed than in any other location except placing it immediately below the main ceiling over the balcony. The theatre owner or manager who will pioneer and make of his projection room a show place for the patron of his house to see the mechanical operation of projection will indeed be a showman. Curiosity in a human is a strange trait. The same mental attitude that makes one stop and gaze into the sky because he or she sees others doing it, is the same weakness that compels a child to smash a watch to try and find out what makes it go.

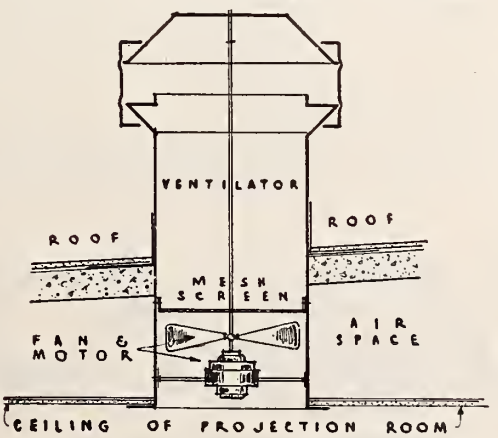


Plate I—Showing method of ventilating projection room to comply with building code

Limitations Imposed

There is one great drawback against the placing of the projection room in the rear of the auditorium on the ground floor and it is a big one. Its name: the Law. In the days when motion picture theatres were being installed in stores and remodeled non-fireproof buildings, many cities devised building laws that have never been changed to keep pace with the development of motion picture theatres as we know them today. What was a necessity for the non-fireproof theatre becomes an absurdity in the day of 5,000 seat houses. The law however, is the law and as such must be obeyed. The offensive passage in most laws relating to projection rooms is, to quote the New York Law: "The booth in which the picture machine is operated shall be provided with an opening in its roof, or in the upper part of its side walls, leading to the outer air, and with vent flue, which shall have a minimum cross-sectional area of fifty (50) square inches. When the booth is in use, there shall be a constant current of air passing outward through said opening of vent flue, at the rate of not less than thirty (30) cubic feet per minute." An excellent law when it was passed but hardly necessary now except for non-fireproof construction; nevertheless it makes it exceedingly difficult to comply with it and at the same time place the projection room on the auditorium floor. Plate No. 1 shows the method of ventilating the booth according to the foregoing law.

(Continued on next page)

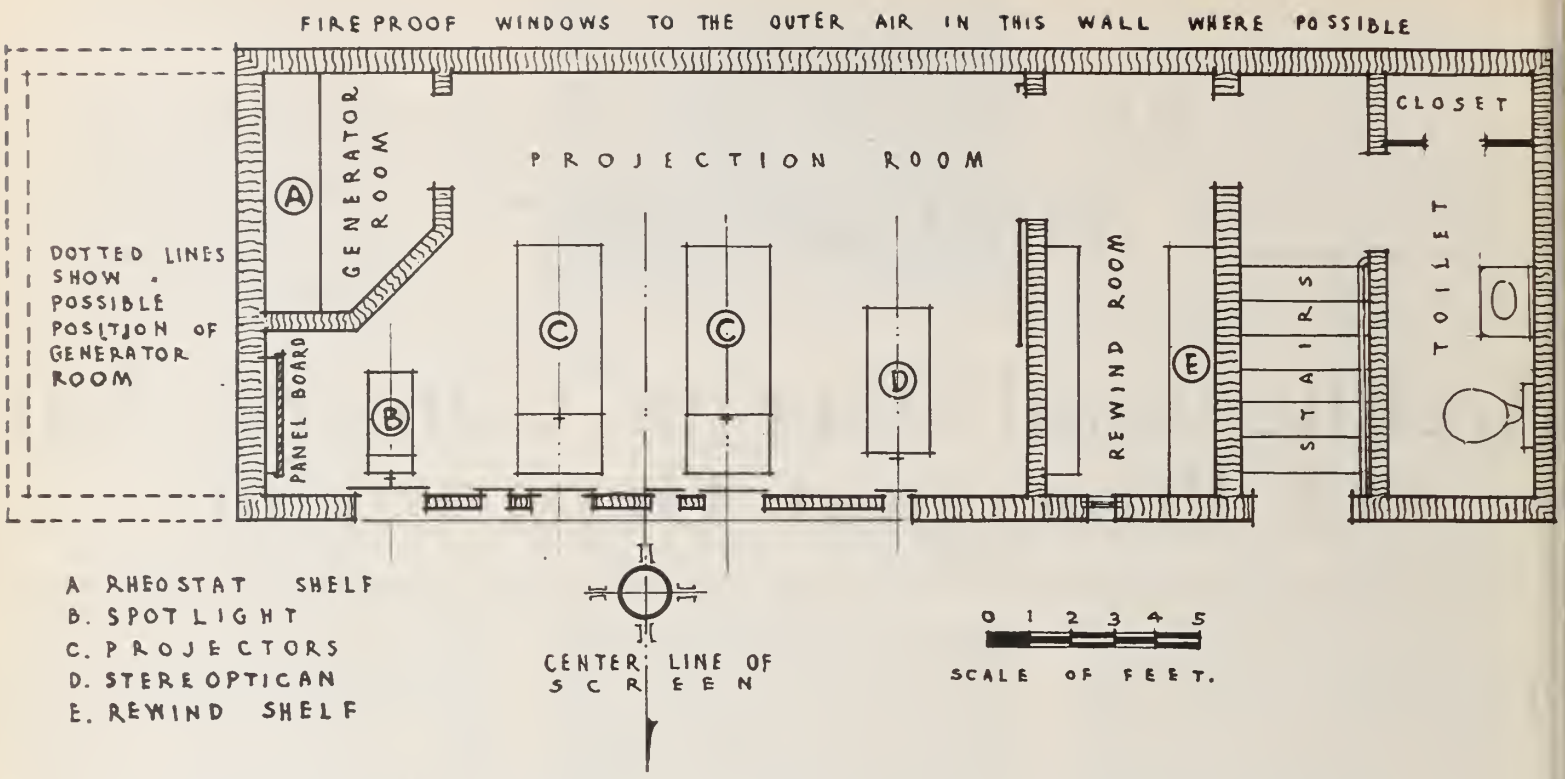


Plate II—A recommendable layout for a projection department which includes conveniences for projectionist

Data for Construction of Projection Dept.

(*Continued from preceding page*)

With the elimination of the auditorium floor as the proper place for the projection room location, then the most logical place is at the rear of the top balcony suspended in, or immediately below the ceiling. Direct ventilation can be secured to the outer air as in Plate No. 1, without difficulty.

Locating the projection room in the face of the balcony should only be done when it becomes impossible to place it anywhere else. Projection rooms in the front of the balcony mean sacrificing seats either in front or behind the room. A theatre with the projection room placed in the front of the balcony and the entire balcony raised accordingly has been built using the space each side of the room for smoking loges, with openings into the auditorium, the balance of space behind given to a mezzanine lounge. This method is wasteful as it requires the main walls to be built higher and the effect from the auditorium looking up at the balcony face is not pleasing or sightly.

Proper Materials

Every building code and regulation governing theatres of any type require the projection room to be fireproof or of noncombustible materials. The codes, however, do not go far enough for some states still sanction so called "fireproof booths" that are in reality only a fire retardent, and similarly, Texas and some other states allow "metal booths" for its combustible qualities, but do not take into consideration the danger and hazard of causing short circuits between the picture machine and the metal walls of the room or the possibilities of "electrical grounding." If economy is the dominant part of equipment of a theatre, there are splendid portable types of asbestos booths** that may be bought in sections and set up in the theatre. These booths are fireproof and come in stock sizes, easily bolted and secured. Booths built up of wood studs with fire stops at the floors and ceilings and covered inside and out with metal lath and plaster are NOT fireproof, unless the wood studs are treated with noncombustible fireproofing liquid material. Asbestos lumber is acceptable.

Terra-cotta, brick, concrete, and metal studs with metal lath and plastering built in with the general construction of the theatre is the best type of fireproofing; terra-cotta blocks of 4 in. or 6 in. thickness being the most economical. The floor of the projection room should be composed of a concrete slab of good mix-

(*Continued on page 794*)

** This is extremely poor practice and is not recommendable.—Editor.

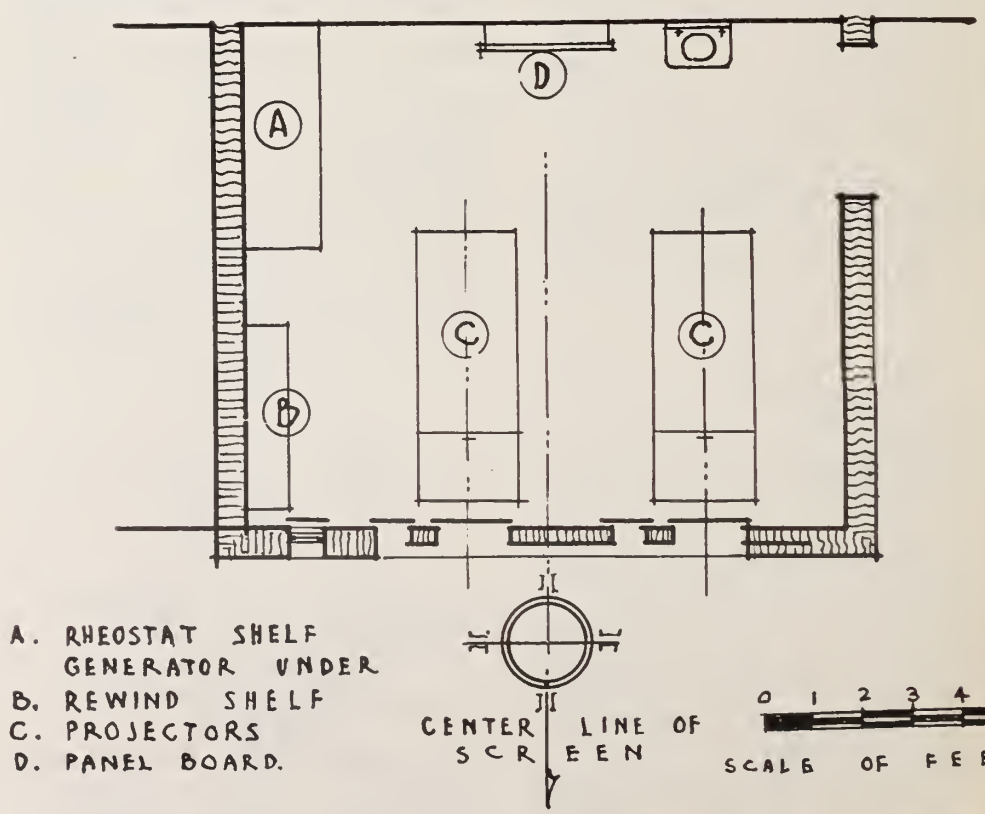


Plate III—A simple layout for aprojection department accommodating two machines



81st STREET THEATRE
NEW YORK CITY
THOMAS W. LAMB, Architect
Cream matt glazed Terra Cotta

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Permanent *Beautiful* *Profitable*

Data for Construction of Projection Dept.

(*Continued from page 792*)

ture about 4 in. in thickness reinforced with steel rods and on top of this a 2½ in. light concrete fill and a top floor finish of 1 in. cement. The fill and top finish allow for the placing of conduits in the floor without impairing the strength of the main slab. Necessary sleeves and jackets for all machine connections should be provided and placed at the time of pouring the concrete as otherwise it becomes necessary later to punch holes in the concrete and patch. The ceiling over the projection room should be either the roof slab itself or more preferably a ceiling suspended from the roof slab with steel furring and on the furring, metal lath and plaster. The suspended ceiling tends to create an air space above the room and helps cool it in the summer and keep it warm in winter. The cement floor finish should be carried up and around the floors about 5 in. to form a sanitary cove base. Where rooms abut an exterior wall, the wall should be of 12 in. brick where possible but if not of brick, 6 in. terra-cotta blocks should be used.

Sheet metal floors are noisy and unsatisfactory. Should a metal projection room be used with a metal floor, a satisfactory foundation must first be secured. On top of this a bed of sand 6 in. to 8 in. thick must be set and either a cork or other sound deadening material placed directly under the metal floor. There is no objection to using sheet metal or corrugated iron on the auditorium side of the room except for its unsightly appearance.

Particular care should be given to properly protect around all openings in the face of the projection room with metal frames, as described in this article under "Openings."

Equipment

The department should be equipped with the projection room, rewind room (it is not a good idea to rewind in the projection room) motor generator room, rheostat shelf, toilet and iron stairs (preferable to a ladder) to gain access to the rooms. Space can be saved by eliminating the rewind and generator rooms and constructing a non-combustible rewind bench and a non-combustable generator table in the projection room. Toilet facilities immediately adjoining the

(*Continued on page 796*)

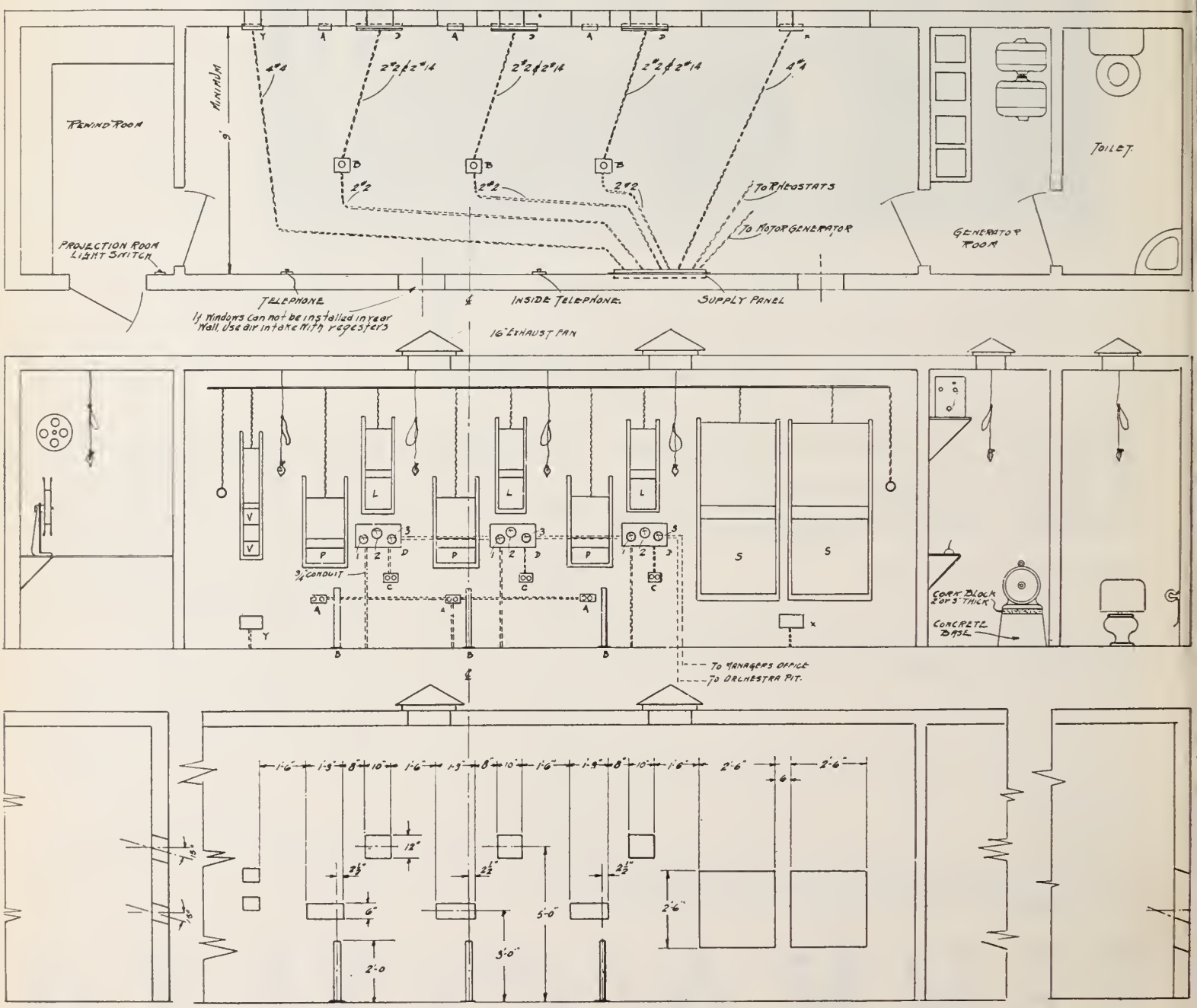


Plate V—Diagram for a standard projection room accommodating three projection machines and two spotlights with complete auxiliary equipment. This layout is recommended by the Nicholas Power Co., Inc., for standard installations. The letter indications are as follows: A—Single or double hubbell attachment plugs carrying 110 volts for motors; B—Floor boxes 6"x6"x6" set ½" above finished floor; C—Double hubbell attachment plugs for speed indicators and current to mechanism pilot lights; D—Machine meter panels for ammeters and speed indicatoss; L—Lookout ports; P—Machine ports; S—Spotlight ports; V—Dissolver ports; X—Kliegel plugging box double 100 amps.; Y—Kliegel plugging box double 100 amps.; 1—Volt meters—75 volts; 2—Power's speed indicators; 3—Ammeters—125 amps.

FOR BETTER PROJECTION

MUSICAL DIRECTOR



MANAGERS

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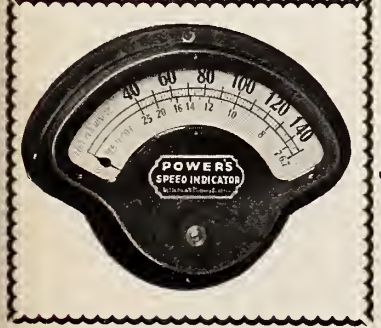
DO NOT WORRY IF POWER'S SPEED INDICATORS ARE INSTALLED

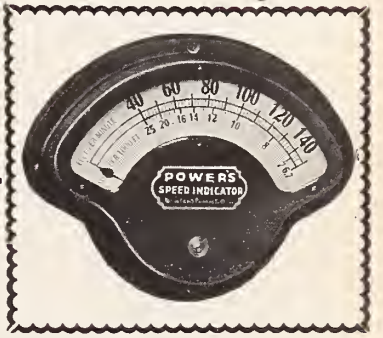
Power's Speed Indicator

A scientifically designed and accurately constructed instrument which shows at a glance the speed at which the projector is operating and the exact film footage passing thru the machine in a given time.

Indicators may be placed at any number of points desired, and the musical director and projectionist will have no trouble in closely following the program and time schedule.

PROJECTIONIST MANAGER





NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

BETTER PROJECTION PAYS

Data for Construction of Projection Dept.

(*Continued from page 794*)

projection room are extremely desirable. An excellent plan for a booth is shown in Plate No. 2.

No fixed and hard rules can be laid down for the number of machines to be used as each theatre has its own problems and individual requirements but for the average case two projectors and one spot light or stereoptican machine will suffice. Motion picture projectors should only be used for motion picture films and it is false economy not to provide an additional machine to take care of advertising matter, slides and spot lights.

At a great expense to themselves, manufacturers of projectors maintain engineering departments and drafting rooms that are available and at the disposal without charge or obligation to all owners, managers, architects, engineers and others, to help solve their projection room problems and everyone should feel free to use this expert service. "MOTION PICTURE NEWS" would be glad to furnish the names of the manufacturers maintaining such engineering facilities.

Size and Dimensions

The building code should be consulted for any special requirements that might regulate the size and dimension of the booth. Stock or manufactured "booths" cut ready to be set, vary in size.

The ceiling height or distance from floor to ceiling should be 7 ft. 6 in. in the clear as a minimum height and never need to exceed 11 ft. 0 in. The depth of the projection room inside from wall to wall containing port holes should be from 10 ft. 0 in. to 11 ft. 6 in. The length of the room for two projector machines, including spaces for rewind bench, wash basin, generator shelf and small electric panel board but not including stair or ladder space should be 11 ft. 0 in. For two projectors and a spot light including space for rewind bench, generator shelf, basin and panel board, without stairs, should be 15 ft. 0 in. to 16 ft. 0 in. All projection departments of larger equipment should have separate rooms for rewind bench and motor generator as well as toilet. The length of a room to accommodate two projectors, spot light and stereoptican machine should be 18 ft. 0 in. to 20 ft. 0 in., generator room 4 ft. 0 in. x 6 ft. 0 in. and rewind room 4 ft. 0 in. x 5 ft. 0 in.

The type of projector to be used determines the distance between the center line of screen, lookout ports and projection ports, and it would be advisable in all cases to delay the exact location of the holes in the motion picture booth till such time as actual experiments can be made in the nearly completed theatre. No hardship is entailed on any contractor nor will it give him any cause for claiming delay; on the other hand it is a safe sure method for the exhibitor and is often recommended by the architect.

Projector port holes average 6 in. or 6½ in. high by 13 in. to 18 in. wide; lookout port holes, 12 in. to 15 in. high by 15 in. wide; stereo port 7 in. to 8 in. wide and 15 in. high. The distance above the floor to the center of each port varies according to the projection angle. The average distance above the floor to center of opening for projector part is 3 ft. 4 in.; for spot 4 ft. 1 in.; for stereo 3 ft. 11 in. and for lookout 4 ft. 3 in. In addition there should be provided a lookout port with clear wire glass in a metal frame in rewind room or adjoining rewind bench permitting a projectionist to see his picture while busy at his rewind, the location and size being the same as for a lookout port. For a straight projection the distance above the floor to the center of projector port is 3 ft. 10 in. and to the center of lookout ports 4 ft. 7 in.

Openings

Allow 15 in. between spot light port or stereo port and lookout port; 21 in. from spot light port or stereo port and projector port; 6 in. to 8 in. between projector port and lookout port, on one side, and 15 in. to 24 in. on the other, Plate No. 3.

Port openings must be protected and equipped with automatic fire shutters. All openings, including vent grille openings, should be made of a flanged sheet metal box extending through the partition. The automatic shutters should be a sliding type, of heavy steel plate or ½ in. asbestos transite board, sliding in metal guides or channels arranged in groups and held in place by fusible links so that in case of fire in any part of the projection room the shutters will be immediately released and seal the openings. An ingenious device has been to use film as a fusible link but is not recommended.

Another method, is to connect the shutters with light sash chains to a small iron pipe running horizontally the length of the room and held loosely in place with strap iron bands. At the end of the pipe a heavy weight is attached and connected with a hempen cord and fusible links running over a pulley, the intention being that in case of fire in any part of the projection room, the links will fuse, and the weight drop, automatically turning the connecting pipe and releasing all the shutters.

Windows may be placed in the projection room opening to the outer air but precaution taken against any reflected light. These should be of the fireproof metal type bearing the "Underwriters Label" and glazed with wire glass.

Ventilation

Vent grilles for fresh air intake about 8 in. x 12 in. placed near the floor, opening into auditorium and sealed with automatic fire shutters, as before stated, one in the generator room, one in the rewind room and two in the projection rooms, should be installed where mechanical fan ventilation is not used. Additional vent grilles may be placed in the furred ceiling over the room about 12 in. x 18 in. in size. These grilles should be made up of two cast iron perforated grilles, one on each side of partitions securely bolted to the framework. All doors between the rooms should be self-closing, tin-clad or hollow steel fireproof doors operating either as hinged doors or sliding doors.

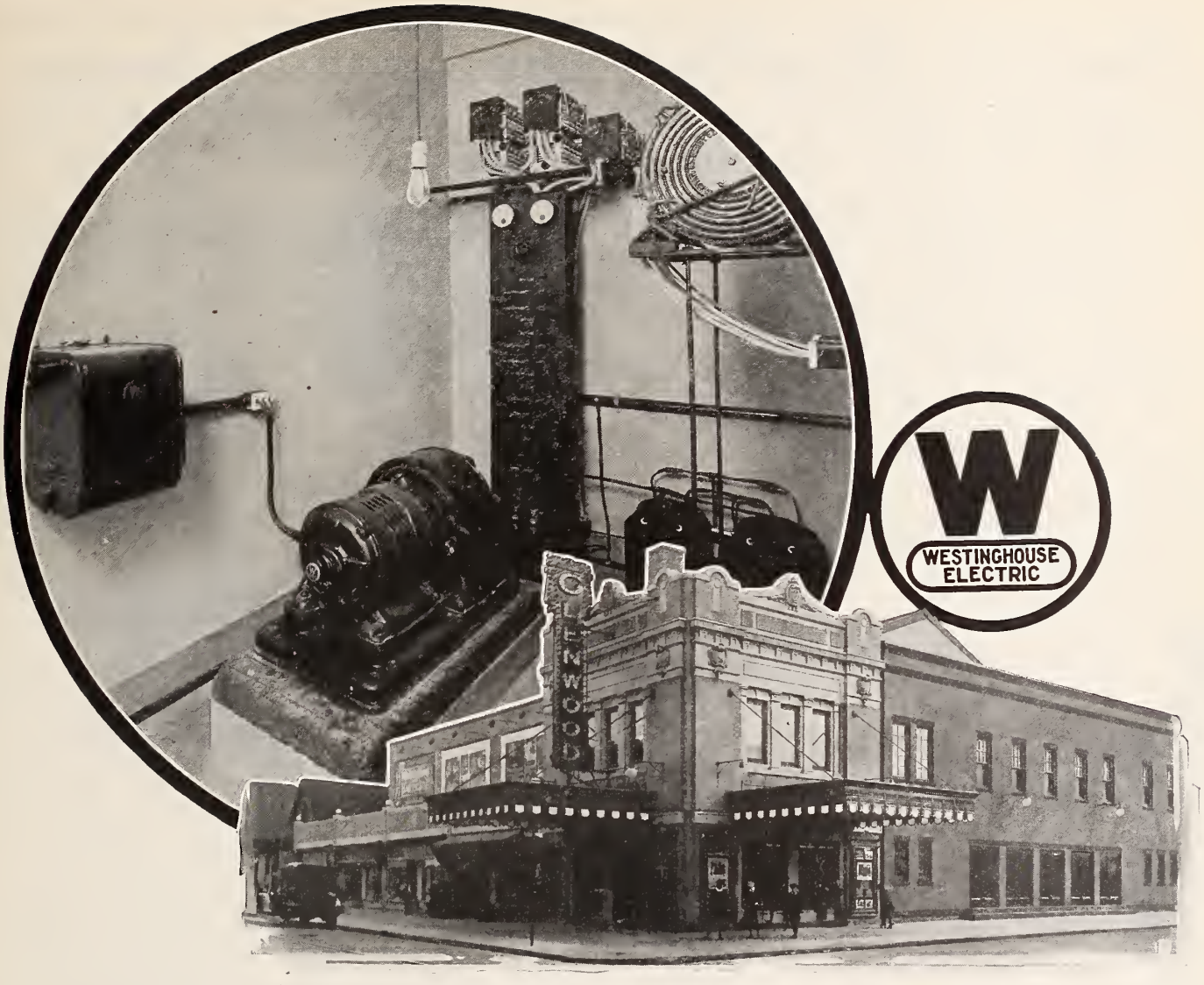


Largest electric sign on Pacific Coast exploits Baby Peggy

Finest Broadcasting Station in West Installed by Coast Theatre

THE CALIFORNIA THEATRE, Los Angeles, has just installed one of the finest broadcasting stations in the West. Recently at a meeting of the Broadcasting Association this new station was given the next to the highest rating in that section, and this was while it was still not fully completed and it is safe to say that when it is completed and on a regular schedule it will rank with the biggest and best.

The big feature that this radio station will have to offer is the three daily concerts by Elinor's fifty-piece California Theatre Concert Orchestra. These concerts are one of the main attractions at the California and the orchestra is hailed far and wide as the finest theatrical musical organization in the country. Mr. Elinor has been presenting these concerts for many months and in that time he has gradually gathered together fifty splendid artists, including some of the best known soloists in the West. He offers a diversified program ranging from the very best of the standard overtures to his own characteristic arrangements of the popular syncopated melodies. An idea of the kind of programs he gives may be gathered from the current program which is being offered with Betty Compson's latest Goldwyn release, "Always the Woman." His feature is Tschaikowsky's wonderful Overture Solenelle "1812" that masterpiece depicting the defeat of Napoleon at Moscow. This is followed by Cadman's beautiful "Land of the Sky Blue Water" and the popular selection is an arrangement of four well known Oriental fox trots, which combines a program that cannot help but please every class of music lover.—Miller.



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ANOTHER—

Another first-class theatre buys Westinghouse equipment—the new Glenwood, Brooklyn, N. Y.

Hundreds of the best motion picture theatres in this country offer their patrons a clear, steady, well-illuminated picture through the use of Westinghouse Motion Picture Motor-Generator Equipment.

Write our nearest sales office or distributor for Folder 4478-A and large circular No. 1640.

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Westinghouse

National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Correct Application of Mazda Lamps

MAZDA lamps for theatre motion picture projection are available in two sizes, rated at 900 watts, 30 amperes, and 600 watts, 20 amperes, respectively; the voltage of each size is within the range of 28 to 32 volts

Experience in theatres indicates that in general the 900-watt lamp with proper equipment gives excellent screen illumination for theatres and auditoriums having a seating capacity on the main floor up to 800 where the distance from the projector to the screen does not exceed 100 feet and where the picture width is not over 16 feet Under the most favorable conditions of screen surface, house illumination, and location of screen and projector with reference to the audience, it gives desirable illumination for houses having a seating capacity on the main floor up to 1,000, and a distance from the projector to the screen up to 120 feet. For very wide houses or those with high balconies for which a diffusing screen is necessary, shorter limits should be placed on the throw. It is assumed in the above statements that No. 2 objective lenses are in all cases employed for focal lengths of 5¾ inches and above and that the screen surface is maintained in good condition. From a 600-watt lamp, 80 per cent. as much light is directed to the screen as with the 900-watt equipment. The 600-watt source is designed for use in the smallest theatres, in schools, small lecture rooms, etc.; in the small theatres of rural communities not supplied with central station electric service it is often employed with one of the small 32-volt isolated lighting plants.

The lamps are of the gas-filled construction. Since they are always operated approximately in the vertical position the filament is enclosed in a tubular bulb. This permits the light source to be placed close to the condenser, which may thus be designed for short focal length and high efficiency, and at the same time results in excellent maintenance of candlepower during life. As the filament slowly vaporizes, the heated gas circulating upward from the filament carries this vapor to the upper part of the bulb where it is left on the surface as a dark deposit. The bulb surfaces between the filament and the condenser and mirror are relatively little affected.

Mazda motion picture lamps are designed for operation tip-up within 25 degrees of the vertical; at a greater angle their performance may be somewhat impaired. They are made for use at constant current rather than at constant voltage. Their rated average life is 100 hours. The regulating equipment must be capable of accurate current adjustment, for both lamp life and light output are radically affected by operation at other than rated current. At 31 amperes, the life of the 30-ampere lamp is reduced by about one-half; at 29 amperes the screen illumination is reduced 20 per cent. The importance of operating the lamps at their rated current cannot be emphasized too strongly.

(*Continued on page 800*)

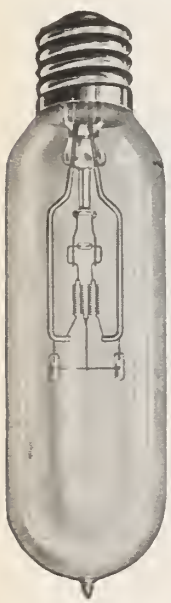


Fig. 34—900-Watt, 30-Ampere MAZDA *Motion Picture Lamp. The 600-watt, 20-ampere lamp is similar in appearance.*

Table 2—MAZDA Lamps for Motion Picture Projection

Nominal Watts	Amperes	Volts	Rated Efficiency, Lumens per Watt	Source, Width and Height, Inches	Bulb Diameter, Inches	Light-Center Length, Inches*	Maximum Over-All L'gth, Inches	Base
600	20	28 to 32	25.1	0.37 by 0.40	2½	4¾	9½	Mog. Screw
900	30	28 to 32	26.2	0.43 by 0.50	2½	4¾	9½	Mog. Screw

* Distance between center base contact and center of light source.

Back Again

The Editor wishes to apologize to the N.A.M.L. members and to all our other readers for our apparent neglect in omitting the N.A.M.L. Forum. However, fellows, you'll all understand the circumstances when told that your editor was away on one great vacation; so far buried in the woods that even the NEWS could not reach him. Therefore he was in sublime ignorance of the fact that our interesting pages were being omitted; having prepared the text for two weeks' issues before leaving.. Those responsible for this omission in our department have been properly chastised and have promised never to misbehave again. Let's go to it again, fellows, with just twice our previous pep! That's the way your Editor feels about it, anyway.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

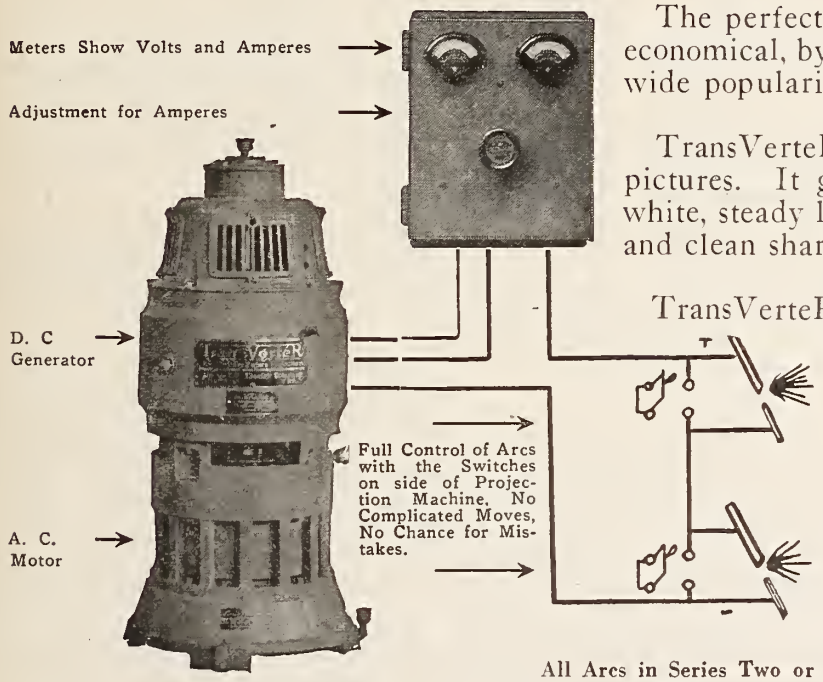
NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members, when sending in application blanks for membership in the N. A. M. L., please enclose twenty-five cents for a membership button

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Motor Generating Unit

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—the curtains open or close as desired

Operate your curtains the new and better way. With the *R-W Electric Operator for Theatre Curtains* they may now be controlled from the projecting room. A mere push of a button and the curtains open, stop or close as desired. No other method has proved so satisfactory and economical.

R-W Electric Operator for Theatre Curtains

removes the uncertainty of one man obeying another's signals, and keeps the program moving on schedule time. In fact, the necessity for having a second man is eliminated, and the saving in his wages will quickly pay the cost of installation.

R-W Electric Operators have long been in general use and are giving the utmost satisfaction, If you intend to build or remodel, write today for booklet showing installations and giving full particulars of this time and money saving device.

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Quality leaves it's imprint

Ask Them

"Bijou-Regent" - Lansing, Michigan
"Regent" Theatre - Springfield, Ohio
"Davis Grand" Theatre, Pittsburgh, Pa.
"Rialto" Theatre - Aurora, Illinois.

N. A. M. L. FORUM

(Continued from page 798)

Film Patches

By R. O. Schmidt

We are reprinting this article by R. O. Schmidt which previously appeared in the NEWS. The diagrams referred to in Mr. Schmidt's discussion were accidentally omitted making it impossible to follow the explanation.

Seldom is very much importance attached to the simple matter of a film splice (patch), yet it is a very important phase of projection. I'll say that time and time again you have "cussed" the numerous bad splices in film such as weak patches which pull apart while passing through the projector or the equally careless patch which gives us the imsframe.

Are you one of the fellows who make a brother projectionist cuss these too numerous poor splices or do you see to it that when making a splice it is made correctly? If you are of the first-mentioned class, then for the benefit of yourself and the fellow who run the film after you, change your ways. If you belong to the second class, try to improve upon the splices which you are now making.

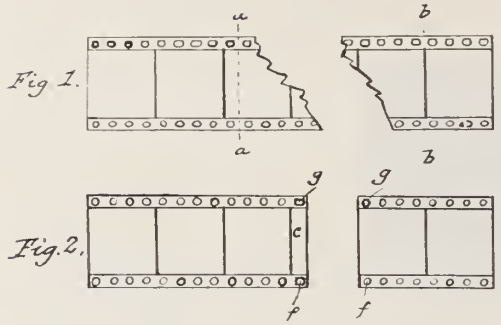
With the following drawings and description I hope to make clear one method of producing a good splice.

To make the splice described here two tools are needed, namely: scissors and a discarded safety razor blade.

In figure 1 we have shown a section of film which is broken. Before proceeding further it might be well to mention that the emulsion (sticky) side should be up. Now with the emulsion side up cut film square across, midway between the first and second sprocket holes *below* the line which divides one exposure from the other, as shown by the dotted line "a-a," figure 1. Then cut film squarely across *on the line* which divides one exposure from the other, line "b-b," figure 1. After these steps have been completed the result as shown in figure 2 will have been obtained.

Now wet emulsion covering the space marked "c," figure 2. Take safety razor blade and scrape emulsion off film entirely. With this step completed, place safety razor blade at right angles to the film (from which emulsion has been removed), and scrape very lightly. Durink this step be sure that you do not scrape the film too thin.

The splice is now in condition to receive a thin coating of cement. This should be applied only to the section of film prepared to receive it ("c," figure 2). Now, very quickly, place exposure "f," figure 2, over "c," figure 2, being sure that sprocket holes "g" register. Press firmly together for a few seconds. Then apply to edge of splice (both sides) another thin coating of cement, pressing firmly together again.



If you are not using a better method at present, try this one. From the article you may think it is a bit long, but this splice can be made in less than a minute.—*Silver Sheet.*

Dear Editor:

Enclosed please find stamps for my N. A. M. L. button. I have been reading the column for some time and think it is a very good help to all projectionists. I notice there has been a lot of talk in the column over some change over devices and would like to say that there has been some very good ones printed in it, but I suppose I am like everybody else, I think the one we have in our projection room is better but the one we have I think is the most practical that I have ever seen so far in the column. I will let the chief projectionist send in the description of it.

HONOR ROLL

(1791)	Harvey King	Great Falls, S. C.
(1792)	W. J. Burton, Jr.	Denver, Colo.
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(1796)	Fern J. Ballou	St. Anne, Ill.
(1797)	Steward D. Moore	Rensselaer, Ind.
(1798)	Dale E. Thurlow	Rensselaer, Ind.
(1799)	V. J. Groetzinger	Fort Dodge, Iowa
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(1807)	Arthur N. Horn	Lima, Ohio
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(1809)	E. A. McMahon	Balboa, C. Z., Panama
(1810)	Claud Ott	Balboa, C. Z., Panama
(1811)	Horace Wettmer	Balboa, C. Z., Panama
(1812)	Harry Blackherv	Sharon, Pa.
(1813)	Miguel A. Castro	Porto Rico
(1814)	Lee Hughes	Childress, Tex.
(1815)	Alfred J. Bohne	Houston, Tex.
(1816)	Frank Walsh	Madison, Wis.
(1817)	John Northen	Washington, N. C.

WHO HAS AN UNUSUAL IDEA?

Some brothers class a signalling device as a change over, but I don't think this is right, they are two different things to my notion. I am for changing the name to the best you can give the League. I certainly think it is the way some projectionists punch holes in film and any other kind of mark they can think to mark it with. We run a picture here, "Gleam O'Dawn, that I took thirteen punch holes out, almost brand new, when it left our projection room there wasn't a mark on the film.

Another thing I would like to suggest to the column and that is, name plate for the League, metal, one something on the order the union projectionists have, and charge for it like you did the new button. See what the other fellows say about it.

I don't know whether it is because they don't belong to the League or whether they are too lazy to fill the labels out, or whether there aren't any members in Maryland, but I only see once in a while a label in any film cases that we receive here, and if they inspected the film they didn't do their duty. Will close for this time and hope the boys who don't belong to the league will join us, the more the merrier. To those peanut brained punch artists, I would like to say, IF THEIR BRAINS WERE DYNAMITE, THERE WOULDN'T BE ENOUGH EXPLOSION TO BLOW THE DUST OUT OF THEIR EARS. Very truly,

EDGAR D. GROWDEN, No. 1460, Liberty Theatre, Cumberland, Md.

Dear Editor:

Just to let you know that I am in favor of the button and think that all members of the League are of the same opinion I sent a letter requesting some more labels, but have not heard of any yet, so have been out now for three months. I also sent a sketch of a framing light device that I use here. I am sending a sketch of my rewind bench this time and I have a couple more that I will send in if they are of any use to anybody. I have used these devices for a long time and should have sent them in before, but I did not think they would be any good. I never see anybody from these parts joining the league. Some of the "operators" up here need it, and improve themselves.

Am sending application for my assistant, Mr. Webber, for membership in the League.

Yours for better projection,

E. Paulson, No. 1319,
Box 265,
Ketchikam, Alaska.



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Indications of Improving Conditions

Twenty-Two New Theatre Projects Reported Under Way in One Week

BUILDING IN CALIFORNIA

Colton—Mr. Martinez, proprietor of the department store, Ciudad De Mexico, at Seventh and N, announces negotiations completed for a ten-year lease on the lot adjoining his store, on which work will start on a theatre, for the especial benefit of the Mexican and Spanish population.

Irvington—Construction work begun on the $40,000 theatre building of F. A. Leal. Building will be of two stories, part of the space for offices.

Long Beach—Structure probably six stories in height and costing several hundred thousand, will be erected on the site of the old skating rink, now the Arcadia Dancing Pavilion, on East Seaside Boulevard, according to announcement by Ellis Rosenberg, who purchased the property. Two rival theatre interests are negotiating for long time lease.

Los Angeles—New structure to be built and owned and operated by Irving G. Ackerman and Sam Harris. New theatre is to cost more than a million, according to present plans.

Petaluma—C. R. Mann and M. L. Harrad, representing the West Coast Cooperative Theatres, Inc., have made arrangements with J. Lepori, owner of the property on Fourth street just south of the Continental Hotel for the construction of a brick building to be occupied as a moving picture house.

South Pasadena—Jack Root, one time pugilist, will manage and operate a $80,000 theatre, to be built on the northeast corner of El Centro Street and Fair Oaks Avenue.

IDAHO

Caldwell—E. W. Waddell of Nampa intends to erect a theatre. Contemplated building is to be one story high and cover space of 60 x 100.

ILLINOIS

Chicago—A new motion picture theatre to cost $200,000 is being erected by R. A. Pottinger on Elston Avenue, in the far northwest part of the city.

INDIANA

Fort Wayne—A new $50,000 movie theatre will be built on Broadway with a seating capacity of 1,500, according to announcement by O. E. Wobrock. Structure will be one story high and space for two stores. Theatre to be operated by Tony Nelson, owner of the Hippodrome and Creighton Theatres.

South Bend—Continental Bond & Mortgage Company of Chicago, trustees, announce construction of the Mishawaka Building on West Mishawaka Avenue on the lot formerly occupied by St. Monica's Hall. Structure to include theatre to have seating capacity of 1,200.

MASSACHUSETTS

New Bedford—Plans are being prepared by Emile Belanger of 54 Roosevelt Street for a moving picture theatre for Albert Clerc of 20 Roosevelt Street, to be erected on the southwest corner of Acushnet Avenue and Glennon street. Structure, which will be of brick, will be one story, 6 x 120, concrete floor and steel trussed roof; seating capacity, 1,050. Project to represent an outlay of $75,000.

Springfield—Plans are being considered to tear down the old Baptist Church now used for the Playhouse moving picture theatre and to erect a new moving picture house on the site.

NEW YORK

Ballston Spa—Wm. E. Benton, manager of the Congress Theatre, Saratoga Springs, will erect a theatre on the present site of the J. B. White Motor Co. garage building at Front Street and Milton Avenue. Theatre will cost $40,000 and seat 650.

Endicott—Ned Kornblite of the Kodeco Rialto Co. of Binghamton, has purchased block at 105 Washington Avenue, where he will erect a new theatre.

Troy—Theatre being built on Third Street, between State and Congress, by Troy Lincoln Theatre Co. Architect, F. M. Cummings, Troy.

NORTH CAROLINA

Pinehurst—Work started on the new theatre, to cost $60,000. Architect, Aymar Embury.

OHIO

Cincinnati—One of the oldest landmarks,

(*Continued on page* 802)

RAVEN HAFTONE SCREEN

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For twelve years Gundlach Projection Lenses have demonstrated their superiority and uniformity of quality, a modification of the original optical formula increases their efficiency and adds wonderfully to their effectiveness for the Mazda as well as arc light source.

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with brilliancy of image and accurate rendition of tone values is characteristic of these lenses.

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No. 1 Size Projection Lenses, without jacket	$17.00	No. 2 Size Projection Lenses, without jacket	$30.00
No. 1 Size Jackets	3.00	No. 2 Size Jackets	5.00

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SAFETY OR REGULAR STOCK. DEVELOPING AND PRINTING—Our modern laboratory insures the kind of developing and printing you'd do if you had your own. Oldest and largest South. Prices right. Service better. Harcol Film Company, Inc., 330 Camp Street, New Orleans.

WANTED—Motor Generator, 50 amp. outfit for operating two 50 amp. lamps. 220 volt 3 phase 60 cycle A. C. Dicke Tool Company, Downers Grove, Ill.

FOR SALE—About 500 chairs at a reasonable price. Suitable for moving picture houses. Address G. F. Van Tassel, Clerk of Board of Education, North Tarrytown, N. Y.

WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

PROJECTIONIST—Ten years' experience, desires permanent position only where ability is appreciated. Cecil Walters, Box 360, Paducah, Ky.

MANAGER—37 years old, thoroughly experienced, open for a proposition; New York City or vicinity; live wire; moderate salary. H., care of Motion Picture News, New York City.

WANTED—Experienced camera man who is capable of handling a 500-foot local news weekly. State salary desired and references. Carol Fenyvessy, 62 St. Paul Street, Rochester, N. Y.

FOR SALE—Two hundred upholstered chairs, half never used. Also dandy flicker entrance sign. Strand, Schenectady, N. Y.

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New positive prints on non-inflammable stock of any subject suitable for non-theatrical circulation in schools, churches, community centers, etc. Give full particulars and lists in first letter addressed to Box 29, Motion Picture News.

Indications of Improving Conditions

(*Continued from page 801*)

homestead of Colonel Ephraim Stone, is being vacated and property has been acquired by the Famous Players Motion Picture Co., who are to build a motion picture theatre on the site.

Cleveland—Construction under way of $150,000 theatre and commercial building to be constructed in Euclid Avenue, east of Ivanhoe Road. Plans prepared by Niccola Petti, architect.

TEXAS

Dallas—Theatre to be erected, costing $50,000, at 1519 Elm Street, between Jefferson and Old Mill Theatres, according to announcement by Popular Amusement Company, Bertram C. Hill, architect. Seating capacity, 1,050.

UTAH

Delta—Work begun on new $20,000 theatre building being erected on Clark Street by W. H. Pace. Building will be two-story, concrete structure, 50 x 125; seating capacity, 400.



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fire Bride, The		Wid Gunning	5 reels	April 1
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	5 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	April 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	5 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Alias Phil Kennedy	Special Cast	Wid Gunning	5 reels	June 24
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Pillagers, The	Special Cast	Amer. Releasing	5 reels	
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	T. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
White Masks	Franklyn Farnum	W. M. Smith Prod.	6 reels	Apr. 29
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 29
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	July 8
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
Five-Dollar Baby, The	Viola Dane	Metro	6 reels	June 17
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	6 reels	May 13
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Three of Us, The	Agnes Ayres	Paramount	5 reels	
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back, The	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount		
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heart's Haven	Adams-McKim	Hodkinson		
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	
Romance Land	Tom Mix	Fox	5 reels	
Silver Wings	Mary Carr	Fox	8 reels	June 3
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 27
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 29
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	Vernon Dent	**Folly-Pacific**	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	**Folly-Pacific**	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	Buster Keaton	**First National**	2 reels	
Mysterious Stranger	Jimmy Aubrey	**Vitagraph**	2 reels	
Nobody Home	Geo. Ovey	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
Now or Never	Vernon Dent	**Folly-Pacific**	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	**Folly-Pacific**	1 reel	
One Horse Town	Harry Sweet	**Universal**	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	Charles Chaplin	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	Lloyd Hamilton	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		**Fox**	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	Vernon Dent	**Folly-Pacific**	1 reel	
Sleepyhead, The	Harry Sweet	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	**Fox**	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Rube, The	Al St. John	**Fox**	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	Vernon Dent	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	Viola Daniel	**Educational**	2 reels	Mar. 11
Two of a Kind	Harry Sweet	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	Lee Moran	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes. Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel
Alice in Wonderland (Serial)	Warner Bros.	15 episodes
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel. Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel
At Large (Drama), Tom Santschi	Universal	2 reels
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel. Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel. July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 reels
Big Ranger, The (Drama)	Universal	2 reels
Borneo Venice, A (Scenic)	Truart	
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels. May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels
Bridges of New York (Kineto Review)	Hodkinson	1 reel. May 6
British Castles (Kineto)	Hodkinson	1 reel. July 1
Call of Courage, The (Drama)	Universal	2 reels. Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes
Case of Identity, A (Sherlock Holmes)	Educational	2 reels
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels
Come Clean (Drama), Tom Santschi	Universal	2 reels
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels
Crowning King Blizzard (Scenic)	Educational	1 reel
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes
Daring Dangers (Drama), Tom Santschi	Universal	2 reels
Dead Game (Drama), Art Acord	Universal	2 reels
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels
Desperation (Drama)	Universal	2 reels
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels. Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels
Dying Detective, The (Sherlock Holmes)	Educational	2 reels. Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels. Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel. May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel. Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des. Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel
Great American Authors (Series)	Hodkinson	1 reel
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 reels
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels
How to Grow Thin (Novelty)	Educational	1 reel. Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels
In the Days of Buffalo Bill (Serial)	Universal	
Island of Cuba, The (Kineto)	Hodkinson	1 reel. May 27
Island of Surprise (Scenic)	Truart	
It Is the Law (Drama), Tom Santschi	Universal	2 reels
Japan, the Garden of the East (Scenic)	Kineto	1 reel. Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels
Juggernauts of the Jungle (Educational)		1 reel
Jungle Belles of Borneo (Novelty)	Truart	
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes. Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels. Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels
Love at First Sight (Aesops Fables)	Pathe	2/3 reels
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels
Magic Gems (Study)	Prizma	1 reel
Matching Wits (Drama), Art Acord	Universal	2 reels
Missing Men (Drama)	Educational	1 reel
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels. May 20
Musselfish Shell, The (Novelty)		1 reel
My Country (Scenic)	Educational	1 reel. Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel
Never Let Go (Drama)	Universal	2 reels
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel
Official Movie Chats of M. P. T. O. of A	Hodkinson	Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel
One Man Reunion (Wilderness Tales)	Educational	1 reel
Opossum, The (Novelty)	Pathe	2 reels. Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel
Pelican Island (Scenic)	**Truart**	
People of Old Bruges (World Wanderings)	Educational	1 reel
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart	
Perils of the Yukon (Serial)	Universal	July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 reel. Mar. 25
Quaint Holland (Scenic)	Educational	2 reels
Radio King, The (Serial)	Universal	
Raid, The (Drama), Neal Hart	Universal	2 reels
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler	2 reels
Ridin' Through (Drama), Art Acord	Universal	2 reels
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels
Rome (Kineto Review)	Hodkinson	1 reel. Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels. Nov. 26
Seeing Red (Drama), Tom Santschi	Universal	2 reels
Seeing the Unseen (Novelty)	**Prizma**	1 reel
Sky Ranger, The (Serial)	**Pathe**	15 episodes
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels
Squarin' It (Drama), Neal Hart	Universal	2 reels
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel. Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel. Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel. June 10
Sunbeams (Study)	**Prizma**	1 reel
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 reels
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes
Thrills and Spills (Novelty)	Educational	1 reel. May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels
Timber Queen, The (Serial)	Pathe	June 24
Too Much Overhead (Educational)	**Educational**	1 reel
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels. Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels
Trickery (Drama)	Universal	2 reels
Two Men (Drama), Tom Santschi	Universal	2 reels
United States Naval Efficiency	Kineto	1 reel
Unmasked (Drama), Art Acord	Universal	2 reels
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels
Verdict, The (Drama), Eddie Polo	Universal	2 reels
Village Life in Switzerland (Scenic)	Kineto Review	1 reel
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel. Mar. 25
Wanderlust (Scenic)	Educational	1 reel
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart	
White Eagle (Serial)	Pathe	15 episodes
White Messenger, The (Drama), Eddie Polo	Universal	2 reels. May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels. Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels

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Motion Picture News

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IN

"Blood and Sand"

WITH

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IN Los Angeles "Blood and Sand" has broken all records at the Rialto Theatre. A line of people one block long stood in front of the theatre from eleven in the morning until ten at night.

The critics called it the greatest picture Paramount ever made.

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From the novel by Vicente Blasco Ibañez and the play by Tom Cushing. Scenario by June Mathis.

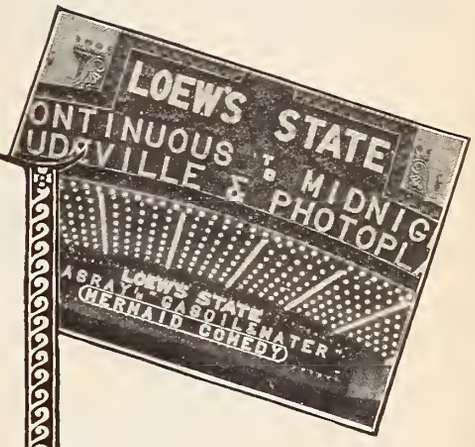
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A Paramount Picture

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Six first-run Broadway theatres, during the week of July 2nd, played five different

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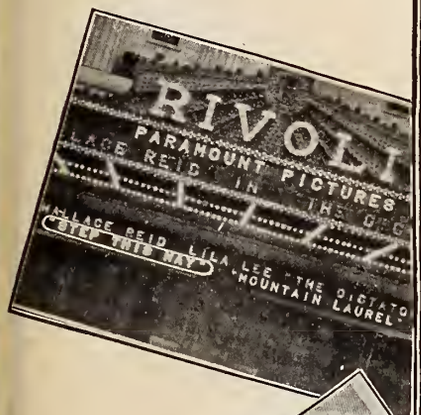
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LOEW'S STATE	N. Y. ROOF

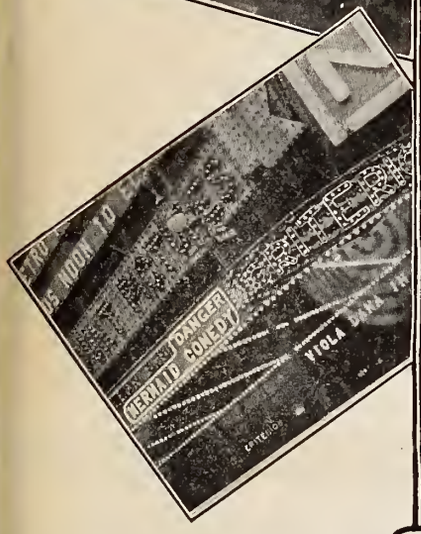
The Capitol, in addition, played "The One Man Reunion," one of Wilderness Tales, by Robert C. Bruce.

All the above pictures are among

Educational's Nationally Advertised Short Subjects









Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

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UNIVERSAL FILM EXCHANGE INC NEWYORK NY

WANT TO CONGRATULATE YOU AND KING BAGGOT ON YOUR MAGNIFICENT PRODUCTION OF HUMAN HEARTS WHICH IS NOW ENJOYING A FINANCIALLY AND ARTISTICALLY SUCCESSFUL ENGAGEMENT AT OUR GRANADA THEATRE STOP IF HUMAN HEARTS IS A SPECIMEN OF WHAT WE ARE TO EXPECT FROM YOUR NINETEEN TWENTY TWO PROGRAM OF JEWELS YOU ARE ENTITLED TO A VOTE OF THANKS BY THE ENTIRE INDUSTRY

J A PARTINGTON

MANAGING DIRECTOR GRANADA THEATRE

415P

THE GREAT

Starring HOUSE PETERS

From the play by Hal Reid

HUMAN

UNIVERSAL-JEWEL

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CARL LAEMMLE

PRES UNIVERSAL FILM NEWYORK NY

GREATLY PLEASED AT OPPORTUNITY TO GIVE PREMIER SHOWING OF HUMAN HEARTS AT MY NEW CAPITAL THEATRE JUST THE PICTURE FOR MY PATRONS BUSINESS BIG EVERYONE PLEASED WITH PRODUCTION YOU DESERVE MUCH CREDIT

J H KUNSKY

258 P

AMERICAN DRAMA

nd a wonderful cast

Directed by King Baggot

HEARTS

presented by **CARL LAEMMLE**

Entire Country Going Universal!

UNIVERSAL JEWELS 1922-23

Presented by CARL LAEMMLE

Released in August!

The biggest box office sensation of the season.

"FOOLISH WIVES"

The million dollar Super-Jewel which has established a world's record for attendance figures.

By and with Von Stroheim

Released in September!

THE YEAR'S BIGGEST PICTURE!

VIRGINIA VALLI

and

HOUSE PETERS

with Matt Moore in

"THE STORM"

From Geo. Broadhurst's sensational Broadway success of Langdon McCormick's great play.

Directed by Reginald Barker

Released in October!

THE GREAT AMERICAN DRAMA

with

HOUSE PETERS

and an all-star cast in

"Human Hearts"

From Hal Reid's famous stage play which made millions laugh and cry.

Directed by King Baggot

Released in November!

PRISCILLA DEAN

as "Cigarette," the Daughter of the Regiment, in the most magnificent Jewel of her career.

"Under Two Flags"

From the immortal novel by Ouida.

Directed by Tod Browning

Released in December!

THE GREATEST RACING PICTURE OF THE AGE!

REGINALD DENNY and VIRGINIA VALLI

and an All-Star cast in

"The Kentucky Derby"

From Charles Dazey's great Broadway stage success, "The Suburban."

Directed by King Baggot

Released in January!

Booth Tarkington's great story of the American girl.

EILEEN PERCY

Supported by Helen Jerome Eddy and a superb cast in

"THE FLIRT"

From the popular novel of the famous author, Booth Tarkington.

Directed by Hobart Henley

Backed by National Advertising in The Saturday Evening Post

Coming

A Stupendous Universal-Jewel Production of Victor Hugo's world-famous masterpiece

The Hunchback of Notre Dame

to be presented by
CARL LAEMMLE

with
Special All Star Cast

Watch for full details
in forthcoming announcements...

UNIVERSAL

Score another Beat for International News

EXCLUSIVE VIEWS OF MYSTERIOUS INDIA TAKEN WITH SPECIAL PERMISSION OF THE BRITISH GOVERNMENT

AT NO EXTRA CHARGE!



Left—Devotees buy cloth made by old spinning wheel. Right—Holy men exhorting crowds.

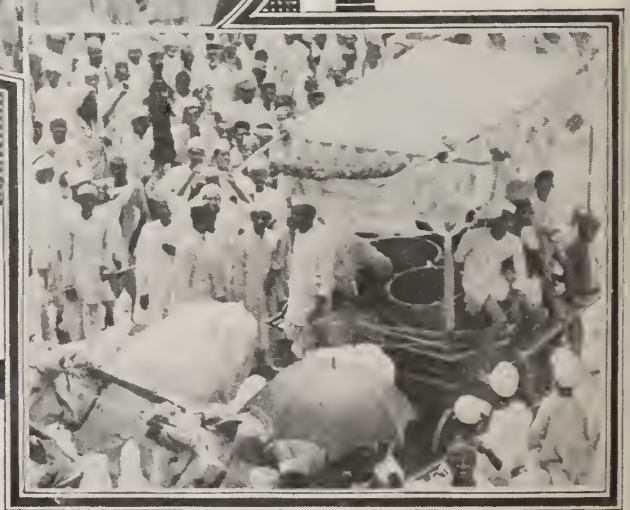




Pardoned revolutionists receive handkerchiefs from native leader.

Natives eagerly listen to pleas to return to ancient customs.



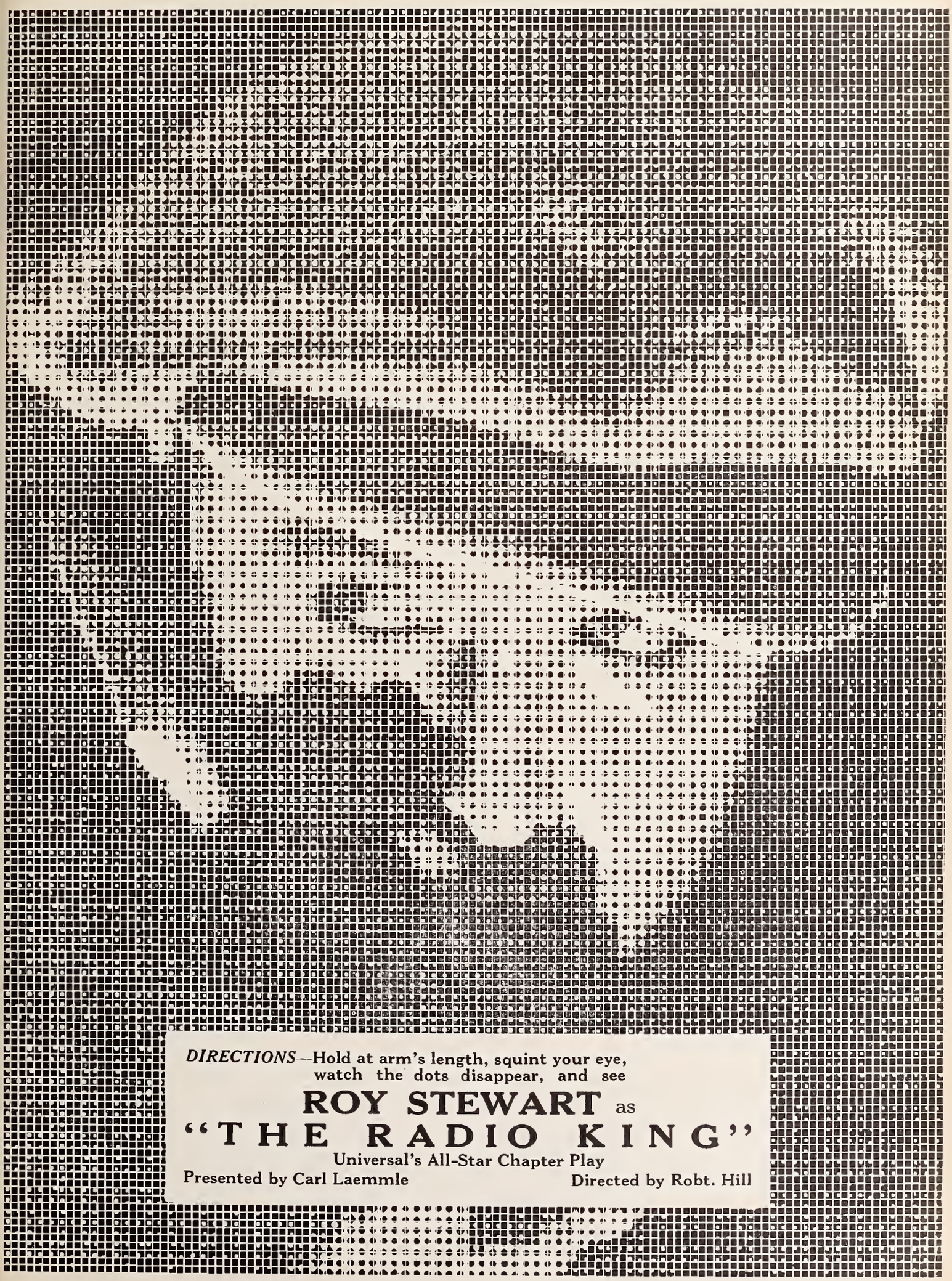


Pilgrims enroute to Ganges River to bathe in sacred stream.

Sacred bulls with kettles from native temple.

Get In On This Wonderful Series Now!

RELEASED THRU UNIVERSAL


DIRECTIONS—Hold at arm's length, squint your eye,
watch the dots disappear, and see
ROY STEWART as
"THE RADIO KING"
Universal's All-Star Chapter Play
Presented by Carl Laemmle
Directed by Robt. Hill

CARTER DE HAVEN COMEDIES

New Gags! Better Stories! Swifter Action! Two Screen Favorites!

GAGS are the life-blood of comedy. New, novel, unique, spontaneous laugh-getting gags—they're here, crowding one another off the screen. Not in one DeHaven comedy, but in every roarin' one of 'em.

Stories count for everything. Give your patrons credit for some sense. They want to see *life* in their comedies. Sensible stories—because they're human. Human stories—because they react in the minds and hearts of an audience.

ACTION—all the time; every minute. Something happening in every foot of film.

The favorites—Mr. and Mrs. Carter De Haven. They'll bring them in not once, but every time you whisper "De Haven" to your neighbor. But don't whisper; *shout* it! They are subjects worth the shouting.

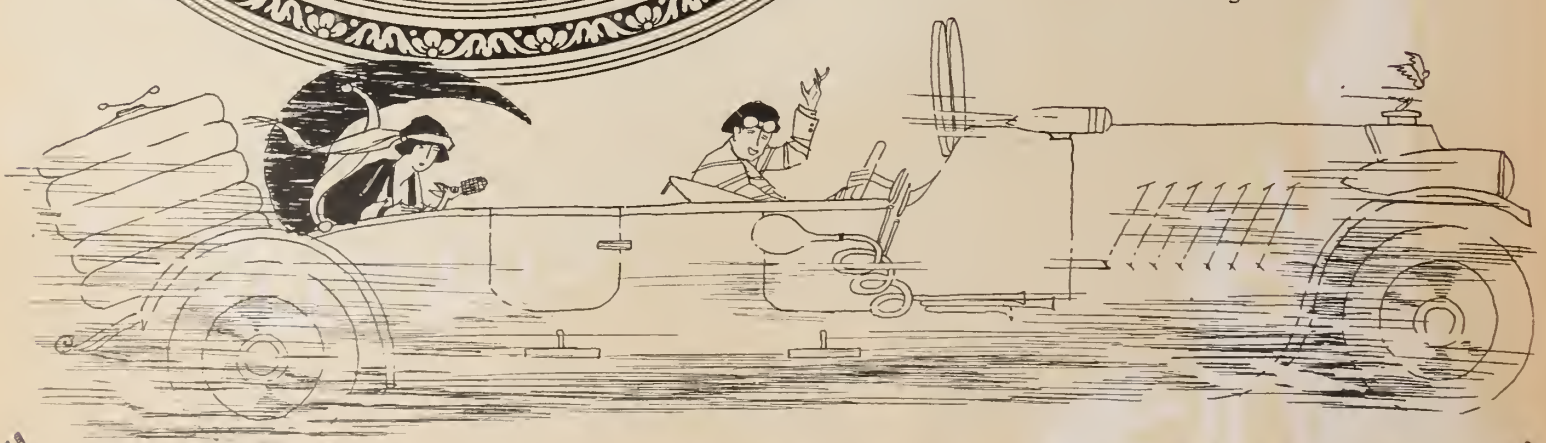
Shout in your advertising—shout in your exploitation. The more noise you make *outside*, the more laughs will come from *inside* your house. Tell your public that

De Haven comedies are quality comedies



The Last Word in de Luxe Comedies

Book the entire series NOW thru your nearest F. B. O. Exchange



"THEIR FIRST VACATION"

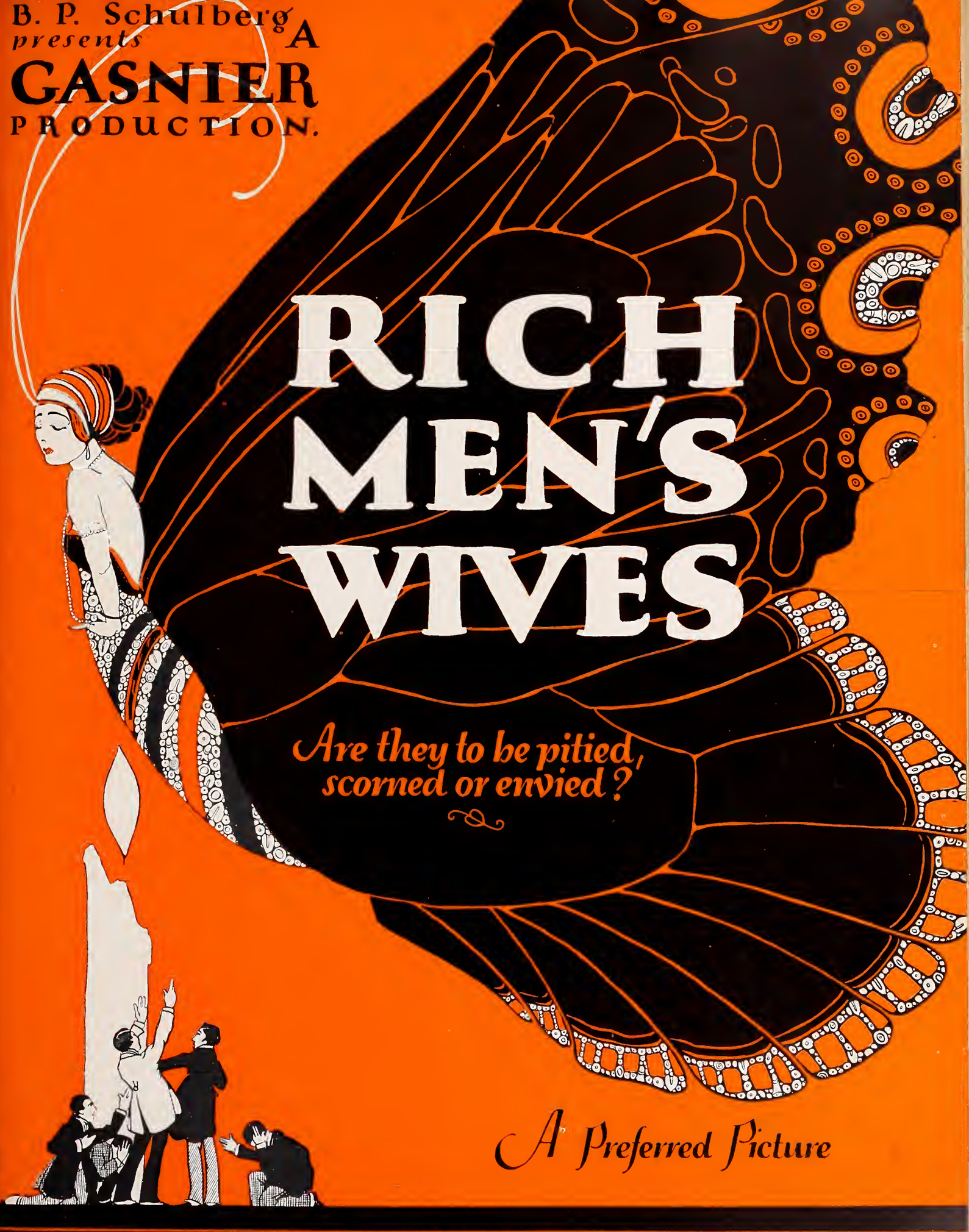
The First of the De Haven Comedies Distributed by Film Booking Offices of America, Inc.

Main Office—723 7th Avenue, New York—Exchanges Everywhere

B. P. Schulberg
presents
A
GASNIER
PRODUCTION.

RICH MEN'S WIVES

Are they to be pitied, scorned or envied?



A Preferred Picture

Distributed by

AL-LICHTMAN
CORPORATION

576 FIFTH AVENUE NEW YORK CITY

RICH MEN'S WIVES

Booked at sight by discriminating showmen!

A Preferred Picture with definite appeal to the emotions, and a story that will amaze with its strength. A cast of infinite popularity and settings in accord with the title. & A box-office attraction for theatres that can afford only the best.











A HIGH-POWER DRAMA

Certain to rank as one of the 1922-23 sensation









A showman's picture if there ever was one. A title and theme rich in exploitation possibilities. Backed by a complete accessory and advertising service designed to help exhibitors put this great ..... Preferred Picture over to capacity business.



Good Pictures and Equitable Distribution



IT TOOK a lot of courage to invest our all to establish a new Producing and Distributing organization at this time.

Most people think the business is so trustified that Independents haven't a chance.

They are as wrong as they can be!

We believe that all that is needed to succeed today are GOOD PICTURES and EQUITABLE DISTRIBUTION.

Good Pictures are not an accident. It needs a lot of Brain Power, Honest Effort and Application to create a great picture.

We have known for years that Ben Schulberg could make great pictures—and "RICH MEN'S WIVES" proves it.

It is a great picture.

And the reasons are simple:

1.—Ben Schulberg, who worked night and day from its conception to its completion.

2.—It's a great story.

3.—Gasnier is a great director and he put his heart and soul into it.

4.—A marvelous cast. As great a troupe of artists as ever appeared together in one picture.

5.—Equitable Distribution. Each picture on its merits. If you like it you book it. If you don't like it you don't have to take it.

That's what we mean by Equitable Distribution.

If you book pictures on *any* other basis you are retarding your own progress.

"RICH MEN'S WIVES" is only the forerunner of future *Preferred Pictures.*

We should improve constantly—and we certainly will try.

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

Al Lichtman Exchanges



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Portland, Address later.

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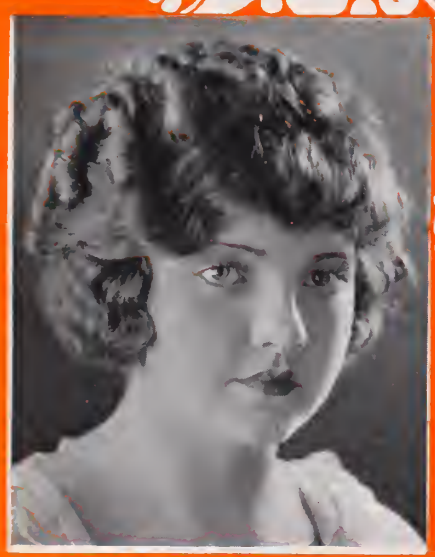
Canadian Exchanges will be announced later

Notable cast of

Directed by Gasnier



GASNIER



Mildred June



Baby Richard Headrick



Rosemary Theby



Charles Clary



Martha Mattox

"Rich Men's Wives"

Adapted by Lois Zellner



HOUSE PETERS



Gaston Glass



Claire Windsor



Myrtle Stedman



William Austin



Carol Holloway

PREFERRED PICTURES

Coming Attractions

EVERY *Preferred Picture* will be made from a story strong in dramatic elements and definite heart appeal.

Every *Preferred Picture* will bear a title that is certain to possess drawing power.

Every *Preferred Picture* will be produced by a director of proven ability.

Every *Preferred Picture* must be technically perfect.

Every *Preferred Picture* will be portrayed by a cast of artists whose names are well known to the public, and the number of well known artists will only be limited by the number of principal parts.

Current and Coming Preferred Pictures

Now Ready

"RICH MEN'S WIVES"

A Gasnier Production, with a Cast of great Artists

House Peters
Claire Windsor
Baby Richard Headrick
Rosemary Theby
Gaston Glass
Myrtle Stedman
Charles Clary
Mildred June
Carol Holloway
William Austin
Martha Mattox

The Next Two

"CHING, CHING, CHINAMAN"

Wilbur Daniel Steele's prize-winning short story made into a thrilling drama. Directed by Tom Forman, with a Preferred cast of artists:

Lon Chaney
Marguerite De la Motte
Harrison Ford
Walter Long
John Sainpolis
Master Buddy Messenger
William Dudley
Frances Raymond

"THORNS AND ORANGE BLOSSOMS"

Based on a Bertha M. Clay novel. Directed by Gasnier. An adaptation of a drama that was one of the greatest successes on the stage for many years, with this magnificent cast:

Estelle Taylor
Enid Bennett
Evelyn Selbie
Kenneth Harlan
Arthur Hull
Carl Stockdale

Others to Follow

"A MANSION OF ACHING HEARTS"

Written by Harry Von Tilzer and Arthur J. Lamb. An original play written around the theme of the song that gripped the whole world a few years ago.

"ARE YOU A FAILURE?"

Written especially for the screen by Larry Evans, magazine writer and author of a score of big film successes, including "Winner Take All", "'Til I Come Back to You" "His Own Home Town" and "Once to Every Man". There will be Preferred quality and a Preferred cast in this production which also will be a stage offering next season.

"THE GIRL WHO CAME BACK"

A play by Henry Clay Blaney that still commands capacity audiences—a drama of intense situations and heart interest, to be portrayed by a notable cast.

"POOR MEN'S WIVES"

A sequel to "Rich Men's Wives", by the same authors, Frank Dazey and Agnes Christine Johnston, with high lights from incidents in real life—combining thrills, laughs, sobs.

PREFERRED PICTURES - INC.

B. P. Schulberg, *Pres.* J. G. Bachmann, *Treas.*

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

The Literary Digest

PRESENTS

"FUN FROM THE PRESS"

THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This *new* Literary Digest subject will be even more popular, because The Literary Digest, with its great influence and prestige, will be behind it 100%.

Biggest Exploitation Campaign Ever Given a Short Subject!

400 Daily Newspapers Will Tell Nearly 14,000,000 Readers About It!

20,000 Street Cars Everywhere Will Carry a Message To the Millions Who Ride!

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Uncle Sam Will Carry Direct Messages to Millions More Throughout the Year!

CAUTION

"Fun From the Press" is the *only* motion picture subject with which "The Literary Digest" has any active connection whatever at present. Any use of the name "The Literary Digest" by producers, distributors, or exhibitors, except in connection with this new subject, "Fun From the Press," is wholly unwarranted and unauthorized and when so used is illegal. If exhibitors wish to show the *genuine* Literary Digest subject—the *only* film now produced, sponsored and backed by The Literary Digest, they will immediately get in touch with the nearest Hodkinson exchange.

Distributed by W. W. HODKINSON CORPORATION

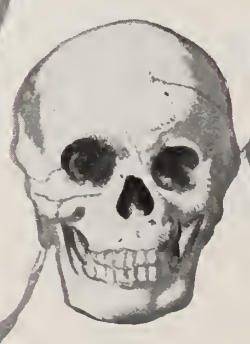
$48,000. in one week at The Capitol, New York!

Moved to new Cameo Theatre, Broadway and 42nd St. Now in its 3rd month at big prices.



"Hands up, Moriarty!"

John Sherlock



From the William Gillette play based on Sir Arthur Conan Doyle's detective story. Directed by Albert Parker.

You know everyone in this Great Cast.

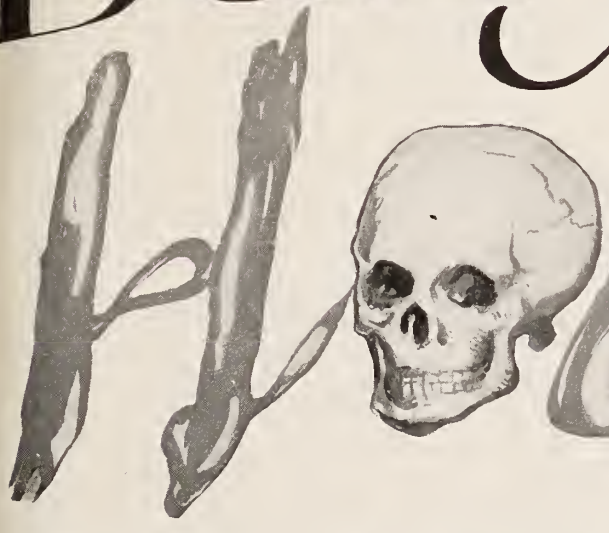
Reginald Denny	Carol Dempster (*Courtesy D.W. Griffith*)
Percy Knight	Hedda Hopper
David Torrence	Peggy Bayfield
Albert Bruning	Margaret Kemp
Robert Fischer	Roland Young
Lumsden Hare	Gustave von Seyffertitz
Louis Wolheim	Anders Randolf
Jerry Devine	William H. Powell
John Willard	Robert Schable

Goldwyn Means Big Pictures

America's Greatest Dramatic Artist in An Immortal Role.

Another Big Goldwyn Picture for 1922-1923

Barrymore in Holmes



Gripping! Astounding!

John Barrymore, idol of America, is hero of a hundred dark adventures in the maze of London's underworld. As Sherlock Holmes, best known and most widely admired character of modern fiction, he enacts breath-taking pursuits of master criminals. He blocks a crafty attempt at murder in the gas house. He frustrates a diabolical raid on his Baker Street den. He eludes the desperate shot of Moriarity, genius of London criminals. He rescues the frail girl Rose Faulkner from abduction and by absorbing detective work, masterly, superb, he recovers documents that mean life and fortune!

Here is a truly great motion picture attraction that means crowded houses and big money to you next Fall. "Sherlock Holmes" is a million copy best seller. John Barrymore is a star whose name spells certain money at the box-office. "Sherlock Holmes" was photographed in England, Switzerland and America.



You'll Say This Is A Big One!

Knowing —not Guessing

Discussing:

Racehorses
Jacklegs
Inventors
"Gals"
Directors
Will Hays' Advice
and—
Brains

You cannot breed a worn-out stud to a pedigreeless mare and get a 1:49 1-5 "Man-O'-War" or a 1:34 4-5 "Morvich." No jackleg horse-trader becomes the breeder of lightning-speed record-holders. You have to *know*—not guess.

There are thousands of electrical inventors, but only one Edison of East Orange and only one Steinmetz of Schenectady. Try and hire either one of them for a quarter of a million a year. They *know*—not guess.

It takes more than a bank-roll, some celluloid, a few "gals," a few movie heroes or some advice from Will Hays to make a skilled, human, magnetic, audience-attracting, profitable motion picture that will appeal, on interest and merit, to America's millions with money to spend for *amusement* and *entertainment.*

It takes *editorial brains* ahead of everything else to know:

1. What stories to select and make
2. What people to construct them
3. What players to live them, not "mug" them
4. What experts to assemble and edit them

You assemble these as you construct a great skyscraper or a great bridge—true to the fraction of an inch. You do this by knowing *how*; by knowing *what*; by knowing *why*.

American Releasing's first fifteen Fall season productions, listed opposite, have been built from the ground up on this basis of *editorial wisdom of selection*; on the basis of *knowing*, not guessing, *what* and *who* the public wants.

The finished pictures will show you theatre owners the difference between *knowledge* and *"hunches."*

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

These 15 Pictures Prove We Know

1 GEORGE BEBAN in "THE SIGN OF THE ROSE." The amazing picture. The greatest production of the 1922-23 season. The greatest story of pathos the screen has ever known. Now being booked only in conjunction with Mr. Beban and his company of eight noted players appearing in person.

2 "QUEEN OF THE MOULIN ROUGE." Ray Smallwood's spectacular Pyramid production with an all-star cast. *Released September 10.*

3 "TIMOTHY'S QUEST." Dirigo Films, Inc.'s production of Kate Douglas Wiggin's wonderful successor to "Rebecca of Sunnybrook Farm." Directed by Sydney Olcott. All-star cast. *Released September 17.*

4 "FOOLS OF FORTUNE." A Byron Davis production of W. C. Tuttle's story directed by Louis Wm. Chaudet. All-star cast. *Released September 24.*

5 "THE WOMAN HE LOVED." All-star cast. Story by William V. Mong superbly directed by Edward Sloman as a J. L. Frothingham production. *Released October 1.*

6 "WHEN THE DESERT CALLS." Another great Pyramid production directed by Ray C. Smallwood with an all-star cast. From the story by Donald McGibney. *Released October 8.*

7 "THE PILLAGERS." An all-star cast production by A. Byron Davis and directed by Louis Wm. Chaudet. *Released October 15.*

8 "THE HOUSE OF SOLOMON." An all-star cast comedy-pathos production from Carl Krusada and directed by Lem F. Kennedy. *Released October 22.*

9 "FLAPPER LOVE." A Pyramid production with all-star cast from Eugene Walter's play. Directed by George Terwilliger. *Released October 29.*

10 "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. All-star cast. *Released November 5.*

11 "THE DEERSLAYER." An American Releasing presentation of Fenimore Cooper's great Leather-stocking classic. *Released November 12.*

12 "MILES BREWSTER AND THE SUPER SEX." An all star production of Frank R. Adams famous Cosmopolitan story. *Released November 19.*

13 "AT THE CROSSROADS." Harriett Comstock's sensationally successful new novel. Featuring Seena Owen. *Released November 26.*

14 "THE GREAT CITY." Whitman Bennett's tremendous production of metropolitan night life. *Released December 3.*

15 "THE MARRIAGE CHANCE." The first of four big Hampton Del Ruth productions with an all-star cast. *Released December 10.*



In Canada: Canadian Releasing Corporation, Limited

Harry Garson
presents

George Beban

in

THE SIGN OF THE ROSE

with
Helene Sullivan
and a superlative cast

Supervised and Written by George Beban

This is the biggest new motion picture production existing in all the world today. It has made overwhelming box-office records in 18 cities when presented with George Beban and his company acting the wonderful flower shop episode in the fifth reel of the production. We will take no contracts for the picture alone at this time, but our theatrical booking department is booking the combination of the picture and the star and his company of players. Wire us for terms.



"THE SIGN OF THE ROSE" is a proved production that last year for 21 theatres in 18 of the nation's greatest cities presented in conjunction with Mr. Beban and his company, as a road show attraction, topped every record made in the same cities two years ago by "The Miracle Man" and one year ago by "Humoresque."

This wonderful attraction has been reviewed by the motion picture trade press critics and here is their verdict:

MOTION PICTURE NEWS: George Beban's "The Sign of the Rose" has grown as mellow as Warfield's "Music Master." The able actor gets right down to the bedrock of human emotions in an inspired portrayal. There is nothing false in characterization. He touches the human chords by his deft skill in suggesting humor, pathos or sentiment . . . a beloved characterization. The flower shop scene is a true tear-jerker.

EXHIBITORS TRADE REVIEW: There is a great deal of pathos in this story that has been brought out in a genuine manner without the time-worn glycerin-tear close-ups. If a tearful audience is an indication of good entertainment value then "The Sign of the Rose" has it. Filled with tense moments.

MOVING PICTURE WORLD: This story of Pietro and his bambino is just the type of picture which most people enjoy crying over. The sentimental appeal is by far the greatest feature of the picture. A tremendous angle of exploitation is the unrivalled and long success of this story on the speaking stage.

EXHIBITORS HERALD: All the quaint charm of the stage play. The story that began as a recitation one night many years ago at a Chicago beefsteak dinner has become one of the classics of all time in the theatre and is now made to live on the screen.

THE FILM DAILY: At the present moment "The Sign of the Rose" is being road showed in conjunction with the personal appearance of the star and his company. It was very well received in key cities and won for itself a good deal of applause on Broadway, New York. Excellent drama with plenty of heart interest and human appeal. Splendid character acting of star and well staged accident scenes and steamer panic. Contains powerful situations.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



FILM FLEXIBILITY

¶ One of the things to which motion picture producers have given too little thought in the past is the softness, pliancy, or flexibility of the positive print.

¶ Celluloid film, at its best, is not everlasting. With improper drying, it is exceedingly perishable. Several things may happen if film is dried too quickly, or becomes stretched or warped during the drying process:

The celluloid may contract or expand, causing an enormous wear of the sprocket holes.

The emulsion may become distorted, injuring the appearance of the pictures,

The film will become too brittle, and break with but little use.

¶ Our method of drying keeps celluloid film just as flexible as it was when it came from the factory, and therefore makes for long life.

¶ We dry film in glass cabinets through which clean, humidified air is pumped. Because the film is not stretched on drums, it comes out of the drying cabinet soft, pliant, and unwarped.

¶ Perfect drying is just one of the many good features of the new TUBE SYSTEM of developing, tinting, washing, and drying film recently installed in our laboratories.

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THE ASSOCIATED SCREEN NEWS, Inc.

120 West 41st Street New York City

Created by Cosmopolitan Productions



FAMOUS PLAYERS~LASKY CORPORATION

Presents

Marion Davies

in

"The Young Diana"

Story by MARIE CORELLI ~ Scenario by LUTHER REED ~ Directed by ALBERT CAPELLANI and ROBERT G. VIGNOLA ~ Settings by JOSEPH URBAN





MARION DAVIES

IN this exquisite production Miss Davies is offered an opportunity for the display of emotional ability—of a power hitherto unrevealed. In a dual role she is seen in all her gorgeous beauty and magnificent gowns and then as a prim, drab "old maid.'

The strong supporting cast includes Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle and Gypsy O'Brien.





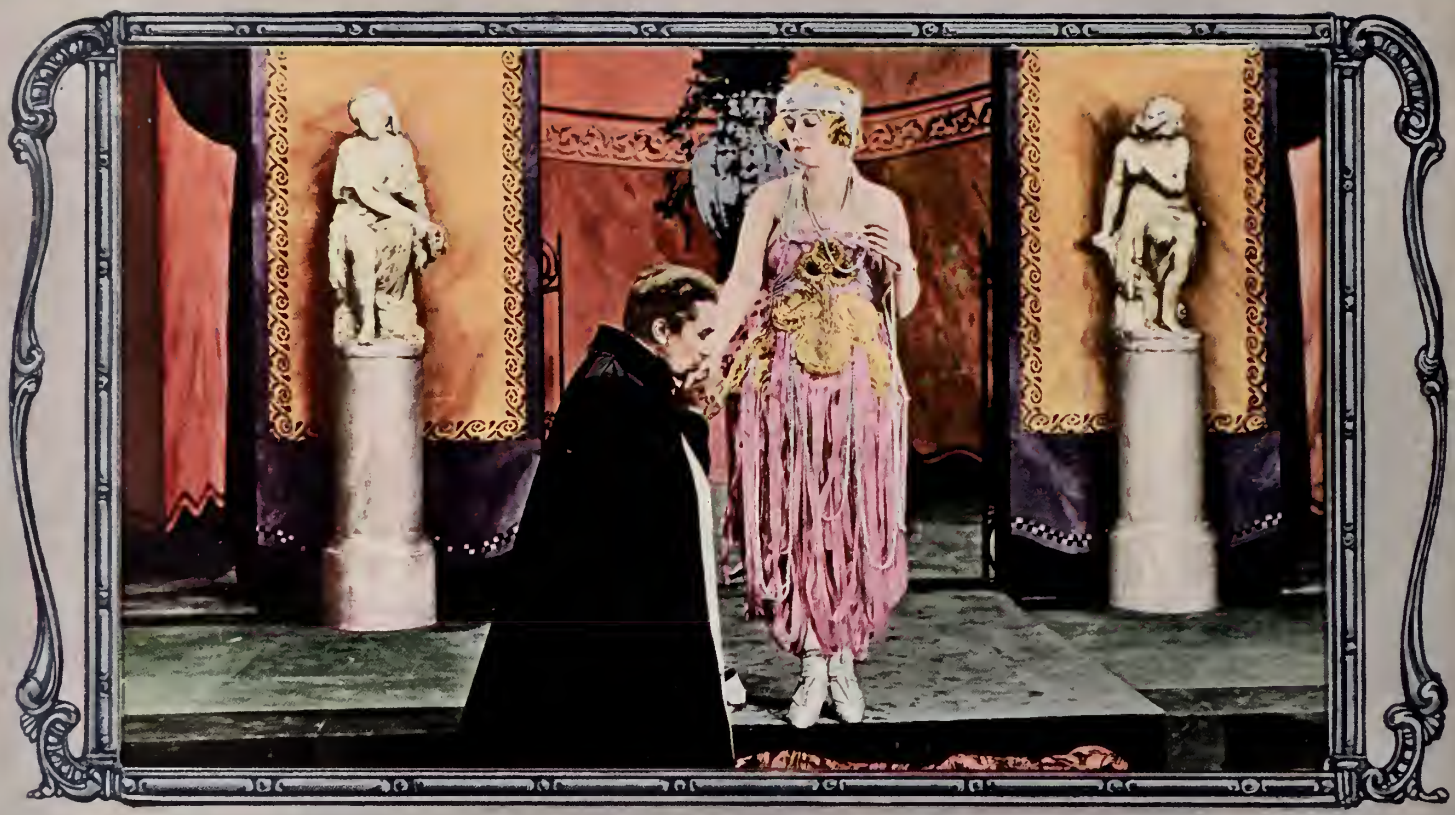
"The Young Diana"

THE tremendous success of Marie Corelli's published story, especially among women is due to the appeal of its unusual theme—the transformation of a spinster into a ravishingly beautiful Princess. Its box office appeal is absolutely assured.

Prove this statement and profit by it, by playing "The Young Diana" at an early date in your theatre.







Read what the "Motion Picture News" Says of MARION DAVIES *in* "The Young Diana"

"IF this is a sample of what Paramount is going to offer film fans this coming season—well, this jaded old world is in for a surprise. If there ever was a picture that has everything, this one is it.

"To begin with, there is one of the finest casts ever assembled.

"Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered.

"Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons.

"Fourth, the story has a different angle and holds the interest every moment.

"Fifth, Miss Davies appears in two extremes of characterization—first as a young girl then as a woman twenty years older, gray-haired and approaching spinsterhood.

"Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomine and tableau, color, novelty and beauty, all mixed into a series unapproached in gorgeousness.

"One could go on indefinitely enumerating the wonders of this production.

"Miss Davies in this picture has been given her opportunity. Her work as a young girl then as the aged spinster, later as M'lle Galatea brings out histrionic ability heretofore undeveloped.

"Joseph Urban's settings are quite the acme of perfection.

"The finest theatres in the world can put this on and reap a golden harvest. It should go anywhere any time."

Story by Marie Corelli. Scenario by Luther Reed.
Directed by Robert G. Vignola and Albert Capellani. Settings by Joseph Urban.

It's a Paramount Picture

SELZNICK PICTURES
REG U.S. PAT. OFF.



LEWIS J. SELZNICK
PRESENTS

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

by Victor Heerman .....A Victor Heerman Production

A Riotous Farce Comedy With The Same Star As "Reported Missing"

ARTHUR F. BECK *Presents*

When Husbands

BY AND WITH

LEAH BAIRD



THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is based on life. Any woman in the same situation would do exactly as Leah Baird does.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

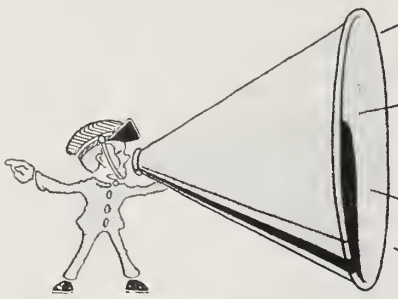
An early Fall release, now booking.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

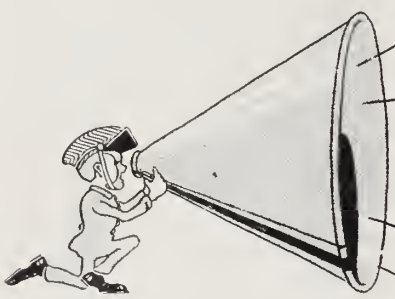

Deceive
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
"Don't Doubt Your Wife"
"When The Devil Drives"
Both Brilliant Dramas of Wedded Life
by and with
LEAH BAIRD
and now
"WHEN HUSBANDS DECEIVE"
Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.
Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.
LEAH BAIRD
Jack Mower
William Conklin
Katherine Lewis
Eulalie Jensen
John Cossar
SICAL DISTRIBUTORS
PATHÉ EXCHANGE

FOX
INDEPENDENCE & STRENGTH

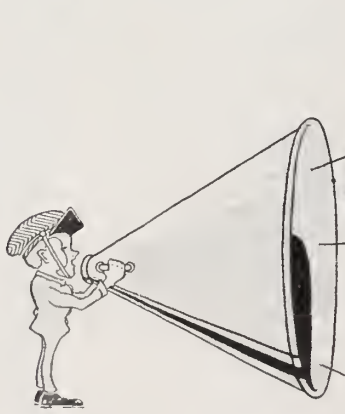
WILLIAM FOX ANNOUNCES
THE RELEASE
OF HIS FIRST THREE BIG SPECIALS
OF THE NEW SEASON



THE FAST MAIL
AN HONEST MOTION PICTURE
A Bang-up Picture
To open your Season
100 Percent. Favorable Criticism
by New York Reviewers
RELEASED AUGUST 20th.



MONTE CRISTO
ALEXANDRE DUMAS' GREATEST STORY
Now playing limited
New York engagement
Book now and get the benefit of a
Nation-wide Pulicity Campaign
RELEASED SEPTEMBER 3rd.



Silver Wings
with MARY CARR
NOW ROUNDING OUT ITS
ALL-SUMMER NEW YORK RUN
A Play of Thrills, Laughter,
Human Interest, and Tears.
RELEASED AUGUST 27th.

Visiting Exhibitors
in New York are invited to stop in and see
The Fox Specials Showing There.

William Fox presents

SHIRLEY MASON



in

The New Teacher



STORY BY
DOROTHY YOST
DIRECTED BY
JOSEPH FRANZ

FOX
INDEPENDENCE & STRENGTH

William

WILLIAM FARNUM

FOX
A INDEPENDENCE & STRENGTH

William Farnum Returns to the Big Outdoors

HERE is Farnum back in the open with a wonderful child, a sensational dog, a new leading woman, great story by Mary Murillo,—and directed by Herbert Brenon.

And—zowie—what a fight.

A combination that should make the old S. R. O. sign do double duty and stand 'em up to the fire limitations all the week.

A fine actor—a punchy story—an excellent cast, and a great director—Farnum was never better suited.

It's an audience picture.



Fox presents

in MOONSHINE VALLEY




William
Tom Mix
in
New York Newspapers Applaud Tony
"We never have seen such remarkable acting on the part of an animal * * * Here is a photoplay that everyone who loves a horse should see."—N. Y. World.
"You've seen horses? Oh, no you haven't * * * If you really want to see a horse, look at Tony in the film that bears his name."—N.Y. American.
"Something worth while and entirely different * * * Mix's four footed partner has dramatic talents that make him worth his weight in oats."—N. Y. Herald.
"It is a picture filled with action and adventure, packed with thrills and well worth seeing."—N. Y. Commerical.
FOX
INDEPENDENCE & STRENGTH
From
MAX BRAND'S STORY "ALCATRAZ"
Directed by
Lynn F. Reynolds

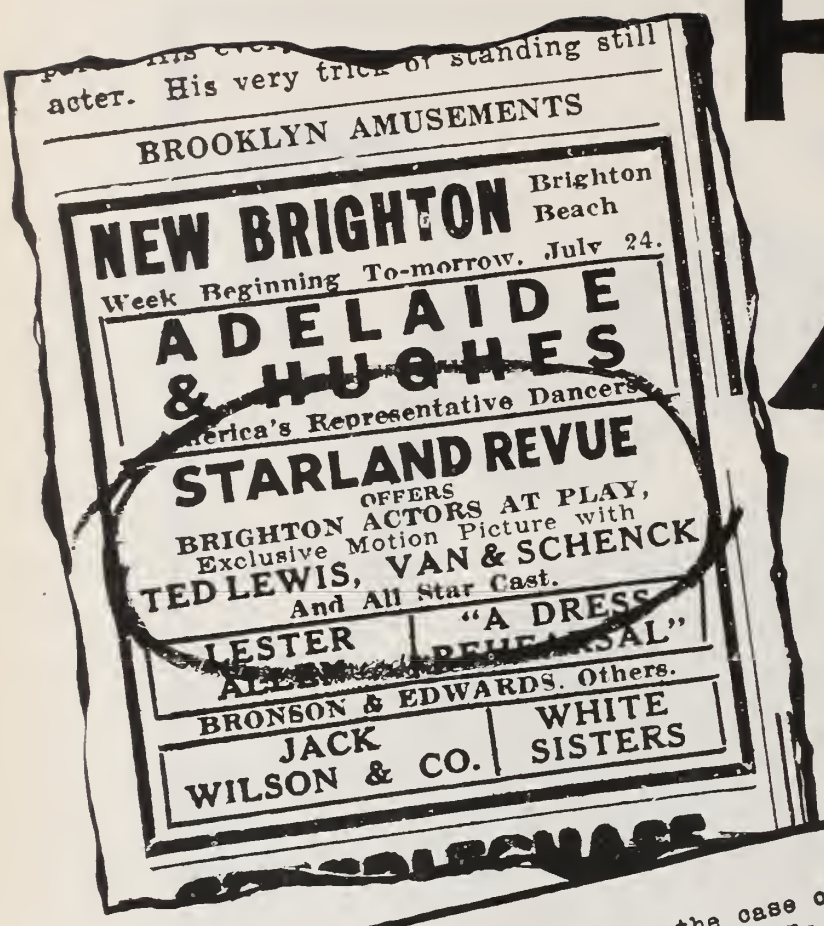
'OX PRESENTS

JUST TONY

The Story of
TOM MIX' FAMOUS HORSE



Featured over 4 Vaudeville headliners because --



We made an exception in the case of STARLAND REVUE because it was so unusual, so full of the things that Brighton audiences like to see. We featured it on one of our best bills.

George Robinson



GEORGE ROBINSON
MANAGING DIRECTOR,
NEW BRIGHTON THEATRE

It's even BIGGER than vaudeville — Because it presents in bits of comedy and drama the greatest stars of the stage—Stars whose names DRAG money to the box-office!

That's why such a skillful showman as George Robinson books the Starland Review and FEATURES it on his billing.

Starland No. 9 has the biggest scoop of the year—Nikita Balieff, guiding genius of Chauve Souris; Morris Gest, master showman of the world; Neysa M'Mein, greatest of all illustrators; other world famous personalities.

Nail this smashing treat for your patrons now by communicating with your nearest F.B.O. Exchange.

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Starland Revue

OPEN MARKET

Betty Blythe

THE NOW WORLD FAMOUS STAR OPENS THE NEW SEASON WITH THE BIGGEST HIT OF HER BRILLIANT CAREER,

How Women Love

From Izola Forrester's Novel
"The Dangerous Inheritance"
Adapted By Dorothy Farnum

JUST COMPLETED AND READY FOR SHOWING

Territory Immediately Sold

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MOTION PICTURE NEWS

INTER-OFFICE CORRESPONDENCE

Aug. 8, 1922

MR. JOHNSTON:--

I have just finished reading your editorial "Another Milestone." It is certainly a true statement of facts. However, when you claim that "The Booking Guide is a bookkeeping index to this big book of practical service," in referring to its helpfulness as an exploitation aid tied up with the NEWS, I think you are only giving it credit for part of its usefulness and purpose. You seem to have overlooked a new and important department--The Theatre Equipment Section. True, in the current issue of THE GUIDE, we merely introduce the department and promise to elaborate on it in future issues. But, the subjects covered included: Construction and Remodeling, Fire Prevention, Floor Covering, Illumination and Modified Lighting, Motor Generators, Music and Light, Organs, Projectors, Screens and Ventilation. Surely a wide range. Experts furnished interesting data and valuable suggestions regarding these important (sometimes perplexing) theatre problems. As in the case of releases, the GUIDE also tells the issues and pages on which they appear. Letters from exhibitors praising this Section stamp it as a real feature. It has certainly filled a need. Then, there is the Booking Chart, drawn up by weeks so that the theatre manager may have proper records of his current and future bookings while using the GUIDE.

It is more than a "bookkeeping index." It has been proclaimed "The Complete Theatre Manual and Showman's Book of Ideas."

RAY GALLAGHER.

"Will put pictures back on Map"

That's what H. J. Longaker, Howard Theatre, Alexandria, Minn., reports in the Exhibitor's Herald.

Yes—It's putting the Box Office on the map too, in big cities and small.

Book It Quick!

Report from "Exhibitor's Herald"

The Cross Roads of New York, a Mack Sennett production.—Excellent entertainment from beginning to end. For four and one-half reels the audience applauded and laughed heartily. Then "wow," one and one-half reels of thrills and real melodrama that caused one to hold to the seat, and a final climax that sent them out chattering and praising the show. All seemed well pleased, and if they had not been I would have felt like calling the coroner. This class of features will put motion pictures back on the map. Characterization good. Photography good. In all, very satisfactory.—*H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.*

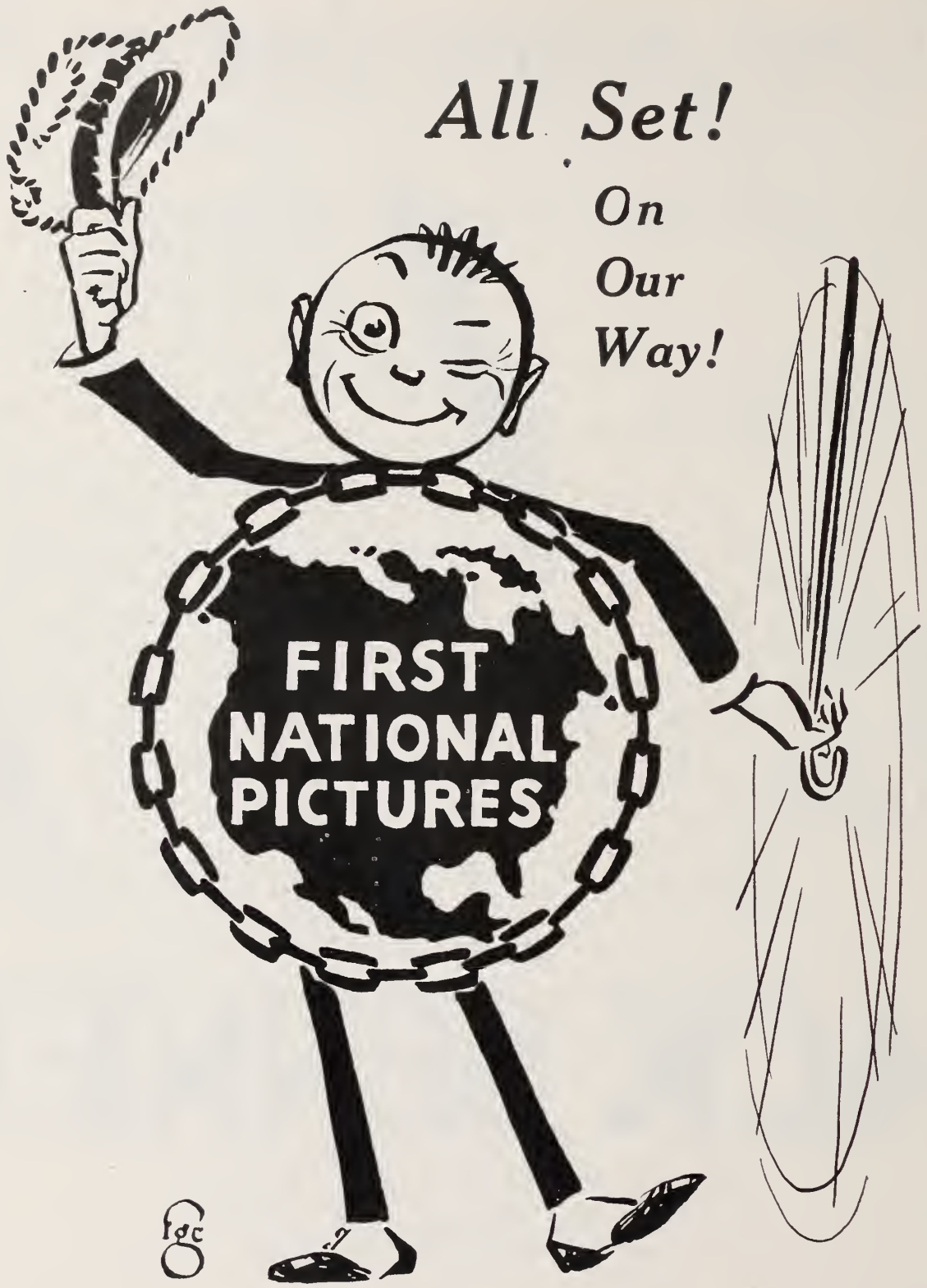
FIRST NATIONAL PICTURES

MACK SENNETT

presents his latest Comedy-Melodrama
which exhibitors hail as another "Molly O."
Directed by F. Richard Jones

"The Crossroads of New York"

DISTRIBUTED BY ASSOCIATED FIRST NATIONAL PICTURES, Inc.



Sensational Announcement

Our Great Selection for Fall

Next Week's News

Motion Picture News

The Law and Free Speech

WILLIAM ALLEN WHITE of Kansas has written an editorial which will become a classic.

We may not agree with his position on the momentous question of the right to strike; but every American citizen will put his "John Hancock" beneath his ringing definition of the right of free opinion and the free expression of it.

The editorial is addressed "To An Anxious Friend."

"You tell me," the editorial runs, "that law is above freedom of utterance. And I reply that you can have no wise laws unless there is free expression of the wisdom of the people—and, alas! their folly with it. But if there is freedom, folly will die of its own poison and the wisdom will survive. * * * * You say that freedom of utterance is not for time of stress, and I reply with the sad truth that only in time of stress is freedom of utterance in danger. No one questions it in calm days, because it is not needed. And the reverse is true also; only when free utterance is suppressed is it needed, and when it is needed it is most vital to justice. * * * * This State today is in more danger from suppression than from violence, because in the end suppression leads to violence. Violence, indeed, is the child of suppression. Whoever pleads for justice helps to keep the peace."

"Dear friend," the editor concludes, "put fear out of your heart. This Nation will survive, this State will prosper, the orderly business of life will go forward, if only men can speak in whatever way given them to utter what their hearts hold—by voice, by posted card, by letter or by press. Reason never has failed men. Only force and oppression have made the wrecks in the world."

We would like to say more of this great editorial. It comes like sunshine in these cloudy days of hysteria when neither the law nor its interpretation, nor even justice itself is as clear as everlasting truth is clear. But space and the immediate object forbid.

It will be noted that Mr. White does not include motion pictures among the mediums of expression he cites.

"By voice, by posted card, by letter or by press"—*not* also by motion pictures which today, by common admission, are most vividly expressing their message to most all the people of the world.

Why the omission?

We are going to ask Mr. White about it, and whether it is his opinion that this medium of expression should be muzzled in Kansas by a law which takes from the people the full play of "their wisdom—and alas!—their folly" and gives to three appointees the almighty power to say what this medium shall express and what it shall not express to all the people of Kansas.

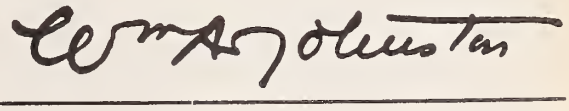
In the meantime we make this serious suggestion to the theatre owner everywhere:

Take this editorial to your newspaper editor. Ask him just three questions.

Does he stand with Mr. White's stand upon the keystone of Anglo-Saxon liberty? Secondly, does he consider the motion picture to be a medium of expression to be included in Mr. White's list? Thirdly, what has he got to say editorially on the subject?

If you don't feel like doing this as a motion picture man, then do it as an American citizen.

This is no bigger question confronting the world's progress today and no greater obligation upon you than your duty to get at the truth and justice of it.



PICTURES AND PEOPLE

"BOOST all good pictures!" That was a good note which Harry Reichenbach sounded at the A. M. P. A. luncheon last week. The suggestion, which is to be worked out in practical form by a committee, is to have the entire industry recognize and boost all good productions regardless of their source. What he liked best however, is the spirit back of the concrete idea—namely the spirit of good sportmanship; and what we like still better than this is the realization throughout the industry—it has been taking definite form this past year—that the one big objective we are all facing is the general good of the motion picture and the motion picture industry. Definitely this means that the first and foremost interest of every concern and every individual is the elevation of the motion picture and its industry in the public eye.

* * *

ADOLPH ZUKOR gives an interview with William A. Johnston in next week's issue of Motion Picture News in which he emphasizes this same new industrial spirit. It is a result of the depression we have been through, he says, a sort of a purification by fire; and it means so much to the industry that, in the long run, we will find that the business slump was a blessing in disguise. We are fairer to each other, more serious, more business-like, and we are working harder—and—but then we don't want to rob a good interview. Look for it—in next week's issue.

* * *

WE don't want to cause Tom Moore of Washington, D. C., any uneasiness, and it is only fair to state that we dug up the following facts ourselves:

J. D. Williams scored an eagle on the Second View Golf Course last Sunday. On July 4th last he romped home with the club tournament prize. The club is beginning to boast about him. Enthusiasts, including E. W. Hammons, follow him over the course, and there is the usual gossip about a possible professional future for him.

And we state, these facts were not given us by Mr. Williams.

* * *

BROADWAY, New York, has a habit of looking like the main street of a deserted village on August Sundays. Long Beach claims its quota, as do the Rockaways, Asbury Pork and Coney Island, Brighton and Manhattan. Those of the thousands who don't swarm to the beaches prefer the cool of their rooms where the electric fan helps to dissipate the heat waves. And naturally the theatres along Broadway feel this depression. It takes a tremendous feature to vie with the wild waves and the one piece bathing suits. Such tremendous features have been pretty scarce this summer. But last Sunday the Broadway and New York natives discovered one. It was none other than "Blood and Sand." Sunday was a sizzler and some several thousands of people sizzled even more so in the general vicinity of the Rivoli theatre endeavoring to buy tickets—and get in. What chance did a poor pass holder have? At any rate the wild waves must have missed a good many cash customers.

The nice part about "Blood and Sand" is that Monday was better than Sunday and it was observed on Tuesday afternoon, during a show that is usually dismissed as "off" that as many people were trying to get in the Rivoli as ever.

The thing that the trade might well get up and shout about is the fact that, once inside, the public is given an entertainment well up to its expectations, perhaps surpassing it. "Blood and Sand" is certainly one hundred per cent entertainment. It reflects credit on all those concerned in its production. And particularly on Fred Niblo. Mr. Niblo is given first place over June Mathis, who prepared the continuity, for the reason that he has displayed such rare judgment in handling Rodolph Valentino. Other directors have been content to let this newly risen star ride along on his popularity and his looks. They have neglected to stir the histrionic ability that he undoubtedly possesses. Mr. Niblo has stirred it to such an extent that Mr. Valentino fairly outdoes himself. Nor did Mr. Niblo neglect other matters that seem trivial to the mere male. One girl went particularly to watch Mr. Valentino's grace and his—legs. She was well satisfied. He struck magnificent poses and a torreador's suit is good to a torreador's if he is well formed.

As far as handling the subtleties and sudden turns of the plot go both Miss Mathis and Mr. Niblo deserve joint credit. The romance is a thing of beauty, passion is present, a thing of fire but inoffensive, even down to the hand biting. Why? Such reality never is offensive. The mass effects are stupendous, sweeping. And there is one, certainly, who has never seen such skilled matching of film as there is in connection with the real bull-ring scenes and those in which the star appears. A New York daily critic somehow got the confused idea that these were poor. But it is assumed he is deaf. Applause greeted them in the theatre.

* * *

WALTER HALL sends an interesting letter from Berlin telling of production activities in the German capital. Among the familiar faces he has seen along Unter den Linden are William Fox, Julius Steger and Gordon Edwards. The latter is said to be planning a production to be made in Germany. Others of more or less note who have been seen around the lobby of the Hotel Aldon are Eddie Polo, who is contemplating the production of several five reelers in Munich, Fred Quimby, and Dick Stanton.

Mr. Hall adds that Harry Myers is in London but intends to travel on to Berlin. The correspondent also informs us that he intends to remain a year in Germany. With him are Frank Kirby, the cameraman, and Fred Robitch, the former Fox technical director. Mr. Hall will make a series of five reelers with headquarters in Berlin.

The social side of the letter? Well, the Pilsner brew is good—and the cafe orchestras usually start playing at 10 A. M. and one can still distinguish their strains when taxi-ing home at 5 P. M. Their music is American jazz of the w. k. Broadway brand in its palmiest days.

* * *

WILLIAM FOX, it is reported, has forsaken Berlin for Paris, where he will remain until "The Shepherd King" is completed. He will "review" it in Rome.—Its getting to be rather difficult to catch all the first runs these days. Producers might at least concentrate on one hemisphere.

* * *

Watterson Rothacker postcards from Paris "Come on Over." This paragraph is not to be blue-penciled by any Goldwyn publicity man.

* * *

IT seems to us after mature reflection that Rex Ingram has scored quite as great a directorial triumph in the "Prisoner of Zenda" as he did in "The Four Horsemen of the Apocalypse."

And we say this by way of prelude to a matter upon which the trade is hazy—and unfairly so in the interests of justice and good business.

When "The Four Horsemen" scored its tremendous success everyone seemed to expect just such a picture in "The Conquering Power" and again, just recently in "The Prisoner of Zenda."

The fact that one is a novel by Ibanez, another by Balzac and another by Anthony Hope does not, evidently, weigh an

ounce on the scales. It doesn't enter in our trade patter—at all.

* * *

One can't very well imagine three authors more widely different than Ibanez, Balzac and Hope—different as to temperament, times and objectives. And so, naturally, are their works as widely different.

"The Four Horsemen of the Apocalypse" is a virile, topical epic of the greatest of all wars, correlating the very colorful life and personality of the Spanish South American. Balzac was a surgeon of the human soul, a painter of Latin life in its utmost realities; Anthony Hope a dear old English gentleman who dreamed romantically and delightfully of gallant heroes and lovely heroines.

How, may we ask, could the motion picture be expected to standardize the creations of these authors—by any effort? What is a director that he should put the picturization of these stories upon a common level of popular approval and box office success.

* * *

When "Humoresque" scored the trade promptly elected Frank Borzage as a maker of future "Humoresques." The creative effort of the author of the story was never even mentioned in the matter.

When "Intolerance" appeared the trade pencils were sharpened to put down for it the box office figures of "The Birth of a Nation." It failed mightily in this respect, though some higher critics say that it stands as the greatest picture ever made.

And so, to some degree, runs the trade record of practically every director of dramatic pictures.

He is great if his picture wins the public. And if one picture scores then he is confidently expected to score again and equally. Sublime confidence is placed in him and the present resources of picture making. As to the creative effort back of the picture—*the story*—and the psychology of its *appeal* to the present day public—that is held as a minor matter.

Yet it is a major one.

* * *

We speak highly of "The Prisoner of Zenda." In our opinion, it will prove a fine box office picture. But that is beside the point.

The splendid work Mr. Ingram has done is this: he has brought forth the sweetness of the story—all of it. He has put in pictures what Anthony Hope puts in words—the plot motives, the character delineation, the color of the romantic little Kingdom of Ruritania. We can imagine a more melodramatic interpretation with more dashing heroes and more swaggering villains. But it wouldn't be the "Prisoner of Zenda."

So Mr. Ingram has done altogether as well as he did with Balzac's and Ibanez's creations.

And that's why he's an outstanding director. The great trouble with pictures today is *not* the stories but the *treatment* of the stories.

And there are too few of the sincere, painstaking, sympathetic Ingrams at work.

* * *

THE long delayed answer to "What's New?" was given this week in the sudden disruption of the First National-Goldwyn merger, plans for which have been in progress for several months. We publish a statement this week. Gossip is, of course, rife. Some say that it's an "on again, off again, Finnegan" affair and negotiations will resume. Others say that Frank Godsol always has an ace in the hole, and will merge with another big concern. Some claim that the merger was impossible because the dove-tailing of the various theatre interests involved was too complicated an affair for even a Philadelphia lawyer to untangle.



"I have a boy just your age, Jackie," said Will Hays, upon being introduced to the juvenile star.

The deal seemed a logical one, and the trade had practically accepted it as an actuality. Last week it was understood that all the wrinkles had been ironed away and that the final contract only awaited the necessary signatures. The announcement that the deal was off was a decided surprise.

* * *

LEE MORAN has left California, en route to New York in a motor car. Personal appearance will be made across the United States and, this end of the woods reached, he will depart for Europe with Julius Stern.

* * *

Speaking of Lee Moran brings to mind Al Christie for whom Lee used to work in the long ago. But none other than Pat Dowling checked in at the Algonquin only the other day to do a little reminding on Christie's behalf himself.

* * *

A RECENT arrival in London is Marcus Loew. The object of his trip across is for conference with Sir William Jury, head of Jury Imperial Pictures, Ltd., distributors throughout Great Britain of Metro pictures; and for the making of arrangements in France and other continental countries for theatres in which to show the Metro product. Whether Marcus Loew will contract for legitimate houses is not as yet known. Such was done in the case of "The Four Horsemen," some months ago, when that Rex Ingram picture ran for a lengthy period at the Vaudeville in Paris. Mr. Loew is accompanied by his son, Arthur Loew.

* * *

PAT DOWLING has arrived from the coast and completed the first half of his country-wide trip in the interest of Christie Comedies. He reports that business everywhere is not so bad and the outlook for Fall trade is excellent.

Charles Christie left Los Angeles at the same time but upon reaching Winnipeg was called back by the sad death of Al Christie's daughter.

* * *

PERHAPS you have observed if you have played his pictures the past few seasons that Marshall Neilan has entered that distinctive class where SUCCESS marks every effort. He has made rapid strides ever since he guided Mary Pickford in "Daddy Long Legs," and today he can be trusted with any story—no matter whether it is rich in sentiment or physical thrills. Mr. Neilan is particularly skillful with the underworld melodrama. He can bring forth the realistic touch with an uncanny revelation of climax and character. His puppets are truly representative in most instances. He introduces them logically so that they never appear to be "planted." The plot or story is everything with him. Yet he seldom errs on the side of atmosphere.

"Fools First" is undoubtedly his finest achievement. He has gotten right down to the core of crookdom. Some of his scenes in the picture are positively uncanny in their novelty and realism. Take notice of the police raid and the crooks propping up a dead man to make him appear alive. The officers are satisfied that no murder has been committed. If he pounds home a point too emphatically, as when he holds the camera from several angles on the grewsome episode and credits his audience as a trifle obtuse in thinking that they haven't caught the fact that the crook is dead—well it is an error on the side of realism. One cannot expect constant subtlety. The screen hasn't progressed that far.

But Marshall Neilan has built up a name which spells worthwhile entertainment. He has lapped the entire field with a few exceptions. Count the fingers on your left or right hand. There they are: Griffith, Ingram, Vidor (when given a chance), Stroheim and Neilan. Not far behind are Robertson, Barker, Tom Ince, Millarde and Lubitsch.

"Big Pictures All the Time" Not the Remedy

E. R. Rogers Disagrees with J. D. Williams on "Ills of Industry and Their Cure"

UNDER the caption "Ills of the Picture Industry and Their Cures," J. D. Williams, general manager of First National, writes interestingly in the August 5th issue of the MOTION PICTURE NEWS. More power to Mr. Williams if his theory will solve the industry's problem to the satisfaction of both the distributor and the exhibitor. But will it?

Surely Mr. Williams does not mean exhibitors shall select most of the available "big" pictures and present them in successive order and then fall back on average attractions for the rest of the season. Unless producers have been holding out on exhibitors, there will never be enough big pictures for all exhibitors to reap the benefit of such a plan, assuming for the moment such a plan would be practical from the exhibitor's standpoint. Maybe Mr. Williams can enlighten us as to how more than one exhibitor in a city can secure the kind of pictures he mentions. Yet he admits creative ability is woefully short in the production end of the industry.

Page the theatre manager who could stand up under the strain of one continuous round of maximum exploitation for a number of months, and then be able to make excuses for an inferior product and convince his public that "big" pictures were not a thing of the past. Show us the public that will be so affected by a landslide of "big" pictures that it will retain its enthusiasm for the balance of the season in the face of average releases.

Now if Mr. Williams can assure all first run houses from fifty-two to one hundred and four honest-to-goodness pictures a year at rental prices that will make up for the acts of Providence, the indifference of blase picture fans and all the other things that affect the box office, then he will become the industry's miracle man. Mr. Williams is like all the rest of us. He senses something must be done to change the situation, and he is looking in the right direction when he turns his thoughts to the exhibitor.

Of course exhibitors have been crying "poor business." They will continue to wail so long as there are business depressions, mediocre pictures and high rentals! Not all big pictures make good business for the exhibitor. They may increase his attendance, but what of the overhead? What constitutes good business, anyway? Isn't business generally gauged by how much a concern realizes on its investment, and not always by the volume of business it does? At least an exhibitor figures business is good when—his theatre makes money.

Now that the "big" picture is offered as a means of aiding the exhibitor and helping the industry in general, will the distributing units continue to release them on a high percentage basis and road show those that look like real money? Pictures of merit produce more admission; and at the same time increase the overhead to such a figure that when it's all over the exhibitor feels like he will have to mortgage his theatre in order to secure the next attraction.

Isn't it true that holiday business in the average city is generally followed by a lull. Isn't it true that if one big picture follows immediately upon the heels of another that one or both must suffer from the lack of exploitation and that if one receives the proper presentation the other cannot. Let's assume that both receive the equal amount of exploitation. Both have the same box office possibilities. Business is satisfactory for the first. Can it be argued that that same business will continue unceasingly for weeks? It cannot. The reasons are obvious.

(Editorial Note:—In the August 5th issue of MOTION PICTURE NEWS *was published an interview with J. D. Williams, general manager of Assoeiated First National Pictures, during whieh the First National ehief expressed some highly interesting opinions on the subjeet of "The Ills of the Industry and Their Cure." One of Mr. Williams' prineipal contentions was that the "business needs an exceptional production at least once every two weeks," and he also deelared that something ought to be done by produeers and distributors next year to insure the release of several really good produetions during the summer months. Mr. Williams eompared the pieture industry to the baseball industry and argued that attendanee and box-offiee reeeipts in both businesses were largely subjeet to the same prineiples and eonditions. In the present artiele, Mr. Rogers takes issue with the stand of Mr. Williams and adds some valuable thoughts to the diseussion from the viewpoint of the theatre-manager. Mr. Rogers is the managing director of the Tivoli and Rialto Theatres, Chattanooga, Tenn.*

The writer is not going to attempt to say how the ills of the industry can be corrected. He does wish to venture the assertion that if a more equitable distribution is made of rentals; that if more intelligence and care is exercised in the making of pictures—pictures designed from the public's standpoint—the exhibitor will be able to take care of himself. Instead of educating directors in Hollywood, send them into the theatres for their schooling. Let them find out what the PEOPLE want! Make them understand that New York and Los Angeles showings do not mean anything to the rest of the world. Transients make business good in those cities. And transients have such a habit of turning loose their purse strings and not caring much about what their money buys. And the transient never lingers long enough to tell the theatre manager how pleased or displeased he was with the evening's entertainment. The sooner the industry discontinues setting up New York premieres as examples for the rest of the United States, and actually believing that, because their product registered favorably there in a nationally known theater's box office it should be equally successful elsewhere, the sooner the heart of the problem will be reached!

The Granman's and Plunkett's deserve much credit for pioneering presentations, but the fellows on the "outside" often wonder, I am sure, what these famous exhibitor managers would do if they had to show their wares to the same people twice a week with only a nominal sum with which to decoy the wily fan. We have million dollar theatres, but the pictures we present cost money, and no one "chips" in on the exploitation costs. There are no millions from which to draw. Surely they must have a lot of sympathy for us whenever they think about what we mu be up against. Do you suppose if such situation existed in the big cities there wou be so many "lame" pictures getting blue rib bons through the famous Broadway premier we hear and read so much about? Not o your life

What about the distributors and producers They make a beaten path from Los Angel to New York and from New York to L Angeles. They go to Europe for ideas t present to American people. But do the ever stop off in the average American cit for the purpose of making a study of th exhibitor's troubles or the desires of h patrons? Surely not all of them were bor in New York and Los Angeles. Surely the have at some time returned to their nativ heaths. The writer feels that if any of the have ever made the villages, towns, municipa ities and cities with the idea of discoverin what the great majority of picture fans pre fer for their entertainment, they would kno something about that "something" which i wrong with the industry.

You are right, Mr. Williams. There i something wrong, and good pictures release during the summer months will help, bu "big" pictures all of the time will not cur the ills of the industry. We want the "big" pictures, but rentals and the law of limitatio won't permit us to realize upon them. Ther must be good pictures interspersed with "big" pictures. There's psychology in this business There won't be if we shoot all our "heavy" ammunition from week to week until it i exhausted. The "big" pictures do stimulat interest. But they can be compared to Gor don gin. Old Gordon furnishes the kick bu it costs a pretty penny, and all one gets is headache.

People are not hard to please if you giv them what they want. Most of them are satis fied with just the "good" things of life Some fellows are a darn sight happier with a Ford than a Rolls-Royce. They put a lo of dependence in the Ford, and it gets them just as far at less expense. Good pictures d not always mean expensive pictures. An "big" pictures do not always mean "good" pictures. What about "The Old Nest" an some others that have made money for th exhibitor. It did not take much money t build them, but Oh the brains that went int the building!

The writer does not want to appear ou of harmony with the splendid intention o Mr. Williams. He is sure the industry wil thank the First National executive for hi suggestion, for it looks as if Mr. Williams has started real constructive thinking, and when the industry begins to think, watch the kinks come out of it.

Kansas Wage Scale Is Amicably Fixed

For the first time in several years motion picture theatre operators of Kansas City have come to an agreement with the exhibitors in determining wage scales without a walkout or a controversy of some kind. Representatives of the operators and exhibitors met last week and the 1921 wage scale was adopted. The scale provides for $1.15 an hour in suburban houses, and $1.35 for down town houses.

First National-Goldwyn Deal Is Abandoned

Too Many "Difficulties Involved in Contract of This Magnitude" Only Explanation Given

"AFTER a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many that it is better at this time not to conclude the deal."

This meagre statement emanating from Associated First National's home office and bearing the company's signature is the only information official or otherwise forthcoming from either of the parties concerned, in relation to what has evidently been a fruitless effort to effect a consolidation, amalgamation or other working agreement whereby the Goldwyn product was to be distributed by First National.

From what had been generally understood to be merely a question of time and the working out of details, the proposition was suddenly dropped by what is alleged to have been mutual consent Monday, and for the first time since the matter has been under consideration a definite statement, verbal or otherwise, was available from any of the officials of either company. Monday afternoon, J. D. Williams, general manager, and C. L. Yearsley, director of publicity and advertising of First National and F. J. Godsel, president of the Goldwyn company, told some of those in the trade whom they met that the deal was off. But they did not enlarge on this information, nor does the statement, a joint affair agreed upon as official, go into any details.

What difficulties made the contract referred to impossible of consummation, what objections were advanced or who made them, evidently are to remain the business secret of those who have been conferring so long to no definite end.

It is generally understood that a proposition whereby Goldwyn pictures should reach the exhibitor through First National distributing channels was first given consideration, or at least broached, in the fall of 1921, while Samuel Goldwyn was still connected with the firm which bears his name. That nothing in the way of action was forthcoming at this time seems also to be established, the reason being more a matter of indifference on both sides rather than an objection to the general idea, in whole or in part.

In the early spring of this year the trade began to hear rumors of a possible deal. These rumors were confirmed a short time later by the news of a meeting of officials from both companies, held at Atlantic City, at which the object of the conference was frankly admitted. However, what was accomplished at this conference or at those of similar nature held from time to time since has never been made even semi-public.

Officials of both companies when questioned stated that the proposition was under advisement and apparently largely a question of getting together on details with probably some concessions on both sides to be expected. This phase of the negotiations continued until last Saturday when a meeting was held at the Goldwyn offices at 469 Fifth avenue. It is rumored that at this conference certain matters could not be agreed upon, and that what might be termed an ultimatum, was delivered, and upon which a time limit of Monday, August 7th, was set. At any rate Monday the deal was declared off with both sides apparently satisfied but noncommital as to what caused the split.

On this subject the trade is left to speculate and draw its own conclusions.

There are those who from the beginning have felt that the consummation of such a deal presented such difficulties, arising from a multitude of conflicting interests, and was in its simplest form a matter of such gigantic proportions that plans equitable to all concerned could not be worked out.

It was pointed out that the satisfactory distribution of product to a number of big competing theatres controlled by one or the other of the two companies would in itself be a formidable problem. Of these interests, not the least are the Balaban and Katz and the Ascher Brothers theatres in Chicago, the California theatre and the Sol Lesser string in and about Los Angeles and the New York Mark Strand and the Capitol theatres in New York. All these houses have immense investments and are so owned and controlled that their interests could never be pooled in a way to satisfy all concerned. In a like manner, theatres in smaller cities have been, and in all probabilities will be, so aligned that getting together would be an impossibility.

Other difficulties suggested were the matter of control of product and official representation in the affairs of the joint project. Two companies merged into one even so far as distribution went certainly meant the laying down of authority for somebody and the probable curtailment to a great extent of the Goldwyn organization, that has been years in building and which represents no mean asset to the company's resources.

Also it seems probable that Goldwyn has many individual contracts that could not be disregarded at a moment's notice and which carried with them certain responsibilities and obligations.

The effect upon the trade as a whole of the definite decision will undoubtedly be one of relief and probable general satisfaction. The proposed alliance was one which effected a large number of theatres that were beginning to grow restive at the delay and the consequent retarding of plans they wished to make for the coming season. The theatres that had been playing Goldwyn pictures in opposition to First National attractions might naturally be anxious to have the matter settled, one way or the other, in order that their play dates for the future could be filled either with Goldwyn or other product. The First National franchise holders had a similar problem, except in a lesser degree.

Even exhibitors with a choice of product were greatly interested. The matter of big pictures is a vital one, and many a house this year will select the best from all programs in the belief that in so doing he will bring his business back to old time proportions.

What effect the failure of the consolidation plan to become a reality will have on the respective parties to it is a matter on which not even conjecture is of any great value. Whether either First National or Goldwyn will be embarrased in any way remains to be seen.

Neither concern had made any outward changes in manner of conduct. Goldwyn has been selling its older product with unusual energy and also releasing some new pictures. The selling organization during the period of negotiations, has undergone changes that evidently are inaugurated as improvements. Field managers have been appointed and assigned to eight zones. The calibre of these managers may be gauged when it is known that several of them are Goldwyn vice-presidents and others have been promoted from exchange manager positions.

Advance word on the First National and Goldwyn schedules of releases arranged for the coming season shows that neither company has been allowing the contemplated amalgamation to interfere, in the slightest, with their respective plans to push their product as individual organizations. First National's plans for the season are to be definitely announced next week, according to a statement appearing in the advertising pages of this week's issue of the News and the un-official say-so of C. L. Yearsley.

The First National program of releases, according to advance reports, will include some unusually strong dramatic offerings. Among the pictures that are to be made available during the near future are the Talmadge productions, "East Is West," and "The Eternal Flame"; "The Dangerous Age," a John M. Stahl feature for Louis B. Mayer; "The Light in the Dark," starring Hope Hampton; "The Bondboy," with Dick Barthelmess; "White Shoulders," starring Katherine MacDonald; "The Frozen North" and "The Electric House," starring Buster Keaton; a Mack Sennett special, "Suzanna," with Mabel Normand in the title role; "The Masquerader," a Rich-

(*Continued on page* 863)

Pathe Cameraman to Take Part in Record Flight

A Pathe cameraman is scheduled to accompany the party of fliers who will try to establish a new record for long-distance aeroplane flights by covering the 8,500 miles between New York and Rio de Janeiro, Brazil. The party is due to make their initial "hop off" from New York during the coming week. The Pathe cameraman selected for the adventurous task of taking motion-pictures en route is John Baltzell, one of the most experienced fliers of the Pathe News staff.

The voyage will be made in an H-16 flying boat equipped with two 400 horsepower Liberty motors. The officer in charge will be Walter Hinton, one of the pilots of the NC-4, the first air craft to cross the Atlantic. In addition to Mr. Hinton and Cameraman Baltzell the party will comprise D. E. Pinto Martins, a Brazilian navigator; John Wilhusens, chief mechanic; an historian of the flight; and a radio operator. As the route followed will be for the most part along the coast line, and not over great stretches of water with no variety of scenery, the Pathe cameraman is expected to assemble a collection of many interesting shots on the way.



Hays Week Terminates in Blaze of Glory

Western Motion Picture Advertisers Do Great Work in Publicising Event

WILL H. HAYS is back at his New York office after an absence of three weeks in California where he went to get a more intimate view of the motion picture industry. It was his first visit to Hollywood, the motion picture capital of the world.

"I wish that everyone in the country might have the intimate insight into the purposes and activities of this great industry that I had during the week I spent out there," said Mr. Hays when asked about the impressions he received in Hollywood. "I thought I had some adequate conception of the immensity of the motion picture industry, but I was wrong. I did not even begin to realize the physical vastness of the thing.

"What, if anything, did you find wrong with motion pictures?" Mr. Hays was asked.

"Nothing is wrong with motion pictures—except youth," was the prompt reply. "Whatever mistakes may have been made (and no one denies that there may have been mistakes) were the errors of youth. You know, picture play-making is a matter of less than twenty years in age—and it really cannot be expected fairly to have the splendid stability, poise and standards of, for example, the press, which has reached its present estate only after 600 years of endeavor. The motion picture has already accomplished the most wonderful things, and before long its severest critics will be warmest in its praise."

Will Hays' visit to the studios in Southern California officially ended last Saturday when he took his departure for San Francisco to remain in the latter city until Tuesday afternoon. The distinguished visitor set a pace that even the busy picture colony found difficult to follow. Every minute of his time in the southern part of California was occupied, speeches and functions following each other so closely that it was hard to keep tab on them.

In all, Hays made eight speeches in the six days he was in Los Angeles. On Monday in response to the Mayor's greeting he spoke to city officers and officials of the Chamber of Commerce and newspaper men. An hour later he was talking to two hundred people in makeup at the Lasky Studio in response to a welcome by William de Mille and at noon he gave his principal address to members of the Chamber of Commerce and guests at the luncheon tendered him at the Alexandria Hotel. Tuesday morning he talked to more than three hundred people at the United Studios where he was introduced by president M. C. Levee.

Thursday evening he spoke to the members of the Hollywood Chamber of Commerce at a dinner. Friday he had a confidential talk behind closed doors with members of the Writers, Directors, Advertisers and Actors' organizations and made his official talk to every one of the industry and their friends at the mammoth Hollywood Bowl Saturday afternoon.

Readily conceded the greatest publicity campaign of its kind ever put over in Los Angeles, the exploitation of Will H. Hays Week by members of the Western Motion Picture Advertisers who were entrusted with this work, presents a record in the world of theatrical and motion picture advertising on the Pacific Coast.

The newspapers, the radiophone, the theatres and many other avenues of publicity were enlisted in the exploitation of Will Hays Week in a carefully worked plan reaching not only every person who can read and see in Southern California, but reaching also every city in the United States no mater how large or small, as well as Europe, Australia, Canada and other countries.

In the way of local advertising to stimulate interest in and around Los Angeles, over three thousand column inches of publicity in the newspapers alone was obtained. This included over a dozen editorials, front page banner lines, layouts, cartoons and news stories.

Ten thousand half-sheet cards were tacked up on fences and placed in windows in and around the city. Twenty thousand stickers were exhibited on the windshields of automobiles. Thirty immense street banners hung over the busiest corners in Los Angeles Hollywood and Culver City. One hundred slides were exhibited on the screens of the theatres and every theatre carried movie trailers.

Large theatres advertising in the newspapers carried display lines in their regular ad copy, on Will Hays Week. Six trucks carrying twenty-four sheet announcements drove through the city and outlying districts. Film celebrities talked over the radiophone enlisting the cooperation of the public. Quarter page display advertisements in all papers advertised the mass meeting at the Hollywood Bowl. Four minute men speakers, including various screen celebrities under the direction of Lou Anger, appeared on the stages of theatres in behalf of Will Hays Week. Individual stunts created by members of the Western Motion Picture Advertisers in connection with their stars helped roll up a record wave of publicity for the occasion.

For the national distribution of publicity on Will Hays Week, the committee enlisted the co-operation of every News Weekly service. Thus every motion picture theatre in the country carries on its screen the message and purpose of the occasion. Every newspaper syndicate service sent stories and photographs not only to newspapers and other publications in this country but abroad, to Canada, to Australia and other countries.

To assist in the worthy cause of publicizing Will H. Hays Week, the publicity committee had the valuable co-operation of Governor Stephens, Mayor Cryer and other noted civic heads. Every motion picture celebrity was enlisted in the drive. Every studio gave its assistance.

The committee in charge of local and national publicity for Will H. Hays Week comprised the following members of the "Wampas": Pete Smith, Chairman; Committee on newspapers, Joseph Jackson, Jerome Beatty, James Fidler, Mike Boylan and Ted Taylor; in charge of News Weeklies, Joseph Reddy; in charge of national newspaper syndicates, Harry Brand; in charge of printing, Harry Hammond Beall; banners, Harry Wilson; windshield stickers, George Landy and Howard Strickling; radiophone, Arch Reeve; slides and trailers, Edward Mainey.

Walker Appointed On Safety Committee

STATE INDUSTRIAL COMMISSIONER HENRY D. SAYER has appointed a committee of twenty-four to formulate rules for greater safety in theatres and other public places. Senator James M. Walker is a member of the committee, which will be known as the Advisory Committee on Places of Public Assembly.

The appointments were made as the result of legislation coming as an aftermath of the Knickerbocker disaster in Washington, D. C.



Fox Answers Federal Trade Commission

Producing Company Claims Re-Edited, Re-Issued Pictures Were Sold as Such

THE Federal Trade Commission has inaugurated a campaign designed to prevent motion picture exhibitors and the public being imposed upon by film brokers and producers through the marketing of old films under new titles or of films alleged to be from noted plays or books where the subject matter has little or no connection.

The first action of the commission is against the Fox Film Corporation, which denies the charges preferred. According to the announcement from Washington the policy of the commission was determined upon after a visit to two Washington theatres exhibiting films bearing the same title and purporting to portray the characters and atmosphere of a world-famous novel.

One film, it was claimed, accurately interpreted the novel, while the other is said to have borne no resemblance to the book.

According to the charge of the commission the Fox Film Corporation selected several plays which it had previously produced and exhibited throughout the United States and gave names other than those under which the plays already had been exhibited.

In the formal statement issued by the Fox office denial is made of the charges brought. They contend that after withdrawing for two years three pictures that were made in 1915-1916, these pictures were re-edited and re-issued in 1919-1920 under different titles, but that they were released to the trade as re-edited and re-issued pictures.

The statement from the commission follows:

"A formal complaint was recently issued by the Federal Trade Commission against the Fox Film Corporation of New York City. This firm is engaged in the production, leasing and selling of motion pictures and photoplays. Thirty days are allowed in which to answer, after which the case will be tried on its merits.

"The question raised by the complaint is whether or not the re-issue of an old film under a new title, without disclosing that the films are re-issues is an unfair method of competition. The complaint avers that the Fox Film Corporation selected several plays which had been previously produced by it and exhibited throughout the United States and gave them new names, such names being different from those under which the plays had already been exhibited. This was done, the complaint states, notwithstanding the fact that the leases under which such photo-plays were furnished to exhibitors called for new releases and not re-issues.

"This practice, it is averred, tends to mislead exhibitors and through them the public into the belief that such 're-issues' are first run pictures."

From the Fox office comes the following statement:

"The dispatch from Washington which appeared in some of the New York daily papers of August 8th, reciting motion picture grievances which had been reported to the Federal Trade Commission regarding re-issued films, placed Fox Film Corporation in a false light. Having first named Fox Film Corporation as an offender and having mentioned the name of no other motion picture producer or distributor, the dispatch enumerated a number of instances of complaint to the commission with reference to re-issued pictures. The effect was to make it appear as though Fox Film Corporation was charged with all the alleged misleading presentations of pictures. This is, however, contrary to the fact and highly unjust to Fox.

"So far as Fox Film Corporation is concerned the only matter in which it is involved with the Federal Trade Commission is the following.

"In 1915-1916 Fox Film Corporation produced three pictures, 'A Yankee Way,' 'The Love Thief' and 'The Silent Lie.' After these pictures had been withdrawn from circulation for two years, they were re-edited and re-issued in the season 1919-1920 under the respective titles 'Sink or Swim,' 'The Tiger' and 'Camille of the Yukon.' The pictures were known and leased to the trade as re-edited and re-issued pictures. They were served mainly to theatres in very small towns and to neighborhood theatres—such houses as could not afford to pay higher rental charges.

"These re-issued and re-edited films have been off the market since December, 1920.

"Fox Film Corporation is willing to stand by its acts in regard to the pictures made and distributed under its name. It is not willing that there should be any misunderstanding in this matter or that it should be made to appear as being solely responsible for the condition complained of by the Federal Trade Commission. The three pictures involved in the action have been off the market for more than a year. The various other complaints mentioned in the dispatch from Washington had nothing to do with this case or was Fox Film Corporation involved in it."

Theatres Are Ingrates, Anti-Saloon Counsel Charges

WAYNE B. WHEELER, general counsel for the Anti-Saloon League, accuses the stage and the screen of "ingratitude." He states that both the stage and the screen are being used by the "Wets" to ridicule and oppose prohibition despite the benefit in the way of increased patronage that has accrued to theatres and motion picture houses as a result of prohibition, he asserts. After denouncing the alleged use of the theatre as a "propaganda forum," and warning theatrical interests of a reversal of public favor if such alleged practices are continued in, he declares: "Prohibition closed 177,000 saloons. Millions of people went to the movies and to the theatres who never before attended these places. The box receipts increased $633,000,000 under prohibition in 1921, as compared with the pre-prohibition period of 1918. The theatre management that will encourage this outlawed trade in the face of these facts is ungrateful and worthy of censure by a fair-minded public."

Cleveland Exhibitors Postpone Election

The Cleveland Motion Picture Exhibitors' League held a special meeting last Tuesday, at which it was decided to postpone the annual election of officers until the first week in November. Officers of the League are elected annually.

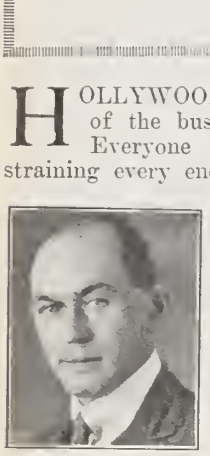
The present term of office has expired, and it was expected that election of new officers would take place last Tuesday. However, inasmuch as the Cleveland exhibitors are facing higher wage demands by both motion picture operators and musicians, it was believed to be for the better interest of the members if the present official staff remained in office until these matters had been brought to an end.

The motion picture operators, last Tuesday, issued to the theatre owners of Cleveland a new wage scale for the coming year. The new scale will increase the wage of operators in neighborhood houses from $38 to $50 a week, and downtown operators from $50 to $58.

Los Angeles as Dollar-Week Man Saw It

By JOE BURTON, Star Theatre, Toccoa, Ga.

HOLLYWOOD as I found it was one of the busiest corners of the earth. Everyone was working hard and straining every energy to make their particular picture "the best." I found that the producers were trying to find out what the public wanted and to give them the pictures they liked.



Joe Burton

I had the pleasure of meeting and talking with a number of big producers. That was one of the finest things about the trip—that meeting with the producers so they could discuss their business from various angles. Joseph M. Schenck pointed with pride to the First National Attractions he is turning out, such as Norma Talmadge in "The Eternal Flame" and "The Voice from the Minaret"; Constance Talmadge in "East is West," and the Buster Keaton comedies. Richard Walton Tully was enthusiastic over "The Masquerader" and "Omar the Tentmaker," in both of which Guy Bates Post is the star.

In talking to the MEN who really do things I found them willing to do all in their power to give us real stories and big productions instead of a pretty face and no story. They were all of the same opinion: That the time has arrived when the screen must give to the public that something which has been lacking in many pictures. All of the big men are anxious to make pictures, not only with a star and a large cast, but with a story that has an appeal and box office value.

One of the producers said to me: "If you don't make money on my productions let me know and I will make good on any loss you may sustain." This is a sentiment that is worth while. It means 100 per cent cooperation between producer, distributor and exhibitor. It is the spirit that should always prevail in our industry.

I also learned a lot about the expense of making pictures, and I found that the people who make the pictures, from the man who makes the sets to the highest-paid stars, want to cooperate with the exhibitors in giving them the best that is in them.

In speaking to the different units making First National Attractions, I mentioned the idea of cooperation all along the line, from those who make the picture down to the selling end and the exhibitor. In other words, why can't all of the elements in our industry get together just as the furniture people and other commercial organizations do? If a sincere step of this kind were made it would put the motion picture on a solid foundation, because the various elements in the industry could get together, meet in common and discuss problems in which all are interested. I found that men who have real money in the industry want just such a proposition.

Every star and extra in the motion picture business wants to help put the business on the highest possible plane; and I wish to say as an exhibitor, that as far as "wild women" and other reports that have been spread about Hollywood, there is not a bit of truth in them.

During my stay there I found the people a law-abiding class, well educated, hard working, God fearing. They are just as good as you will find in any part of the world.

Regarding future releases I can say that the exhibitors can and will get from First National this coming season more box office successes than ever before have been given by any organization. Every person engaged in the making of pictures in Hollywood is an optimist in the true sense of the word, and all are expecting an unusually successful season.

In closing I want to say that I more than enjoyed my trip and the contact of the motion picture people as a whole. And I am, as they are, expecting big things during the coming season, and I can say that I will go Smilin' Through not only 1922, but 1923 as well.

Arbitration Board Is Organized In Kansas

Exhibitors And Distributors Launch Movement To Clarify Business Dealings

A revolution in business dealings between exhibitors and distributors, the formation of an arbitration board, the first of its kind in the United States, was perfected in Kansas City Thursday. The movement, heralded as far in advance of its time, has been broadcasted through middle western states through the press and adoption of the system in other states is expected.

The board, vastly differing from the usual film board of trade, is composed of seven members, three distributors, and a chairman. The agreement entered into includes the abolition of the Hoy system. The first session of the new board will be in Kansas City, August 14.

The board: (Theatre owners)—T. C. Goodnight, Warrensburg; C. T. Sears, Nevada; J. W. Watson, Kansas City. (Distributors)—Harry Graham, Pathe; A. H. Cole, Paramount; Frank Warren, Standard. Lawrence Goldman, president T. O. C. C. Kansas City, chairman.

The agreement reads: "This agreement is hereby entered into by and between the Motion Picture Theatre Owners of Missouri, an association of motion picture exhibitors, and the Kansas City Film Board of Trade, an organization of exchange managers, for the purpose of minimizing to the lowest possible degree the number of differences between exhibitors and exchanges in that portion of Missouri generally known as the Kansas City Zone, and to that end, establish certain principles from time to time to govern the business relations between the two classes of the industry and, further, to create a Joint Board of Arbitration to hear and determine disputes and complaints between such exchanges as are members of the Kansas City Film Board of Trade and such theatre owners as are members in good standing of the Motion Picture Theatre Owners of Missouri.

One of the articles is: "It is hereby recognized by the contracting parties hereto that the objects of this agreement cannot be accomplished unless all connection between the Kansas City Film Board of Trade and the Hoy Reporting Service is discontinued. In accordance with this the Kansas City Film Board of Trade agree to refrain from any use of the Hoy System or to employ any "dark house" penalties or any other restrictive means against any member of the Motion Picture Theatre Owners of Missouri."

The following rules and principles in part govern the Joint Board of Arbitration:

"The exchange must furnish at least fourteen days notice to the exhibitor of a change in play date, in which case the exhibitor may rebook the production within fourteen days if he has open time, and if not, at his option, cancel the picture. In case the exhibitor does not care to exercise his option, of cancelling the picture, the exchange shall supply the exhibitor with a play date on the picture within fourteen days of original play date.

"The right of the home office or branch office to accept or reject any application, except as otherwise herein set out, shall not be abridged or denied, provided the exhibitor is notified within thirty days after the date of application or service or offer of purchase. In the event the exhibitor receives no such notice within the time specified (thirty days) he shall consider the contract accepted and the exchange shall be bound to deliver thereunder. In the event any picture is bought and play date set within thirty days after the signing of the contract by exhibitor, the exchange must accept or reject not less than ten days prior to the date booked. If not so notified, the contract shall be considered as accepted and the exchange bound to delivery."

"Requests by an exhibitor for change in play date must be made in writing and mailed at least 14 days in advance to date set and the exhibitor shall furnish in said notice dates within fourteen days after the original date booked. In the event the dates supplied by the exhibitor cannot be filled by the exchange, the picture in question shall be paid for and a further booking of the picture given without any other charge, provided, however, that the exchange must show to the satisfaction of the exhibitor that the picture is not available at dates furnished with notice. Failure of the exhibitor to give this notice to the exchange of such removal shall entitle the exchange to payment as of date of original booking, and the picture shall be available for booking by exhibitor without further charge, and in such instances, the exhibitor waives his protection to the extent of the number of days set back."

First National—Goldwyn Deal Off—

(*Continued from page* 859)

rd Walton Tully production with Guy Bates Post in the stellar role; "Minnie," Marshall Neilan's feature; and "Money, Money, Money," starring Katherine MacDonald.

Only recently Mack Sennett concluded an important contract with the First National organization for the release of his future short-length and feature comedy productions. Judging from Mr. Sennett's announcement of the arrangements effected there were no provisions in his agreement contingent in any way upon possible consolidation with the Goldwyn organization. Mr. Sennett stated, in connection with his newly signed contract: "I have contracted with First National to supply them with as many Ben Turpin special attractions and as many two reel comedies as I can possibly produce. This means naturally that I will be forced to put on additional comedy companies. I have also contracted to deliver as many feature productions as I can and desire. In addition to starring Mabel Normand in features, I intend to produce a number of other big specials all of which will be five or six-reel comedy dramas. By that time Miss Normand will have returned from her European trip, and no doubt will be engaged in producing her next feature, the story of which is now in course of preparation."

Closely following upon the joint statement announcing the abandonment of all plans for consolidation comes word of a gathering of First National division managers to be held in New York next Monday. A series of sales conferences will be held at the home office, for the purpose of discussing the details of the release program for the next six months. This meeting comes as a final confirmation of First National's determination to function as a distinct selling organization in the distributing field. Important announcements are forthcoming as a result of the conferences, it is stated.

Goldwyn has twelve pictures of its quota of 20 practically ready for the market. Release dates are set on two of this number, "Remembrance" and "Sherlock Holmes," the latter a picture which F. J. Godsel, president of Goldwyn has sponsored not only in the advance showing at the Capitol but also in production. "Remembrance" is scheduled for Oct. 8th and "Sherlock Holmes" will be available two weeks later.

The remainder of the twelve, "The Sin Flood," "The Blind Bargain," "Bitterness of Sweets," "Passions of the Sea" (formerly "Captain Blackbird"), "Broken Chains," "The Stranger's Banquet," "The Christian" and "Gimme" will follow in about the same general way. It would look as if Goldwyn has not planned entirely on the amalgamation project.

Howard Deitz, publicity and advertising director of Goldwyn, was interviewed Tuesday in an attempt to get a statement more voluable than the one forthcoming from First National. He was willing to talk in a general way on Goldwyn's product and general fall plans but did not augment the statement made by joint agreement.

When asked if there seemed any possibility of negotiations being begun on the proposition later, as the phrase of the statement indicated might happen, he pointed out the season and the necessity for preparation of a year's selling plans that would forbid the practicability of such a proceedure inside of another year.

Pantages, Loew Join Forces in Ontario

AN important step leading to the termination of the strenuous competition between Alex. Pantages and Marcus Loew in eastern Canada is the amalgamation of the Loew and Pantages theatres in Hamilton, Ont., announcement of which was made at Hamilton on Friday, August 4.

Under the terms of the agreement the two large, new houses are to be operated under one management by a joint company, Hamilton United Theatres, Ltd., in which Pantages will hold preferred and common stock to the value of $1,087,000, while the Loew interests will have $900,000.

The two theatres are within a block of each other and they have been presenting similar programmes for almost a year, the Pantages theatre having been opened on October 3, 1921.

Chas. J. Post Joins Hodkinson Home-Office Staff

Charles J. Post has been appointed to an executive capacity in the home-office of the W. W. Hodkinson Corporation, New York City, and resigns this week from the assistant directorship of the William Fox publicity department to take up his new duties with the Hodkinson organizatiozn.



Charles Johnson Post

Mr. Post is well-known in both motion-picture and magazine-publishing circles. In the latter field, he served some years ago as an illustrattor for Harper's, Century, Cosmopolitan, etc. When Griffith, Inc., and Sennett formed the Triangle Film Corporation, Mr. Post was assigned to the task of organizing the Triangle publicity department on the West Coast. Later, he came East to promote the Kelhem talking-pictures patents. During the war while at the Thos. Ince Studios, Mr. Post conceived and directed the first recruiting and war-training film presented to the United States. Mr. Post has also traveled extensively through the South American continent and for two years explored the rubber jungles of the upper Amazon.

Famous Offers $850,000 for Allen Assets

Definite announcement has been made regarding the size of the final offer made by N. L. Nathanson of Famous Players Canadian Corporation, Limited, Toronto, for the assets of the Allen Theatres, Limited, Toronto. Several bids have been made for the Allen theatre assets by Mr. Nathanson but the final and official offer stands at $850,000, it is announced. Mr. Nathanson's first offer was $1,050,000 but this was withdrawn and lower proposals were subsequently made.

The reason for this action, as outlined by J. M. Bullen, lawyer for the Famous Players Canadian Corporation, was that in the intervals between offers some of the assets of Allen Theatres, Limited, had been lost by reason of foreclosure proceedings.

"Boost Good Pictures" Campaign Suggested

Harry Reichenbach, who was the speaker at last week's regular luncheon of the Associated Motion Picture Advertisers, made a suggestion in his address which will probably result in a "Boost Good Pictures" Campaign. Mr. Reichenbach made the point that the public will not believe that pictures are good unless they are told so by the concerted action of the entire industry, and that there is too much disparagement within the trade of its own product. The time has come, he said, for unselfish action toward a common end. The suggestion was applauded by those present' and President C. L. Yearsley appointed committees to work out practical ideas in the matter. It was suggested that the movement be begun by some recognition of the "Prisoner of Zenda," to be followed by the some recognition of other meritorious pictures as they appear. It was also suggested that the trade papers in their advertising announcements and elsewhere carry some kind of a slogan to this effect. President Yearsley appointed as a general committee Nat G. Rothstein, Arthur James and Lloyd Willis, with Harry Reichenbach in an advisory capacity.

Exhibitors' Candidates Win Elections

A wide sweeping victory for Kansas candidates who were backed by the exhibitors in the primary was self-evident 48 hours after the election last week. Attorney General Richard J. Hopkins, who recently came to the aid of the Kansas exhibitors by a ruling on a double censorship practiced in Kansas, was strongly supported by the exhibitors in his race for justice of the Kansas supreme court and his victory is a certainty. W. Y. Morgan and Charles B. Griffith, candidates for governor and attorney general, respectively, who won the support of exhibitors by broad minded views towards censorship, also are apparent victors. The screen campaign was led by President M. Van Praag of the M. P. T. O., Kansas, R. G. Liggett and C. M. Smith, secretary of the Kansas organization.

Father of J. W. O'Mahoney Killed in Accident

Daniel J. O'Mahoney, father of J. W. O'Mahoney, director of advertising and publicity for Educational, was killed last week in an accident at the Lawrence Water Works, Lawrence, Mass., while pursuing his duties as superintendent of the filter gallery of the plant. Mr. O'Mahoney was knocked unconscious by a piece of moving machinery and his head badly crushed before he could be rescued. He died shortly after the accident and before his son, hastily summoned from New York, could reach his side. Interment was at Lawrence, Mass., on Wednesday, August 2nd. Mr. O'Mahoney was in his sixty-seventh year and is survived only by his son, J. W. O'Mahoney.

Mary Carr Starts on New Subject for Fox

Herbert Brenon is assembling the cast for Mary Carr's new production for release by William Fox. "The Custard Cup," the novel by Florence Bingham Livingston, will be the basis of "Mother" Carr's new vehicle, which will be released under the title of "Penzie." Miriam Batiste has been cast for an important child role.

Four First National Subjects Finished

New Chaplin Comedy, "East is West," "Omar, the Tentmaker," "Love Nest"

FIRST NATIONAL announces the completion last week of Charlie Chaplin's newest comedy, as yet untitled; "East Is West," starring Constance Talmadge; Richard Walton Tully's "Omar the Tentmaker," featuring Guy Bates Post, and "Money, Money, Money," with Katherine MacDonald in the stellar role. Another subject recently completed is "Day Dreams," featuring Buster Keaton. Keaton is now engaged in the filming of "The Love Nest," a comedy that is hailed as "unique in its field because there is not a single woman in the cast."

The quartette of feature productions just announced as completed are now in the hands of the editing and titling staff, and their release dates will be announced within the next month. "Each one of them will see the screen before the snow flies," declares the First National announcement.

Norma Talmadge is making great strides in "The Voice from the Minaret." Last Sunday week the great polo game scene, perhaps the most dramatic and lavish episode in the play, was screened at Santa Barbara. More than 1,500 people were used in this shot, and two crack society polo teams of the Pacific Coast participated in the game, it is stated. Director Frank Lloyd says this will be one of the great screen moments of the year.

Now that she has completed "Money, Money, Money," her next First National release, Katherine MacDonald without an interruption will start on "The Scarlet Lily." Actual shooting of "The Scarlet Lily" began last Monday under the direction of Victor Schertzinger.

The cast that John M. Stahl has assembled for "The Dangerous Age" is an all-star aggregation, including James Morrison, Edith Roberts, Lewis Stone, Ruth Clifford, Helen Lynch, Myrtle Stedman, Richard Tucker, Cleo Madison and Lincoln Stedman. The story is described to be a powerful one of present day life and will surpass "One Clear Call" in the vividness of its action and the graphic manner of its presentation, declare First National officials.

The Sennett Studio buzzes with industry these days. Ben Turpin is now at work on a hilarious burlesque on "The Shiek," to be known as "The Shriek." He will be supported by Kathryn McGuire. The next Billy Bevan-Mildred June comedy is to be called "When Summer Comes." "Home Made Movies," featuring Ben Turpin and Phyllis Haver, soon will be released.

The Murfin-Trimble feature, "Brawn of the North," featuring the wonder dog Strongheart, is rapidly nearing completion. Many of the interiors were shot last week. Much time was required for the filming of this special because of the great distances the company had to travel on location and the fact that the company was more or less at the mercy of the weather.

Kitchener Picture Is Admitted to U. S.

Announcement was made at the office of J. Parker Read, Jr., Tuesday of this week that the Department of Statehad cousented to the admission to the United States of the production "How Kitchener Was Betrayed," which had been held up under protest from the British Embassy.

The decision of the State Department to permit the sensational British picturization of the Kitchener affair, under bond, came as a climax to the public controversy which was raised in the press.

The prohibition of "How Kitchener Was Betrayed" by the customs established a precedent for both the Treasury and the State Departments peculiarly affecting the motion picture business.



Rupert Hughes' screen version of his own story "Remembrance," a Goldwyn picture



In "When Husbands Deceive," a photoplay in which Leah Baird enacts the leading feminine role of her own story, these scenes are among the dramatic moments. (Associated Exhibitors)

Producer and Critic in Disagreement

Producers and picture critics do not always agree as to the merit of the product put out by each other. Wherefor MOTION PICTURE NEWS has received the following which is part of a communication forwarded by the publicity director for Nazimova Productions, producers of "Salome," taking exception to Mr. Reid's review of "Salome" in the MOTION PICTURE NEWS issue of July 29.

"We have understood Wilde's drama in its fantastic and not its realistic phases. The characters are of the figment of vision and dream. Salome, as you know, has been the subject of endless discussion. For centuries—a thousand years!—this briefly mentioned young woman of biblical narrative has excited the imagination of artists and their "audiences." In play, poem, music, dauce, sculpture and painting, Salome will continue to exist. There being so little really known about her (save for the tragic fact that brings her for a fleeting instant into the ken of history), fictionists, poets, painters, composers and sculptors can imagine her to be anything they like. To this symposium of opiniou expressed through the medium of art, Mme. Nazimova thoughtfully, earnestly and sincerely brings her concept to add to the gallery of Salome visualizations."

Hobart Bosworth Finishes "The Beloved Unknown"

Camera work on "The Beloved Unknown," featuring Hobart Bosworth, has been completed. The last scenes were taken aboard a tramp steamer during a week's cruise up and down the Pacific Coast. The picture has been handed over to the editing aud titling forces.

The story for "The Beloved Uuknown" was written by Ethel Gillett Whitehorn. William H. Clifford directed. The supporting cast includes William Conklin, James Neill, Freeman Wood, Jaimie Grey, Ina Burns, Pauliue French, Tenia Xara and others.

Levine Starts on Tour for Universal

GEORGE LEVINE, general sales manager for Universal short subjects, has just left New York for a two months' tour of Universal exchanges in the Middle West for the purpose of perfecting the distribution and booking of Universal Comedies, westerns and serials, and of conferring with leading exhibitors.

Universal has recently made over its short subject production policy. Not only has its serial policy undergone a striking change in the past few months, substituting historical, educational and scientific chapter thrillers for the old-style serial, but Universal has reorganized its comedy production department. Century Comedies, the two-reel brand of fun films released by Universal, are being projected as a series of high-class comedies for the coming year.

Burr Changes Parisian Picture Title

Following the announcement in the trade papers last week that C. C. Burr and Whitman Bennett had arranged to produce the "Mysteries of Paris" based on the famous story of the same name by Eugene Sue, word has come to the Burr offices that no less than three companies intend releasing pictures bearing the same title.

In order to offset any doubt as to the real authenticity of the Eugene Sue story, Burr announces that his production will be released under the title "Secrets of Paris."

Next Reid Vehicle is "Thirty Days"

"Thirty Days," a purely farcical story, full of the type of comedy for which Wallace Reid is noted, will be started some time this month under the direction of James Cruze. "Thirty Days" was written by A. E. Thomas and Clayton Hamilton.



Katherine MacDonald is the important figure in "Heroes and Husbands," First National.



Some of the scenes in the Fox production starring John Gilbert, entitled "Honor First," directed by Jerome Storm from a story by George Gibbs

Two Universal-Jewels Ready Soon

"The Flirt" and "The Kentucky Derby" Now in the Hands of the Editor

TWO Universal-Jewel productions, titled "The Flirt" and "The Kentucky Derby," are now being edited at Universal City. Another subject also in the hands of the editor is "The Galloping Kid," starring Hoot Gibson. "The Girl Who Ran Wild," with Gladys Walton in the featured role, is rapidly nearing completion and will reach the editorial department at Universal City within the next few days.

"The Flirt" was directed by Hobart Henley, with an all-star star cast including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Bert Roach, Harold Goodwin, Lloyd Whitlock, William Welsh, Lydia Knott, Nell Craig, Buddy Messenger, Tom Kennedy, George Nichols and others. The Booth Tarkington novel, a classic of middle western American life, was adapted by A. P. Younger.

"The Kentucky Derby" was directed by King Baggot, the man who directed "Human Hearts," and carries in its cast the names of Lillian Rich, Reginald Denny, Lionel Belmore, Kingsley Benedict, Gertrude Astor, Walter McGrail and others. It is an adaptation of Charles Dazey's famous success of the stage, "The Suburban." It is of interest to note that Benedict played in the stage version for nine and a half years.

"The Galloping Kid," a Hoot Gibson vehicle from the pen of Ralph Cummins, and directed by Nat Ross, also has just gone into editorial hands. Edna Murphy plays the leading feminine role.

Gladys Walton's vehicle, "The Girl Who Ran Wild," which is being filmed from Bret Harte's story, "M'Liss," under the direction of Rupert Julian, is in the final stages of production and will enter the editorial stage within a week. Herbert Rawlinson's newest vehicle, "Confidence," from a story by Bernard Hyman, has just been completed by Harry A. Pollard. Harriet Hammond, famous bathing beauty, is the leading woman.

Cullen Landis Enters Stardom Ranks

Cullen Landis is the latest actor to be rewarded with stardom. The curly-headed leading man will be starred in a series of pictures for release through the Film Booking Offices of America, according to an announcement made by that company this week.

Landis joins the company of Ethel Clayton, Harry Carey, Johnnie Walker, Helen Jerome Eddy, Jane Novak and Carter DeHaven in enlisting under the F. B. O. banner.

Ann Forrest to be Permitted to Play in Fox Film

ACCORDING to advices from London received at the New York office of Fox Film Corporation, English immigration officials have rescinded their order prohibiting Ann Forrest, the American actress, from participating in the production of the William Fox special "If Winter Comes," exterior scenes of which are being taken near Canterbury.

Miss Forrest, who went to England to play "Lady Tybar" in the screen version of H. S. M. Hutchinson's novel, fell under the ban which apparently resulted from a misconstruction of the embargo arising under a provision of the immigration act. This provision prevents the importation of any labor which Britishers are qualified to fill. Continued interpretation of the immigration rules as originally stated would very likely have prevented much of the contemplated production in England by American producers.

Pathe Names August 20th Releases

Fannie Ward in "Our Better Selves," A Pathe Playlet, Heads the Schedule

THE Pathe playlet, "Our Better Selves," in which Fannie Ward plays the leading female role, with Lew Cody and Charles Hills Mailes in the principal supporting parts, heads the Pathe release schedule for August 20. The sixth episode of Ruth Roland's serial, "The Timber Queen," which also enjoys a featured position on the schedule, is described to be a chapter of thrills of an unusual order, including the dynamiting of a bridge while the hero and heroine are crossing.

Comedy comes out strong in this Pathe schedule of short subjects. Paul Parrott is seen in a Hal Roach laugh maker entitled "The Truth Jugglers," with wet weather, precipices and a mother-in-law in it. The Aesop's Film Fable offering, in animated cartoons, is called "The Farmer and the Mice," with the moral: "In rash endeavors to reduce existing ills, we may increase our troubles." As Farmer Alfalfa learned, much to his pain and humiliation, when he inexpertly attacked his personal mice problem. The screen is all cluttered up with triumphant mice, bewildered cats and Cartoonist Paul Terry atmosphere. In the end the farmer and his wife—who seem to have "had nothing above the ears"—take to the ocean in an open boat.

The Harold Lloyd comedy re-issue is called, "It's a Wild Life." It certainly is all of that—with Harry "Snub" Pollard and Bebe Daniels there in their well known capacities for getting the star in deeper.

Pathe Review No. 169 makes the most of the wonderful golf tricks of the Australian champion, Joseph Kirkwood—with the aid of slow motion camera analysis—in a feature called "Super Golf." The Photographic Gems section shows beautiful cloud and mist effects, in which those phenomena are called "Prophets of the Sky." "Safe Anchorage" portrays the daily life and recreations of aged seamen tenderly cared for at Sailors' Snug Harbor, Staten Island. In beautiful Pathecolor are shown the Caves du Puy, in France, and scenes in "The Vale of Romance," where the River Aude comes down from the Pyrenees—scenes of chivalry and of religious massacres in the days of Simon de Montfort and the Black Prince.

Ingram to Do Two in East and Third Likely Abroad

Rex Ingram's next photoplay production for Metro Pictures Corporation will be "The Passion Vine," by John Russell. This will postpone the making by Mr. Ingram of a screen version of "Toilers of the Sea." "The Passion Vine," a story of the South Seas, will be staged in the West Indies; and "Toilers of the Sea" will have the coast of Maine for its background. After the production of these two the liklihood is that the director will make a picture in Europe, a long-desired ambition.

Mr. Ingram has left Hollywood for the East to confer with Metro officials in New York. He will next proceed to Jamaica, West Indies to star "The Passion Vine." Mr. Ingram is accompanied East by his wife, Alice Terry; Ramon Navarro, Edward Connelly, and Cameraman John F. Seitz.

Gladys Walton to Star in "Lavender Bath Lady"

Gladys Walton is to star in "The Lavender Bath Lady," written by Shannon Fife, scenarized by George Randolph Chester, and to be directed by King Baggot. The supporting cast includes Edward Burns, in the leading role, Albert McQuarrie, Sherlock Pierce, Tom Ricketts, Robert Daly and Harry Lorraine.

Christie Promises a Strong List of Novel Comedy Productions for the Fall

THE Christie Film Company in announcing its fall production plans promises "a strong list of novel comedies." The first two pictures of its two-reel comedy schedule for the new season have already been completed. The first of these is "The Son of a Shiek," with Neal Burns and Viora Daniel in the leading roles. The second completed picture is "Pardon My Glove," featuring Bobby Vernon. The stories and casts for the next three productions have already been selected.

The first release of the new series of Christie Comedies is to be "That Son of a Sheik," which is Christie's burlesque version of all the desert pictures rolled into one. Neal Burns is featured in this production which has just been finished under the direction of Scott Sidney. Viola Daniel, playing opposite Burns, is also prominent, and others in the cast are Lincoln Plumer, Lydia Yeamans Titus, and Henry Murdock.

The second picture of the series will present Bobby Vernon in "Pardon My Glove," a story of the prize ring, staged by William Beaudine. Vernon is supported in this new story by Vera Steadman, Tommy O'Brien, Jack Williams and others. This comedy will soon be completed. The story was written by W. Scott Darling.

Other new pictures coming up in the fall program are Dorothy Devore, with George Stewart, in "Let Her Run," a situation farce comedy of race tracks and paddocks. This is the first picture Al Christie has personally directed since returning from abroad. In the cast with the principals are Lincoln Plumer, playing the father, and some well known jockeys doing the roles of trainers, stableboys, etc.

Frank R. Conklin, who returned from Europe soon after Mr. Christie, is at work on a story for Neal Burns which will be presented in another variety of atmosphere, that of a house-boating expedition. Charlotte Merriam has been engaged to play opposite Burns in this picture. Direction of this comedy will be in the hands of Scott Sidney, while Director Harold Beaudine starts work on another Bobby Vernon comedy to follow shortly in the series.

The new series will contain twenty pictures, releases of which will start early in September.



Scenes from "The Reporter" with Lupino Lane in the title role.

Ghandi Hindu Followers on Screen

REMARKABLE pictures of the activities of the Hindu agitators who are backing Ghandi, the imprisoned revolutionist of India, are said to have been obtained by Captain Ariel Varges, International's camera-man-of-fortune, who now is in India for the purpose of filming many of the so-called "mysteries" of that strange land and people, for International News.

Varges has been in India only a short while, but he already has risked his life to obtain unusual and startling films for his new reel. The first section of his selection of pictures from India, has been received at the Universal office in New York, and is being included in International News No. 60.

These pictures show an immense demonstration on the part of inhabitants of Delhi, marching to show their sympathy with Ghandi and his revolt. The throngs are seen marching behind the sacred bulls of India, and accompanying a huge spinning wheel, which the Ghandists use as a symbol of how they hope to abolish machinery in their struggle to stem the tide of western civilization.

Subjects received from Varges which are to be included in later issues of the International News, are many feet of film showing the great Rath Jattra, or Juggernaut Festival at Puri, India, with thousands of religious fanatics in frenzied demonstrations. There also will be pictures of Benares, the Holy City of the Hindus, showing the pilgrims bathing in the Ganges, and the ceremonial ghats, or funeral pyres.

George Bronson Howard Joins Universal

George Bronson Howard, well known author and playwright, has been engaged by Carl Laemmle, president of Universal, as a member of the Scenario Staff at Universal City. The author already has left New York for the Coast, where he will be engaged in the preparation of original manuscripts for Universal stars, and in the doctoring of photoplay plots.

Exhibitors Preference Is All Star Casts

WANTING first hand information as a guide for his production activities,, Edward Sloman sent managers of two hundred first run theatres selected from "with first run theatres" department of Motion Picture News, a questionnaire respecting productions and he learned that the trend of the times is for all star productions instead of films with a single star.

The important question of the questionnaire was "which do you find most popular in your community—a film production with a single star or one with an all star cast? (considering both classes of films of the same quality)."

Of the two hundred letters sent out Mr. Sloman has received one hundred and eighty replies and answers are coming in daily. Of the number there were but two theatre managers who answered the question in favor of the single star subject. All of the others emphatically answered in the affirmative for the all star. One of the single star answers came from the west coast and one from the extreme east coast.

"Prisoner of Zenda" for New Loew's Warfield

Rex Ingram's latest production for Metro, "The Prisoner of Zenda" will be the first special to inaugurate the straight-picture policy to be definitely established at Loew's Warfield, San Francisco, August 17 and Loew's State, Los Angeles, September 4. E. A. Schiller, general representative of Loew's Inc., just returned from the coast and made this statement on his arrival in New York, and added further that he had contracted for a number of super specials for these two houses for the coming season. Indefinite runs will be made on all big pictures he has contracted for he declared.



Estelle Taylor and Lewis Stone, who appear in the leading roles of "A Fool There Was" (Fox).



In the First National production, "Eternal Flame," Norma Talmadge is center of attraction.

Sennett Has Big Production Plans

Back on Coast with Extensive Schedule as Result of First National Deal

MACK SENNETT is back at his Coast studios after an absence of five months. While in New York Mr. Sennett closed a contract for the distribution by First National of all future attractions produced under his auspices. Many changes are due to be made on the big Sennett lot as a result of the arrangements just concluded, it is stated. The production plans include a number of super-feature productions that will star Mabel Normand in comedy-drama roles, and also a group of five- and six-reel all-star comedies.

"Final and definite arrangements have been consummated with First National to distribute all future Sennett attractions," said the producer. "According to these contracts I am to deliver all the Ben Turpin specials and other comedies I can make. I have also contracted to deliver as many super-feature productions starring Miss Mabel Normand, in comedy-drama, as it is possible. I intend also to produce a number of big five- and six-reel all-star comedy dramas, the casts of which will include the best talent available.

"General business, and particularly the picture conditions throughout the country, are improving daily, all of which acts as a good stimulant to production activities," says Sennett.

"Suzanna," the recently completed Sennett feature production starring Mabel Normand, will be released, it has been decided, between September 15th and October 1st, through the exchanges of First National. By that time Miss Normand will have returned from her European trip and will no doubt be engaged in the production of her next photoplay, the story of which is now in the course of preparation. The supporting cast for "Suzanna" includes Walter McGrail, George Nichols, Leon Bary, Carl Stockdale, Winifred Bryson, Evelyn Sherman, George Cooper, Eric Mayne and Lon Poff. F. Richard Jones directed.

William Fox Will Produce in Germany

THE News learns from foreign sources that William Fox will produce pictures in Germany. Actual production work will not begin until next year, it is understood, as many arrangements have still to be made, including the renting of a suitable studio or, possibly, the construction of a studio for exclusive use of the Fox producing companies.

It is known that William Fox has been giving trade showings recently in Berlin and that the subjects presented included six super-features and several Sunshine Comedies. Mr. Fox also rented a theatre, engaged a symphony orchestra and presented his pictures in the American fashion of no intervals between reels. This marked a decided departure from the usual mode of presentation in Berlin as the one-minute-interval-to-change-reels plan still obtains in all German cities.

Few of the best American productions have, as yet, been shown in Germany, the News is informed. A few Paramount, Goldwyn and Universal pictures have been presented, but these companies have not yet distributed their best productions in the central European republics, it is declared. Mr. Fox's experiment in showing the German film trade his superproduct is said to be the first time that a number of American pictures of large architectural proportions have been presented.

Bush Heads Sale Staff for Kempson

Paul H. Bush, who has been western representative since March, has been appointed general manager for Kempson Pictures Corporation, and will have supervision of sales and distribution for this company.

According to an announcement made by Mr. Bush, after his return from New York to Chicago, following a conference with President J. M. Kempner, he will make his headquarters in Chicago, which he regards as the logical distribution and sales center. His offices will be with Hodkinson's exchange, at 730 S. Wabash Avenue, this corporation having contracted to handle the sales and physical distribution of the Kempson releases, as previously announced.

Mr. Bush is well qualified for his new position, as he has been connected with the film business for more than ten years, having been initiated into the industry by Aaron Jones when the latter was handling the Jeffries-Johnson fight pictures.

New Leading Woman Signed for Lee Moran Comedies

Betty May, who hails from the East, where she posed as an artist's model and also played ingenue parts, has been signed on a long term contract by Julius Stern. Miss May will play opposite Lee Moran in his Century Comedies. Her first appearance in a Century comedy will be in "My Horse Pal," featuring "Queenie." This subject was directed by Al Herman. Miss May will appear in the Century subjects to be made abroad by Lee Moran and will go abroad next month for this purpose.



"Big Boy," Guinn Williams and some of his play-mates in "The Freshie," Frederick Herbst Production, distributed by Di Lorenzo, Inc.



Gladys Walton, in some of the scenes in which she appears in "Top o' the Morning," Universal.

Fox's Comedy Schedule for 1922-23

Lupino Lane, Clyde Cook, Al St. John and Lee Kids to Be Featured Players

WILLIAM FOX announces a schedule of two-reel comedies for the season of 1922-1923 which comprises six distinct series. The screen players to be featured in the coming array of comedy productions are Lupino Lane, Clyde Cook, Al St. John and the Lee Kids. In addition to the product featuring the foregoing will be a group of Sunshine Comedies and a number of Mutt and Jeff cartoons.

Heading the schedule is the Lupino Lane series. The famous English pantomimist has been working at the Fox studios on the Coast under the direction of Jack Blystone. The titles of the comedian's first group are "The Reporter," which will be released August 20; "My Hero" and "The Pirate." "Each production possesses a brand of humor," declares a statement from the Fox Film home office, "that will at once make popular a singular comedy personality. In view of the fact that it is Mr. Lane's first appearance before the camera every effort was extended in the making of those sensational two-reel specials. Lane was a great favorite at Drury Lane, London, and before appearing in America has played the principal comedian roles in the English presentations of 'Little Johnny Jones,' 'The League of Notions,' 'Watch Your Step,' 'Follow the Crowd,' and 'We're All in It.'"

Clyde Cook offers a good series of productions headed by three following two-reel specials, "The Eskimo," "The Ghost Buster" and "The Arab." The Australian smile-provoker who beguiled Broadway audiences at the Hippodrome a short time ago is said to have attained new standards of excellence in his latest picture for William Fox. Directed by Slim Summerville, "The Eskimo" has been set for release on August 27.

"All Wet" is the title of the first of the series of comedies starring Al St. John. This will be released to the exhibitor September 3, and will be followed shortly by "The City Chap." The comic actor both wrote and directed the production which heads his list of offerings.

The Lee Kids, Jane and Katherine, will be seen in a program of laughable two-reelers which are expected to enhance their popularity. The first of their series is "Pair of Aces," which is to be released August 20. The second is "Kids and Skids," for which September 3 has been named as release date.

Sunshine Comedies will be better than ever, it is stated, the first three to be released during the coming season, with the date of release, are "Splitting Hairs," August 20; "Puppy Love," September 3, and "Six Cylinder Bronco," September 17.

The finest Mutt and Jeff cartoons ever made will figure on the schedule for the new season, declares the Fox office. They will appear every other week.

New Producing Company Is Headed by Sol Lesser

Announcement is made of the formation of a new producing company to be known as the Principal Pictures Corporation, of which Sol Lesser is president and M. R. Rosenberg, secretary-treasurer. The new producing organization is at present engaged at the United Studios in the filming of Elinor Glyn's "The World's a Stage" with Dorothy Phillips in the leading role. The personnel of the new company is announced to comprise the following: Colin Campbell, director; George Bertholon, assistant director; James Francis O'Shea, production manager; Sam W. B. Cohn, publicity representative; and Dal Clawson, cameraman.

Guy Bates Post to Make Debut as Screen Star

GUY BATES POST will make his initial appearance as a screen star on Broadway, New York, on next Monday, August 13th, when "The Masquerader" will open at the Strand Theatre. The picture, produced by Richard Walton Tully, will present Mr. Post in the same dual roles of Chilcote and Loder which he played on the stage for over six consecutive years. "The Masquerader" will be presented at the Brooklyn Strand the week of August 20th. Prior to its New York engagements, the picture has been shown in a few other cities of the country, including Minneapolis.

The scenic investiture of the screen version is said to equal the notable settings of the stage production. The supporting cast includes Edward M. Kimball, Ruth Sinclair, Barbara Tennant, Marcia Manon, Herbert Standing, Lawson Butt, Kenneth Gibson and other film favorites. James Young directed. Wilfred Buckland had charge of the art decorations. Georges Benoit is the cinematographer.



Some stirring moments in "Douglas Fairbanks in Robin Hood" in which Doug interprets a role that promises much. (United Artists)

Milne Completes Work On Scenario

Peter Milne has completed the scenario for "When the Desert Calls," a Donald McGibney story in *The Ladies' Home Journal*, which Ray C. Smallwood will direct for Pyramid Pictures, Inc.

Milne also did the scenario for "Flapper Love," a Pyramid picture directed by George W. Terwilliger, and he collaborated with Garfield Thompson on Pyramid's forthcoming Ray C. Smallwood release, "The Queen of the Moulin Rouge."

Tom Mix Title Changed to "Blood Will Tell"

The title of Tom Mix's latest production for release by William Fox has been changed from "A Kiss in the Dark" to "Blood Will Tell." The story was written by Marion Brooks and Edward Sedgwick. Mr. Sedgwick also directed the production.

Educational States September List

Producers Allied with Educational Start New Season in Promising Style

THE month of September will inaugurate Educational's program of releases for the new season. The first two releases are the Christie comedies, "The Son of a Sheik," with Neal Burns and Viora Daniel in the leading roles; and "Pardon My Glove," with Bobby Vernon in the featured part. The Lloyd Hamilton series for the new season will be introduced by "The Speeder." Jack White will lead off the new Mermaid Comedies with "Look Out Below," in which Lige Conley, Don Barclay and Elinor Lynn play the principal parts. "One 'Ol Cat" will be the first of the new Earl Hurd Comedies, while Tony Sarg's Almanac will be introduced by "The First Barber."

The Christie production plans for the opening part of the new season are stated in detail elsewhere in this issue. Lloyd Hamilton starts off his new series of Hamilton Comedies with what is said to be a riot of laughter in "The Speeder." Supported by a fine cast. Hamilton presents in a most amusing style some comedy material in this picture about a young man who has spent his life's savings for a flivver. Educational branches will soon be prepared to show "The Speeder."

The first of Educational's new Earl Hurd Comedies, "One 'Ol Cat," has already had its first run, showing at the Rivoli Theatre in New York the week of August 6, where it attracted attention for its novelty. The Earl Hurd Comedies, presented by C. C. Burr, are a combination of acting by living actors with animated cartoons, made in a way that not only creates much fun but will keep an audience guessing as to how they are made.

"The First Barber" will begin the distribution of Tony Sarg's Almanac through Educational Exchanges. In this unusually funny short novelty, Mr. Sarg shows what he thinks might have happened in prehistoric days when friend husband went to get a hair cut.

In addition to these new subjects, release of the current series of Toonerville Comedies by Fontaine Fox, Adventures of Sherlock Holmes, Wilderness Tales by Robert C. Bruce, and Campbell Comedies, will be continued in September.



In the Vitagraph production, "A Girl's Desire," Alice Calhoun lends her charming personality to these scenes.

Mother Writes Life Story of Talmadge Sisters

"The Life Story of the Three Talmadges," written by Mrs. Margaret Talmadge, mother of the famous Talmadge sisters, will be published in the near future, according to word from the First National home-office in New York. The work was originally compiled as a sort of family diary, but when a publisher heard of Mrs. Talmadge's literary effort he requested permission to peruse the manuscript. His recommendation of publication in book form followed. The first edition is 20,000 copies, but interest in the work is so widespread that the publishers are confident that a second and third edition will follow closely upon the first.

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

ATLANTA

Phil Gersdorf formerly manager of the Grand Theatre and three moving picture houses in Macon, Ga., has been promoted to an important position with the Southern Enterprises, Inc. in Atlanta.

J. H. Stelling of Jacksonville, Fla., will succeed Mr. Gersdorf in Macon.

Through the concerted action of the Georgia Amusement Protective Association, the censorship bill recently introduced into the Georgia Senate seems to have been shelved—at least until next session of this body.

S. A. Lynch has sold his theatre at Kissimmee, Fla., back to C. C. Jordan, who formerly owned it.

After having owned three theatres in the town of Anderson, S. C., the S. A. Lynch people have sold one and closed the other two. At present this leaves only the Strand and Liberty open at Anderson, both of which are owned by Lynch competitors.

M. L. Render of LaGrange, Ga., is building a new theatre in that city, to be erected at an approximate cost of $100,000.

Albert W. Hale, veteran motion picture director and producer, is in Atlanta looking over the city and surrounding country for scenes to be used in a comedy drama, work on which will begin next week. He stated that he is not ready to disclose the interests he is connected with, but he foresees the establishment of studios in Atlanta large enough to accommodate any type of picture production.

BUFFALO

Sarah Rappaport has resigned her position with Filkins & Murphy, Merit distributors, to accept the management of the local Pioneer exchange in the Warner building. Ruth Rappaport, Sarah's sister, former Pioneer manager, has succeeded Dorothy Seibert as booker with Filkins & Murphy.

George Williams who manages the Niagara Pictures corporation exchange by day and the Linden theatre on Jefferson street by night announces that his house will open the fall season Sept. 1 with a five-piece orchestra and first run pictures. The theatre is now being redecorated. E. H. Williams, Niagara salesman, and David Ruslander, president of the company, have been in New York purchasing new productions for fall release.



Julian King

ONE of the most outstanding reasons why First National's Kansas City branch is boasting of a record business in short subjects and comedies is Julian King, known in the Kansas City territory as "the comedy king." When King deserted the stock and bond business in 1920 and joined the First National sales force, he made good from the first trip and now has complete charge of Sennett, Turpin, Keaton and Chaplin comedies. King has one record in the territory, and a peculiar one, which is hard to beat—that of never having sold an exhibitor a picture which the latter did not actually desire. The "salesman talk" is "passe" with King. Permanent confidence and friendship mean more in his estimation.

And to prove that his theory is correct, it is a difficult matter to find an exhibitor in the Kansas City territory that has anything but praise for the First National "business getter."

Sydney Samson and his Grand & North staff are now occupying the first floor of the new Federated building, 265 Franklin street. The exchange is one of the finest in the city, possessing every known modern piece of equipment. Maurice Cohen, Albany representative, was in town over the week end to inspect the new home office. This exchange has a great lineup for fall, including 12 Al Lichtman productions, 6 C. B. C. melodramas, 6 William Nigh features and 72 Federated comedies. Mr. Samson also wants to tell the world that he signed up the new Eastman theatre in Rochester for the first short subject contract. It was put over last January and could not be released for publication until this time. The contract calls for the showing at the Eastman of the "Out of the Inkwell" subjects. Mr. Samson has purchased a new Haynes business coupe in celebration of his success in this territory.

F. J. McKenna has resigned as short subject salesman at the First National office. Branch Manager E. J. Hayes is enthusiastic over the coming season and expects to break all records for big business. E. C. Markens, like his boss, has fallen for golf, and is reported to be ruining the links in Delaware park.

Jim Fater has resigned from the Paramount sales staff to accept a similar position with Universal. Lester D. Wolfe, who has been with Paramount for some time, has been assigned to Mr. Fater's territory in the Rochester district. P. B. Elliott, former manager of the Indianapolis Pathe office, has been engaged by Manager Allan Moritz as a salesman to cover the Southern Tier. Mr. Moritz reports his office practically set for Paramount week, with every city and town in the territory closed. He also expects to draw down a nice wad of prize money and is even now looking over the 1923 models in motors.

George Schafer has resigned from the Metro sales staff to join Universal as city salesman, taking some of the outside work off Jim Savage's shoulders. Business is booming at the Universal office.

Homer Howard, formerly with Nu-Art Pictures corporation, is now representing Grand & North in the Syracuse territory.

Charlie Johnston, Fox manager, and his staff are all set for Fox week, which opens September 10. In the salesman race are H. E. Hughes, W. J. Mahoney, W. C. Rowell and the Hon. J. Emerson Dickmon, salesman de luxe on the main line. The latter, of course, is leading the race. Clayton P. Sheehan, district manager for Fox, is now in Albany, installing the new branch manager W. H. Woodward, who has succeeded Ben Gould, who has been forced to give up his post because of ill health. Work of razing the house on the new Fox exchange site in north Pearl street, has commenced. The new exchange is expected to be ready for occupancy October 1.

The entire Fox staff held a picnic last Sunday at Fort Niagara Beach. Thirty-five attended the outing. The Ontario clubhouse was turned over to the knights of the leaping tintypes for their exclusive use. Prizes were awarded winners in the various sport events. Emmy Dickmon won all the prizes. Miss Navagh and Miss Barone prepared a great basket luncheon for the hungry crowd. C. P. Sheehan, district manager, was the hit of the affair in the role of comedian. Pictures were "shot" and a great time was had by all.

Max Rowley has resigned as a salesman on the Goldwyn staff. George A. Hickey, branch manager, journeyed to New York over the week end and was expected to return to town with some big news.

C. A. Saunders is assisting Manager M. H. Markowitz sign up United Artists' contracts. He was in the Southern Tier last week.

KANSAS CITY

The "irony of fate"—here it is. Truly B. Wildman, manager of the Enterprise Distributing Corporation's Kansas City office drove down town the other night in a motor car which had a pretentious sticker, "I Am the Law," upon it. Truly overlooked a few technicalities in the parking ordinance when he parked the car and an uncouth patrolman, looking at the sign and Truly at the same time, proceeded to settle the question as to "Who Was the Law."

Deserting the rank and file of film salesmen, C. E. McVey is now an exhibitor, managing the Dreamland theatre, Harrington, Kas., and is showing the natives in that section of the country how good business really is.

A Universal-Fox "consolidation" in Kansas City took place las week when Art Johnson of the Universal branch proceeded to lead Miss Pearl Gillian, one of the star employees of the Fox office, out of the door by the hand. Her name now is Mrs. Johnson.

Several Missouri and Kansas exhibitors, who a month or so ago were instilled with the "hot weather" doubts and closed their houses, now are re-opening their theatres, after enviously watching the "other fellow" pack them in. Last week the Majestic theatre, Kingston, Kas., owned by Mrs. H. E. Otto, was re-opened. O. G. Bratcher has been made manager.

Hot weather has not halted interest in the Kansas City Film League. The First National exchange still is setting the pace at the top of the percentage column, while the Pathe-Crescent and Vitagraph-R. & F. teams are second and third, respectively. The schedule has been completed, but there are yet several postponed games to be played.

Rex Ingram, film producer, and his wife, Alice Terry, were in Kansas City last week on their way to New York, thence to Jamaica and Europe.

"I have read about 100 stories in the last two months before deciding upon John Russell's tale," said Mr. Ingram: "I believe it to be one of the best love stories ever written."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

Harry W. Willard has been appointed sales representative of Associated Exhibitors in charge in Chicago, by President Arthur S. Kane. When Mr. Kane organized Realart, Mr. Willard became Chicago manager of that concern and remained with it until it went out of business last December. He has had eleven years experience in the business, having started as bookkeeper in the Chicago office of Mutual, where he advanced to assistant manager and district auditor. Mr. Willard also has been connected with Fox and Metro.

Arthur Kay, another famous musician, has been brought to Chicago by Balaban & Katz, and is directing the orchestra at their Tivoli theatre. Mr. Kay's career includes work as assistant conductor of the Boston Symphony Orchestra, director of Victor Herbert's operettas, member of the Royal Orchestra of Berlin, and conductor of an orchestra in Sidney Grauman's Million Dollar theatre in Los Angeles.

Manager J. A. Steinson, of Vitagraph, has added T. L. Marks to his sales force. Mr. Marks was formerly manager of Hodkinson's St. Louis exchange.

Clyde Elliott reports business on his big feature, "Out of the Dust," excellent, and that following its down town run it made good records at Lubliner & Trinz' Pantheon and several other important neighborhood houses.

Manager B. Rosenthal, of Universal's St. Louis exchange, was in Chicago this week closing contracts with some of the important circuits, whose headquarters are in the Windy City, but some of whose theatres are in St. Louis territory. Mr. Rosenthal is enthusiastic over the new exchange, located at 3320 Olive street, St. Louis, which, he declares, is the most convenient and best equipped in the country.

"Smiling" Billy Mason, movie star and comedian, is topping the bill in person at the Rialto theatre, the week of August 7th. His songs and dances proved to the audiences that he is a regular stage star as well as on the silver sheet. The comedian was a feature of Ziegfeld's Frolics on the Amsterdam roof in New York last season.

It is reported that Jones, Linick & Schaefer, having acquired the entire Paramount program for McVicker's, has now secured all the second run Paramount's for the Orpheum theatre. The contract, as reported, was negotiated by Aaron J. Jones, whose fast work on his visits to New York has earned him the name of "the little corporal."

Cecil Maberry, of Goldwyn, has returned to Chicago after a prolonged sojourn in Minneapolis. He reports that while there he appointed Mannie Gottlieb, Goldwyn manager for that territory.

Pech Collins, formerly owner of the Apollo at Ottawa, but who has been out of the business for a year and a half, is again an exhibitor, having purchased the Marquette theatre at La Salle from Mrs. Wormald.

Bill Cadoret was visiting around film row this week, having made a flying trip from his new headquarters in the East. The former Kankakee exhibitor reports business looking up in Pennsylvania where he is located.

Henri Ellman reports that the reissue of "Manhattan Madness," starring Douglas Fairbanks, is booking rapidly and will have a downtown showing at the Castle. Another of his releases, "The Devil's Confession," has been booked by the Rose and twenty-two houses of the Ascher and Lubliner and Trinz circuits .

Harry Weiss, who was recently named manager of the St. Louis office of First National, has also been appointed manager of the Grand Central Film exchange, as well as manager of the film interests of the Skouris Brothers Theatrical Enterprises at St. Louis. Southern Illinois and Eastern Missouri will be handled from this exchange.

Louis Landau, of the Washington theatre at Granite City, Illinois, is back on the job, although he is still under the doctor's care. It is expected that he will soon be recovered from his recent illness.

Max Levy of Exclusive Film Service will leave for New York within a few days where he will complete negotiations for additional feature pictures which his exchanges will release during the fall and winter. He plans to have twenty-six feature pictures on his list so that he can assure the exhibitors of a feature every two weeks throughout the year. While in New York Mr. Levy will make his headquarters at the Astor.

Despite the car strike, which although it proved a benefit to strictly neighborhood houses hurt those which draw from a large territory, the expected August improvement in business is already becoming evident according to reports from managers of the larger circuits as well as the smaller independent houses. The general optimistic feeling as to September business continues to grow and the hopeful outlook is strengthened by the number of high grade pictures with real pulling power which are scheduled for early release.

J. J. Samson has resigned as short-subject manager of Universal's Chicago exchange to become city sales manager of Film Booking Offices of America, formerly R-C Pictures, and assumed his new duties Monday. Mr. Samson had been connected with Universal's Chicago offices for more than three years and had been advanced from salesman to the position he held at his resignation during this period. His straightforward business methods and genial personality have made him popular with exhibitors and exchangemen alike and he is regarded as one of the ablest men on film row.

Branch Manager C. C. Wallace of Paramount reports that bookings for his company's fall and winter releases are coming in in splendid volume, among the contracts signed within the past few days were the following: 26 solid weeks for Ashers Palace at Peoria, 26 solid weeks for the Princess at Springfield and 26 solid weeks for the Bijou at Decatur. Bookings for Paramount week also are pouring in and already bookings are so large that all records for this event have been broken, according to Publicity Director Roche, who states that included in the Chicago circuits which have signed up for a full week are those of Asher Brothers and Lubliner and Trinz.

Lipton Astrachan, for seven years in the short subject sales force of Universal's Chicago exchange, has been appointed manager of this department to fill the vacancy caused by the resignation of J. J. Samson. He is popular in local film circles and by the way, is nephew of hustling Maurice Hellman and also is a "go-getter."

Another change in the Universal staff is the promotion of Benny Eisenberg, for some time past head booker to the sales force.

That was an awful walloping that the team organized by Jimmy Costen gave the well known Paramount ball tossers at Marquette Park Saturday. The score tells the story, it was 25 to 7. The Pep Club however sees sunshine ahead for George Ade, through District Manager H. W. Given, has extended an invitation for the club to visit his famous Indiana farm in a body on August 28 and everybody is counting on a big day.

"The Storm," Universal's splendid feature, is meeting with great success and according to Sales Manager Stern, justifies his company's policy for releasing this important feature now, instead of waiting until fall. Letters from exhibitors report big business in some cases shattering previous house records by as much as 40 per cent. Publicity Director Hill has been giving theatre men in the territory splendid co-operation in advertising and exploiting "The Storm."

Aaron J. Jones has completed his staff to operate the new McVicker's Theatre. S. Barret McCormick, as already announced, will be general director. "Zimmerman," who hails from the Allen, Cleveland, will be art director. H. Leopold Spitalny will be musical director. W. Remington Welsh, from the Rialto, New York, will be at the organ keyboard. John G. Burch will be house-manager, and Chester Amberg, assistant-manager.

No Receiver for Cosmopolitan Securities

Superior Judge Hugo Pam last week denied the petition for the appointment of a receiver for the Cosmopolitan Securities Co. and Nathan, Max and Harry Asher, the Chicago theatre men, and severely scored Attorney Sigmund Davis and Eugene A. Katz, the petitioner.

Judge Pam in denying the petition said:

"There has been nothing shown to this court which indicates insolvency. The charges of fraud and insolvency are without foundation and should not have been made.

"I am not impressed by the accusations made here which have led to loose talk. A great deal of gossip often spreads and soon grows into suspicion and engenders a lack of confidence which is often harmful and unwarranted."

In the petition filed by Attorney David, Mr. Katz, owner of a minority interest in the Cosmopolitan Securities Co., which owns the Cosmopolitan Theatre, charged that moneys of the corporation had been diverted by the Asher brothers to the financing of their other interests, and that the company as well as Asher Brothers and their allied interests were in danger of bankruptcy.

PROGRAMS FOR THE WEEK OF AUGUST 12TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Martha," Capitol Grand Orchestra.
Scenic—The Drifters, Bruce-Educational.
Specialty—"Mazurka" from the Coppelia Ballet, Alexander Oumansky and Doris Niles.
Current Events—Capitol Magazine.
Musical—Metropolitan Quartette, Selection from "Rigoletto."
Feature—Voices of the City.
Interlude — "Love's Symphony," Capital Grand Orchestra.
Comedy—Toonerville Blues.
Recessional—Organ.

Rivoli Theatre—
Overture — "Capriccio Espagnol," Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"A Night in Spain," Baritone and Rivoli Ensemble.
Feature—Blood and Sand, Rodolph Valentino—Paramount.
Specialty—"Ballet Divertissement" Martha Mason.
Comedy—One Ol' Cat, Earl Hurd.
Recessional—Organ.

Rialto Theatre—
Overture—"The Bat" and Reisenfeld's Classical Jazz Rialto Orchestra.
Novelty—The Way of a Teacher, Post Nature.
Vocal—"Because of You," Alfred Solman, Baritone.
Feature—Her Guilded Cage, Gloria Swanson—Paramount.
Specialty — "Musica Prohibita," Joseph Alessi, trumpet virtuoso.
Comedy—All Balled Up.
Recessional—Organ.

Criterion Theatre—
Feature—Forget-Me-Not, Metro Continued.

Cameo Theatre—
Feature—Sherlock Holmes, John Barrymore, Continued.

Astor Theatre—
Feature—The Prisoner of Zenda, Metro, Continued.

Lyric Theatre—
Feature—Nero, Fox, Continued.

Apollo Theatre—
Feature—Silver Wings, Fox Continued.

Mark-Strand Theatre—
Overture — "Naughty Marietta," Herbert—Strand Orchestra.
Vocal—"I'm Falling in Love With Someone," Orchestral accompaniment.
Novelty—Oliver Wendell Holmes, Kineto-Great American Authors Series.
Vocal—"Because," Kitty McLaughlin, soprano.
Current Events — Mark-Strand Topical Review.
Prologue—National Male Quartette, special setting.
Feature—Just Tony, Tom Mix—Fox.
Musical—Orchestra Selection "The Military Ball," from "Babes in Toyland," Herbert.
Comedy—Puppy Love, Fox.
Recessional—Organ Solos.

BROOKLYN

Mark-Strand Theatre—
Overture — Thomas' "Raymond," played by the Mark-Strand Symphony Orchestra.
Current Events — Mark-Strand Topical Review.
Vocal—Walter Smith, basso, sings, Herbert's "Gypsy Love Song" from "The Fortune Teller." Presented with special setting of mountainous background, with gypsy camp-fire glowing and super reclining, on "prop" turf.
Specialty Terpsichore — Louise Boslet, danseuse, interprets Brahms' "Bubble Dance," before blue veil curtain, with color-wheel casting many-hued lights on both balloon, curtain and dancer.
Vocal Duet—Eldora Stanford, soprano, and Georges DuFranne, tenor, sing Bizet's duet from "Carmen," with Spanish street scene as background.
Feature—Hurricane's Gal, Dorothy Phillips, First National.
Comedy — Supply and Demand, Johnny Jones.
Solo — George Crook, organist, plays "Gavotte" from "Mignon," Thomas, as organ solo.
Next Week — Marshall Neilan's Fools First, with Claire Windsor, Robert Ellis and Wallace Beery, First National.



In Seattle, the Coliseum theatre advertised "The Woman's Side" like this.

LOS ANGELES

California Theatre—
Feature — A Tailor Made Man, Charles Ray, First National. Second week.

Symphony Theatre—
Feature—Grandma's Boy, Harold Lloyd, Associated Exhibitors. Thirteenth week.

Mission Theatre—
Feature—In the Name of the Law, F. B. O. Second week.

Rialto Theatre—
Feature—Blood and Sand, Rodolph Valentino, Paramount. Second week.

Kinema Theatre—
Overture.
Current Events — International News and Educational Kinograms.
Novelty—Topics of the Day, Pathe.
Comedy—One Ol' Cat, cartoon.
Scenic—Pelican Isle.
Musical—"The Last Rose of Summer" and "Say It While Dancing," organ solos.
Novelty—Natural Prizma Savage Dance.
Specialty — Sherwood Orchestra. Twenty-five in act entitled A Trip to Spain.
Feature—The Woman He Married, Anita Stewart, First National.
Next Week—The Primitive Lover.

Loew's State Theatre—
Overture.
Current Events — International News.
Feature—The Glory of Clementina, Pauline Frederick, F. B. O. Five acts of vaudeville.

Miller's Theatre—
Overture.
Feature—The Probation Wife, reissue.

Pantages Theatre—
Overture.
Feature—The Timber Queen, Ruth Roland, Pathe, serial.
Five acts of vaudeville.

Hill Street Theatre—
Overture.
Current Events—Kinograms.
Comedy—Rented Trouble, Peerless.
Novelty—Pathe Review—Great authors series. Scenic.



This ad used by the Garden theatre, Des Moines, on "Wild Honey" designed to command attention.

Feature—A Wide Open Town, Selznick.
Five Acts vaudeville.

Clune's Theatre—
Overture.
Current Events—Kinograms.
Comedy—Wanted Five Thousand Dollars, Lloyd Re-issue.
Vocal—"Say It While Dancing."
Feature—The Girl from Porcupine, Arrow.

Superba Theatre—
Overture.
Western—Two Men, Universal—short.
Comedy—Short Weight.
Novelty—Radio Solo, "The Mysterious Voice."
Feature—The Married Flapper.

Dalton's Theatre—
Feature—Some Wild Oats, Sex play showing to segregated audiences.

Grauman's Theatre—
Overture—Evolution of Dixie.
Current Events—Pathe Weekly.
Novelty—Urban Movie Chats.
Music—"The Baby Looks Like Me," organ.
Novelty — Film showing Snowy Baker doing stunts and personal appearance of Baker and horse, Baker giving boxing and fencing exhibition.

Feature — The Bonded Woman, Betty Compson, Paramount.

Tally's Theatre—
Overture—Sapphire Seas.
Current Events—Kinograms.
Comedy—The Simple Life, Larry Semon, Vitagraph.
Feature—Heart's Haven, Hodkinson.

CHICAGO

Woodlawn Theatre—
Overture — Woodlawn Grand Organ Selections.
Novelty—Pathe Review.
Current Events—Woodlawn News and Views.
Cartoon—Out of the Inkwell.
Musical Selection—"Three Twins" by Carl Hoschna.
Feature—My Wild Irish Rose.
Next Week—The Dictator.

Chicago Theatre—
Overture—"Aida."
Current Events—News Weekly.
Music—Organ Solo—Aridantino.
Specialty — Waring's Pennsylvanians, Ten College Syncopators.
Feature—If You Believe It, It's So. Thomas Meighan—Paramount.
Comedy—Supply and Demand—Johnny Jones—Pathe.
Next Week—The Masquerader.

Tivoli Theatre—
Overture—"You're in Love."
Scenic.
Specialty—Hans Hanke—Pianist.
Current Events—Weekly.
Music—Organ Solo—"Sweet Indiana Home."
Feature — The Storm—Universal, Cartoon.
Next Week—Five Dollar Baby—Viola Dana, Metro.

Riviera Theatre—
Overture—Festival March.
Scenic.
Specialty—La Forge Quartette.
Current Events—Weekly—Topics of the Day.
Prologue—Roy Dietrich, Selected song.
Cartoon.
Next Week—Five Dollar Baby—Viola Dana—Metro.

Roosevelt Theatre—
Scenic.
Current Events—Weekly.
Comedy—Grandma's Boy, Harold Lloyd.
Novelty—Ballad of Fisher's Boarding House.
Next Week—Blood and Sand, Paramount.

Randolph Theatre—
Feature—The Storm, Second Week.
Comedy—The Short Way.
Current Events — International News Weekly.

Barbee's Loop Theatre—
Tell Me Why—Seventh Week.

BALTIMORE

Rivoli Theatre—
Overture—"Faust"—Iula's Rivoli Symphony Orchestra.

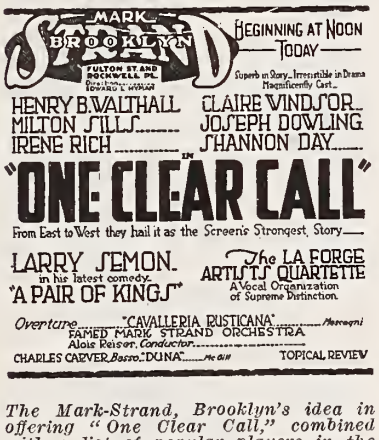


Shea's Hippodrome, Buffalo, employed the above in advertising "The Man from Home"

Current Events—Rivoli News (selected).
Special—The Leather Pushers, Round Six.
Novelty—Review selected from screen magazines.
Solo—By Albertina Rhea, coloratura.
Feature—The Crossroads of New York.
Organ Recital—Specialties by Erni Cooper.
Recessional.

Century Theatre—
Overture—Century Symphony Orchestra.
Current Events—Century Topical Review (selected).
Comedy—Selected.
Vocal Selections—Marie Lighthall, soprano.
Feature—The Dictator—Wallace Reid.
Recessional—Organ Solo—By John H. Eltermann.

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Pathe Weekly.
Novelty—Urban Movie Chats.
Comedy—Circus Days.
Feature—Free Air.



The Mark-Strand, Brooklyn's idea in offering "One Clear Call," combined with a list of popular players in the cast

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—The Village Blacksmith.
Feature—The Young Diana—Marion Davies—Cosmopolitan-Paramount.

SEATTLE

Coliseum Theatre—
Overture — Selection from "Her Regiment."
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Cartoon—Felix at the Fair.
Novelty—A Trip to Paramountown.
Feature—Hurricane's Gal, First National.
Next Week—If You Believe It, It's So, Thomas Meighan, Paramount.

Columbia Theatre—
Overture—Popular Medley.
Current Events — International News Weekly.
Feature—Foolish Wives, Universal, return engagement.
Next (following renovation)—The Storm, Universal, beginning Aug. 19.

Strand Theatre—
Overture—"Song of India."
Current Events—Kinograms.
Novelty—Babyhood.



Neat card advertising; Strand, Buffalo

Comedy—A Hickory Hick.
Musical—"Wake up Little Girl," organ.
Specialty — "Stumbling" and "Georgia," dance duet by girls, melody sung, male solo.
Feature—Always the Woman, Betty Compson, Goldwyn.
Next Week—The Young Diana.

Blue Mouse Theatre—
Overture.
Specialty—Frank Leon and George Carroll singing "California."
Current Events—Fox News.
Novelty — From Great Authors Series.
Comedy—Please Be Careful.
Feature — Island Wives, Corrinne Griffith, Vitagraph.
Next Week—The Man from Hell's River.

Liberty Theatre—
Overture—Popular Medley.
Current Events—International and Selznick Weeklies.
Scenic—Pathe Review.
Comedy—Torchy Steps Out, Educational.
Specialty—"Wake up, Little Girl," duet.
Feature — The Dictator, Wallace Reid, Paramount.
Next Week — The Dust Flower, Goldwyn.

Winter Garden Theatre—
Overture.
Current Events — International News Weekly.
Novelty—Screen Snapshots.
Comedy—A Spirited Affair, Universal.
Feature — The Real Adventure, Florence Vidor, Associated Exhibitors.
Next Week — The Great Alone American Releasing.

DALLAS

Palace Theatre—
Overture—Concert directed by Don Albert.
Current Events—Palace News.
Specialty—Concert Violinist.
Novelty—Palace Tours (Scenic).
Prologue — "The Song of the Siren," musical number.
Feature—The Loves of Pharaoh, Paramount.
Cartoon—Aesop Fable.
Recessional—"Bamboo Bay," organ.

Old Mill Theatre—
Feature—The Ace of Hearts.
Novelty—The Leather Pushers—Universal.
Musical—"Old Mill Melody Men" in songs.

Hope Theatre—
Current Events—Pathe News.
Feature—Fair Lady—Betty Blythe—United Artists.
Comedy—Stars and Stripes.
Novelty—Prizma Color Film.

ST. PAUL

Capitol Theatre—
Overture—"Naughty Marietta"—Herbert—Capitol Symphony Orchestra.
Current Events—Capitol Digest, Pathe and International News.
Novelty—How to Make a Radio.
Cartoon—Felix Finds the Way.
Musical—Violin Selections—David Rubinoff.
Feature — While Satan Sleeps — Jack Holt—Paramount.
Comedy—One reel.
Recessional—"My Heart at Thy Sweet Voice"—Organ.

SAN FRANCISCO

Granada Theatre—
Overture — Melodies from "Katinka" and "By the Sapphire Sea."
Vocal—Soprano.
Current Events—Granada News Film.
Specialty—Dances of the Nations and special songs.
Novelty—Pathe Review
Feature—The Fast Mail—Fox.
Comedy—Treasure Bound—Educational.
Recessional—Organ.



Illustrating the ad copy for "Your Best Friend," as laid out by the Kinema, Los Angeles.

California Theatre—
Overture—"The Firefly" and Pizzacato Polka.
Current Events—California Topical Review.
Specialty—Brown Brothers Saxophone Sextette.
Feature—Divorce Coupons—Corrinne Griffith—Vitagraph.
Added Attraction—The Mosquito.
Comedy—My Wife's Relations—Buster Keaton—First National.
Next Week—Rich Men's Wives.

Tivoli Theatre—
Feature—One Clear Call—First National.
Comedy—My Lady Friends—The DeHavens.
Next Week—Questions of Honor and Always the Woman.

Imperial Theatre—
Overture—"Naila and Kitten on the Keys" and other selections.
Current Events—Imperial Screen News.
Prologue—Tableau introducing feature.
Feature — The Storm — Universal.
Comedy—Ups and Down.
Recessional—"Just Because You're You"—Organ.
Next Week—Blood and Sand.

Strand Theatre—
Feature—Orphans of the Storm (return engagement).

KANSAS CITY

Newman Theatre—
Current Events — Newman News and Views.
Musical—Organ selections.
Comedy—Lloyd Hamilton comedy.
Specialty—The Dennis sisters, vocal numbers.
Feature—Hurricane's Gal," Dorothy Phillips, First National.
Next Week—A Woman of No Importance, Selznick.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe.
Comedy—Pathe comedy.
Musical—Organ selections.
Vocal—Samuel Roye, baritone.
Feature — The Delicious Little Devil, Mae Murray and Rodolph Valentino.
Next Week — The Beauty Shop, Raymond Hitchcock, Cosmopolitan-Paramount.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Short Subject — Adventures of Sherlock Holmes.
Feature—Borderland, Agnes Ayres, Paramount.
Next Week — Borderland, Agnes Ayres, Paramount.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Comedy—Toonerville Comedy and Aesop's Fables.
Feature—The Trap, Lon Chaney, Universal.
Next Week — Crossroads of New York, First National.

DES MOINES

Des Moines Theatre—
Current Events — International News.



Copy used by Loew's State, Los Angeles, when playing "Sherlock Brown"

Vocal—Song feature—"Kitten on the Keys," by Verne Ford at the organ.
Comedy—Danger—Mermaid.
Overture—"Dream Days of Seville" by Des Moines theatre orchestra.
Feature — The Dictator — Wallace Reid—Paramount.
Next Week—The Woman Who Walked Alone—Dorothy Dalton.

Strand Theatre—
Current Events—Educational Kinograms.
Comedy—Torchy's Nut Sunday—Johnny Hines—Educational.
Overture—"Old Folks at Home," as it is played in the different countries, by Strand theatre orchestra.
Feature—A Woman of No Importance—Selznick.
Next Week—Domestic Relations—Katherine MacDonald — First National.

Garden Theatre—
Comedy—School Day Love.
Feature—The Woman He Married —First National.
Next Week—The Song of Life.

Palace Theatre—
Feature—In the Name of the Law —F. B. O.



This advertising copy covered the program at the Palace theatre, Wichita, Kansas, featuring "Rose of the Sea"

CINCINNATI

Capitol—
Current Events—Capitol News.
Comedy—Rapid Fire—Mermaid.
Musical Number—Hits of the Day —Jazz Orchestra.
Feature—While Satan Sleeps—Fox.
Next Week—The Bonded Woman —Paramount.

Walnut—
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Feature—If You Believe It, It's So —Thomas Meighan.
Next Week—Alias Julius Caesar.

Strand—
Current Events—Pathe News.
Feature—Loves of Pharaoh—Paramount.
Next Week — Borderland — Paramount.

Keith's—
Current Events—Keith's Pictorial Weekly.
Cartoon—Aesop's Fables—Pathe.
Comedy — Circus Days — Educational.
Feature—The Heart Specialist.
Next Week—The Referee.

Grand—
Triple Bill: three features.
At the Sign of the Jack O'Lantern —Hodkinson.
The Fatal Marriage—F. B. O.
Jean Acker—personal appearance.
Next Week—The Beauty Shop—Cosmopolitan-Paramount.



Silhouette and bold type composed this ad for "The Man Unconquerable," at the Apollo, Indianapolis.

OMAHA

Strand Theatre—
Overture—"Beautiful Galatea."
Current Events—Selznick News.
Comedy—Treasure Bound.
Feature — The Woman Who Walked Alone, Dorothy Dalton.

Rialto Theatre—
Overture — "William Tell" and "Georgette."
Current Events—Kinograms.
Feature — Hurricane's Gal, First National.

Moon Theatre—
Overture—Orchestral selections.
Current Events—Moon News.
Comedy—Home Blues.
Feature—The Girl from Porcupine.

ST. LOUIS

Missouri Theatre—
Overture — Missouri Symphony Orchestra.
Current Events—Missouri News and Views.
Musical — Wurlitzer organ — "And They Call It Dancing."
Comedy—Harold Lloyd and Bebe Daniels in A City Slicker.
Vocal Solo—Patrolman Nealy in "For You Alone" and "Mother Machree."
Feature—Borderland, Agnes Ayres and Milton Sills, Paramount.
Prologue — Missouri Symphony orchestra and Crossman and Ridge in selections from Bizet's "Carmen."
Special—Carmen, Wallace Reid and Geraldine Farrar.

New Grand Central—
Overture — New Grand Central



In this ad copy "The Dust Flower" was featured as illustrated by the California theatre, Los Angeles

Current Events—News and views. Topics of the Day.
Musical—"An Opera Rehearsal," and featuring members of the St. Louis Municipal Opera Company.
Comedy—One reel.
Feature—One Clear Call, First National.

West End Lyric and Lyric Skydome—
Overture—Lyric orchestra.
Current Events—News and views. Topics of the Day.
Cartoon—An Aesop Fable.
Feature—The Seventh Day. Richard Barthelmess.

Capitol Theatre—
Overture.
Current Events—News and Views; Topics of the Day.
Cartoon—An Aesop Fable.
Music—Organ recital.
Comedy—One reel.
Feature — Hurricane's Gal, First National.

Arsenal—
Overture—Music, organ.
Current Events—News and Views.
Comedy—Larry Semon, Vitagraph.
Feature—Reported Missing, Selznick.

Delmar—
Overture—Music by Booker's Orchestra.
Current Events—News and Views.
Comedy Reels.
Feature — Across the Continent, Wallace Reid.

Criterion—
Overture.
Current Events—News and Views.
Comedy.
Feature—The Love Flower, First National.

Congress—
Feature—The Conquering Power, Rodolph Valentino and Alice Terry.

Columbia—
Feature—The Crimson Challenge, Dorothy Dalton.
Serial—Fifth episode of The Timber Queen, Ruth Roland.
Five acts of vaudeville.

CLEVELAND

State—
Overture—Selections from "Carmen."
Current Events — Pathe News — Topics of the Day—Plain Dealer Screen Magazine.



On the extreme right, a detailed programme was listed, in addition to the feature "One Clear Call," at the Kinema theatre, Los Angeles

Novelty—A Trip to Paramountown—Single reel showing Paramount stars at home and at work.
Feature — The Dictator, Wallace Reid.
Prologue — "Rosetime" — Summer setting, featuring Al Wolman in new songs, Tade's Singing Orchestra with new jazz repertoire and the State chorus.
Next Week — Hurricane's Gal, Dorothy Phillips, First National.

Park—
Overture—"Gypsy Love," featuring violin solo.
Current Events—Fox News.
Specialty — Paul Whiteman's Orchestra.
Feature—Borderland, Agnes Ayres and Milton Sills, Paramount.
Next Week—His Wife's Husband, Betty Blythe.

Standard—
Current Events — International News.
Comedy—Short Weight, Century.
Specialty—Leather Pushers No. 3.
Feature — The Married Flapper, Marie Prevost, Universal.
Next Week — The Loaded Door, Hoot Gibson, Universal.

PHILADELPHIA

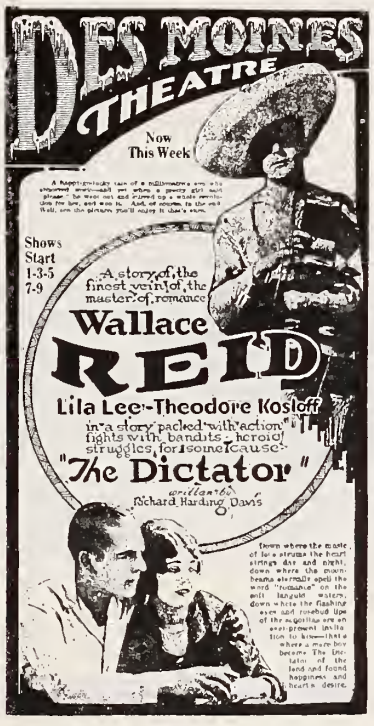
Stanley Theatre—
Overture—"The Red Mill," Herbert. "Barcarolle" from "Tales of Hoffmann," Offenbach.
Current Events—Fox and Pathe News Weekly.
Novelty—Topics of the Day.
Feature—One Clear Call, Milton Sills and Claire Windsor, First National.
Cartoon—Bubbles (Out of the Inkwell).
Novelty—Prizma Sketches.
Vocal—Irving and Jack Kaufman, "phonograph singers."
Next Week—If You Believe It, It's So, Thomas Meighan, Paramount.

Aldine Theatre—
Current Events—Pathe and Universal News.
Comedy Serial — The Leather Pushers. Universal.
Feature—The Bigamist, Ivy Duke. F. B. O.

Karlton Theatre—
Current Events — Pathe News Weekly.
Novelty—"Nathaniel Hawthorne." Hodkinson.
Feature—Borderland, Agnes Ayres. Paramount.
Comedy—The Eskimo. Fox.
Next Week—The Young Diana, Marion Davies. Paramount.

Palace Theatre—
Current Events — Pathe News Weekly. Topics of the Day.
Feature—The Dictator, Wallace Reid. Paramount (2nd run).
Comedy — Supply and Demand, Johnny Jones.
Next Week—While Satan Sleeps, Jack Holt. Paramount.

Arcadia Theatre—
Current Events — Pathe News Weekly.
Feature—Watch Your Step. Goldwyn.
Novelty—Movie Chats No. 27. Hodkinson.



Copy used by the Des Moines theatre offering "The Dictator." The space was three columns wide and quarter page length

Comedy—Campbell of the Mounted.
Next Week—Hate, Alice Lake. Metro.

Victoria Theatre—
Current Events — Pathe News Weekly.
Feature—The Song of Life.
Comedy—Treasure Board.
Next Week—The Fast Mail. Fox.

Regent Theatre—
Feature—Ace of Hearts. Goldwyn.
Comedy—Let's Go, Buster Keaton. Pathe.
Next Week—The Glorious Fool. Goldwyn.

Capitol Theatre—
Feature—Channing of the Northwest, Eugene O'Brien. Selznick.
Comedy—Torchy's Nut Sunday, Johnny Hines. Educational.
Current Events—Kinograms.
Scenic—On Horseback After Fish.
Next Week—Beating the Game, Tom Moore. Goldwyn.

WASHINGTON

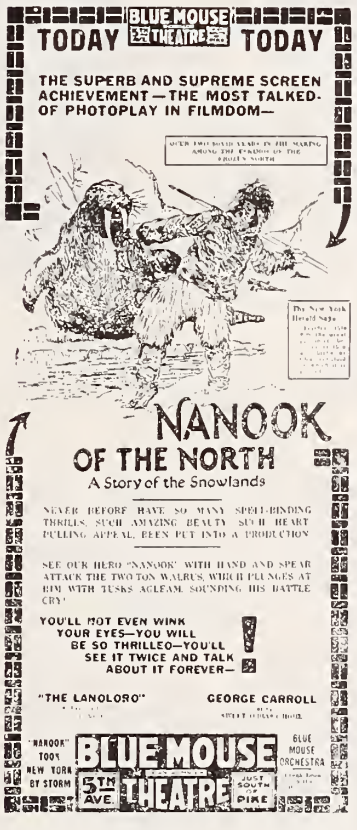
Metropolitan Theatre—
Overture—"Rigoletto."
Current Events — Pathe News — Topics of the Day.
Comedy—The Son of a Sheik, Educational.
Feature — Heroes and Husbands, First National.
Next Week—Hurricane's Gal, First National.

Palace—
Overture—"Lucia."
Current Events — Pathe News — Topics of the Day.
Comedy—The Stone Age, Pathe.
Feature — The Dictator, Wallace Reid, Paramount.
Next Week—The Bonded Woman, Betty Compson, Paramount.

Columbia—
Overture—"Les Huguenots."
Current Events — International News.
Cartoon—The Dog and the Fish, Aesop's Fables.
Feature—The Loves of Pharaoh, Paramount.
Next Week — Forget-Me-Not, Metro.

BUFFALO

Shea's Hippodrome—
Overture—"If I Were King."
Vocal—"Garden of My Dreams," Stamper, soprano.
Feature—Sonny, Richard Barthelmess, First National.



Featuring "Nanook of the North" in large display used by the Blue Mouse theatre, Seattle

Comedy—The Village Sheik, Al St. John, Educational.
Special—Courier Camera, showing local events.
Current Events—Hippodrome Review.
Next Week—The Loves of Pharaoh, Paramount.

Loew's State—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—For the Defense, Ethel Clayton, Paramount.
Comedy—The Spooks, Educational.



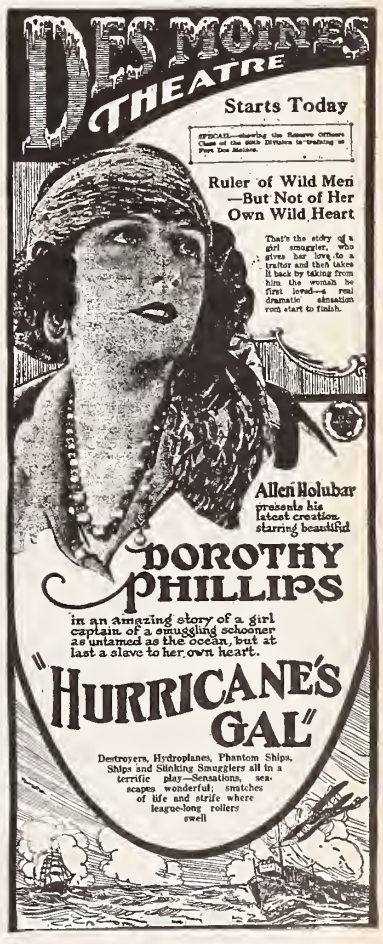
The Colonial, Indianapolis, advertised "The Bigamist" in this way

Next Week — Over the Border, Betty Compson, Paramount.

Lafayette Square—
Overture—Selections on organ by C. Sharpe-Minor.
Current Events—Fox News.
Special — Courier Camera, local events.
Feature—Sisters, American Releasing.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture—"Love's Dream."
Current Events—Kinograms.
Feature — God's Country and the Law, Gladys Leslie, Arrow.
Comedy — The Chicken Parade, Jimmy Aubrey.
Next Week—Love's Penalty, Paramount.

Shea's North Park—
Feature—Sonny, Richard Barthelmess, First National.



Striking display advertising "Hurricane's Girl" at the Des Moines theatre, Des Moines

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS



This was a good sized display ad for the Coliseum theatre, Seattle, announcing the showing of "Rose O' the Sea"

FAMOUS PLAYERS

Our Leading Citizen—
Thomas Meighan is popular here and the picture did a good business all week. (Middle West.)

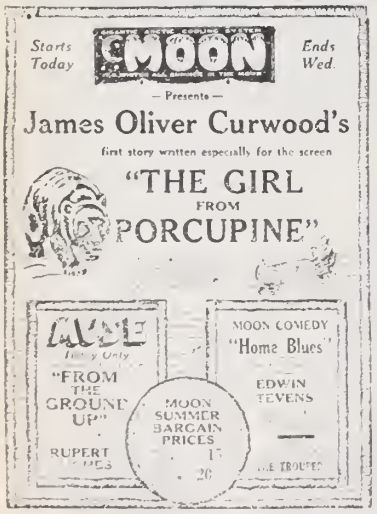
The Crimson Challenge—
A good week's return at the box office with this one despite unfavorable weather. (Middle West.)

The Dictator—
Stood them out on a Sunday afternoon at a uniform price of 40 cents for the first time this summer. Good picture. (Middle West.)

Wallace Reid is a popular drawing card here and the picture played to good houses all week. (Middle West.)

Business only fair. (West.)

Find the Woman—
One of the most entertaining, fascinating and gripping pictures of the year. Played to good business throughout the week and patrons liked it. (Middle West.)



The Moon theatre, Omaha, Neb., featured "The Girl from Porcupine" in their copy, with entire program.

Over the Border—
Business just fair. Not the type of story audiences prefer for Betty Compson. Prefer to see her in pretty things. (Middle West.)

Beyond the Rocks—
In many respects among the season's best pictures. Did very well at box office. (Middle West.)

The Man Unconquerable—
A medium grade picture that did only moderately well. (Middle West.)

While Satan Sleeps—
Did very well. Fair picture. Jack Holt a good actor and increasingly popular. Very well received here.

A Prince There Was—
Picture did fairly well on a second run showing. Thomas Meighan popular and Peaches Jackson wins second notice. (Middle West.)

The Cradle—
This one went over good as Ethel Clayton is popular with patrons and always draws well. (Middle West.)

The Game Chicken—
Fair picture, business off. (East.)

The Sleepwalker—
Picture not very good. Constance Binney's appeal limited. Not very good business. (East.)

FIRST NATIONAL

Domestic Relations—
Ordinary; no particular pulling attraction. Held up for four days. (Middle West.)

Did very well indeed. Katherine MacDonald a prime favorite and always draws. Week no exception to that rule. (Middle West.)

All for a Woman—
Not enthusiastically received. Below average audiences. (East.)

Went over better than we expected. Historical connections brought a lot of patrons who do not attend pictures in summer. Most people liked it. Business fairly good for now. (Middle West.)

Fair picture; mediocre business. (East.)

Hurricane's Gal—
Good picture; much action and one of the kind that people will go home and tell their friends about. And their friends will come. Business satisfactory for entire week. Can't pick any flaws in direction or acting. (Middle West.)

A thriller which took well. Good summer picture. (Middle West.)

Fair business only. (West.)

A Question of Honor—
Fair picture; played to ordinary summer houses for four days. (Middle West.)

Trouble—
Jackie Coogan always pulls them in for me. Patrons all ages like him. (Middle West.)

The Woman He Married—
Fair picture. Mediocre business. (East.)

Star Dust—
As a whole proved a good attraction. Receipts up to expectations. (Middle West.)

Smilin' Through—
Did very good business for the week on second run showing. This is one of Norma's best bets. Some stayed away because they didn't want to cry. (Middle West.)

UNIVERSAL

The Bear Cat—
Not one of Hoot Gibson's best. Did fair business for first half of week. (Middle West.)

Afraid to Fight—
Melodrama for those who like it. And there seemed to be many who wanted to see thrills, for business was pretty good. An average picture. (Middle West.)

The Delicious Little Devil—
Re-issue. Went well on Mae Murray's popularity as star, but picture now appears rather old-fashioned. (East.)

Good, snappy stuff. Valentino was the drawing power; played to strong houses for four days. (Middle West.)



How the Circle, Indianapolis, featured "Nanook of the North"

GOLDWYN

Head Over Heels—
A good drawing card. Played to good attendance for the week. (Middle West.)

The Dust Flower—
Average picture and box office attraction. (Middle West.)

Always the Woman—
Good business on fair picture. (West.)

FOX

A Self-Made Man—
Too weak a picture to draw them in during the warm weather. Box office off. (East.)

Up and Going—
Western fans liked this one which did a lively week's business. (Middle West.)

The Fighting Streak—
Just a typical Tom Mix picture. Mix regarded primarily as man's star, but not much appeal to women. (East.)

Strange Idols—
Business fair; picture fair. Star popular here. (East.)

SELZNICK

Reported Missing—
Went across very nicely. Good crowds. (Middle West.)

A Woman of No Importance—
Good picture, but only average box



Advertising "Missing Husbands" at the Lyric, Cincinnati, using illustrations in small space

office attraction. (Middle West.)

METRO

Kisses—
A very pleasing picture. Alice Lake shows to advantage. Nice receipts. (Middle West.)

VITAGRAPH

Island Wives—
Good picture; good busines. (West.)

ASSOCIATED EXHIBITORS

The Real Adventure—
Did only fair business; picture about standard. (West.)

AFFILIATED DISTRIBUTORS

I Am the Law—
The picture was advertised well and did a good business for a week's run. (Middle West.)

UNITED ARTISTS

Fair Lady—
Played to average crowds. Hot weather also proved a handicap. (Middle West.)

F. B. O.

The Glory of Clementina—
Pauline Frederick at her best in a very entertaining picture. Held up fine for the week. (East.)

STATE RIGHTS

Four Hearts—
Dick Hatten, the star, is little known. Business just fair. Picture not strong enough to compete with opposition. (East.)



At the Strand, Des Moines, a clean cut ad for "A Woman of No Importance"

Exhibitors' Service Bureau—Pages 877-883

Conducted by J. S. DICKERSON



Lobby of the Broadway Theatre, Muskogee, Okla., as it appeared during the showing of "Polly of the Follies"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Straud theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. E. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco.

George D. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Self-Explanatory

New Orleans, La., July 1, 1922.

Dear Mr. Gillette — Having just completed my route through the Southern and Southwestern territory, I thought you would be pleased to know how much the trade appreciates the "Booking Guide" and that by it you have greatly increased the prestige and usefulness of the "News." The enthusiasm of the exhibitors for the "Guide" increases with each edition, and they learn better how to handle it and get the most help from it; also, I find that as a result many more file the "News" regularly than ever before, much more than any other trade journal. So there is an interlocking benefit here, the "Guide" and the "News" help each other and make both vital and necessary. Being in such close touch with the trade in the field, I sense, perhaps more than you sometimes in the office, that your slogan that "The 'News' dominates the field" must be taken literally!

Very cordially,

R. N. HUTSON, So. Rep., Motion Picture News.

Herbert J. Thatcher, Straud theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



This electric sign illuminated the lobby to display the other decorations used when exhibiting "Foolish Wives" at the Imperial Theatre, Gadsden, Ga.

Vacuum Cleaner Used in Securing Lobby "Snow Storm"

St. Petersburg, Fla.—It is likely the most particular housewife never used a vacuum cleaner to better advantage than did Manager H. G. Griffin of the Phiel Theatre, when he placed two of them behind the scenes of a "cold" lobby display for "I Am the Law."

Other accessories were an oval-shaped sky blue background, some small scenic mountains, some cotton for surface snow, two miniature log cabins and small bits of fine paper for the snow storm.

The drop was adjusted back of the lobby; atop the two doorways were arranged small mountains, etc., while another accessory was mosquito netting, which was used in front of this entire display to keep the "storm" from drifting over patrons and prospects.

Two vacuum cleaners picked up quantities of paper snow and shot it up to the top of an oval arch. The oval sent the paper scurrying to either side of the display, where it fell into pasteboard chutes. Electric fans either side of these chutes sent the paper down to the vacuum cleaners, which picked the material up and sent it scurrying into a vigorous blizzard again.

Manager Griffin also used an auto with banners for a street ballyhoo. His lobby display was in order Saturday night and open to view all day and evening Sunday in advance. From dark until ten p. m. it was illuminated. Green lights and a spot gave an additional "cold" effect.



See what ferns, moss and an eye for artistic decoration did for the Imperial, Columbia, S. C., when "South of Suva" was showing inside

Grauman Ties Up With L. A. Times In Cooperative Ad

Los Angeles, Cal.—The Los Angeles Times and Sid Grauman went far in co-operative advertising when the Times printed a double-truck for "Nice People" playing at the Rialto Theatre.

After John P. Goring, Paramount Exploiteer, had landed the ads for the double-truck, he took a copy of the paper out to the Lasky Studios, Hollywood, and photographed William DeMille, director of the picture, Wallace Reid, Conrad Nagle, Julia Faye, and Bebe Daneils, all featured in the cast, reading the times. The captions for this little trailer all boosted the paper prominently.

All during the run of "Nice People," the trailer was screened for the Rialto audience which gave the Times the good advertising.

The newspaper, however, was willing to go just as far as Grauman. The times figured that there wasn't type large enough to print the title of the picture at the top of the double-truck so it made up and paid for a large cut reading: "You'll Find 'Nice People' at Grauman's Rialto" which ran clear across both the pages.

Animated Lobby Display for "Reported Missing"

Savannah, Ga.—When "Reported Missing" was booked for the Odeon Theatre, Savannah, Manager John G. Evins adopted a lobby display which had been reported as successful by H. G. Griffin, of St. Petersburg, originating with the Exploitation Department of Southern Enterprises, Inc.

Cloth was stretched across a framework about 4x7 feet, and standing about thirty inches high. It was painted to represent a choppy sea, and two fans, concealed inside the frame were used to lend the effect of rough water. A toy motor boat, partly submerged through a slit in the cloth, was placed in the center. A toy aeroplane was suspended by an invisible wire just above and back of the motor boat. A fan concealed at one side made the aeroplane rock and the motor boat, flag and tie of the boatman wave in the breeze.

As a background for the water scene was a cut-out landscape running back to snow-capped mountains.

The day previous to the showing, Mr. Evins had forty newsboys wearing goggles. Each boy had also a window card on his back.

Exploitation via Radio Tried Out in East

Brooklyn, N. Y.—Instead of resenting the existence of radio, or recognizing it as an old enemy, manager Edward L. Hyman, Mark-Strand, Brooklyn, N. Y., reversed the circumstances and used radio for the purpose of stimulating business, to the detriment of the invisible enemy. He entertained many thousands of radio listeners-in, with straight advertising, in disguise.

Being cognizant of the policy existing between the various concert broadcasting stations—that advertising in any form is unethical, Mr. Hyman approached the managers of two broadcasting stations with a proposition. He offered the services of one of his songsters to participate in one of the radio concerts given, in return for which he arranged that two days before the artist was to sing, both radio stations were to announce that by the courtesy of the Brooklyn Mark-Strand, an artist from the theatre would render a few selections, followed by what was given out like a weather report "'The Storm,' which has been raging in New York for three months, will arrive in Brooklyn," naming date of the opening.

The day the vocal artist sang, both broadcasting stations announced that the "Storm" referred to was not a weather report, but an entertainment. The singer donated his services, in return for the wide-spread publicity, and radio sections of the dailies, took it up as a news story.



The front of the Imperial theatre, Jacksonville, Fla., in disguise, for the showing of "Foolish Wives"



A way to make a summer lobby look like a mid-winted frolic. It is at the Strand theatre, Knoxville, Tennessee, and it was designed to exploit "I Am the Law"

Children's Frolic Begins Enthusiastic Exploitation

New York.—Unusual tie-ups and exploitation prior to the opening of "Forget Me Not" at the Criterion brought results. Present indications point to a long Broadway run. Terry Turner, placed in charge of the newspaper and stunt campaigns by Marcus Loew, arranged for a special showing several days before the picture opened, to which directors and managers of the various orphanages throughout New York were invited as well as newspapermen, special writers and representatives of the trade press. This netted unusual reviews before the picture opened and obtained the cooperation of the orphanage executives. The Fifth Avenue Bus Company was next approached and donated sixty buses to carry orphans, foundlings and dependent children to see the picture. The Keith Boys' Band furnished drum corps and trumpeters each day, and Broadwayites were treated daily to a parade of buses heavily laden with kiddies and bearing twelve-foot banners of the picture. Fifty per cent of the net profits were donated by Mr. Loew to various orphanages. The Happiness Candy Company donated thousands of boxes of candy to be distributed among the children. During the first week three thousand kiddies were guests at "Forget Me Not."



This was one of the sights of Coney Island, while the ballyhoo was exploiting "My Wild Irish Rose" at Henderson's theatre on Surf Ave.

Portable Miniature Set Used for Entrance and Lobby Display

A SERIES of three dramatic ads were run three days prior to play date of "I Am The Law," although the campaign started two weeks in advance with a series of three slides containing dramatic and sales copy for the picture. While these slides were being run, an electric stage box filled with cut-outs and snow stuff was flashed on. The slides were changed with each program until "I Am The Law" became the attraction.

One week in advance a shadow box with cut-outs and snow stuff was placed over the entrance, while at the same time a miniature display of a Royal Mounted Police Station was placed in the foyer. This showed a log cabin and archway with the letters "R. N. W. M. P." across and a corral with six horses hitched to it.

During the engagement this miniature display was moved to the lobby. The marquee, box office and front of the lobby were covered with log arches and artificial snow and ice. A large "ice covered" banner hung under the marquee.

Exploitation on "Old Oaken Bucket" Earns Front Page Newspaper Space

Chillicothe, Mo.—Eighteen days in advance of play-date, a set of six teaser slides were used to announce the coming of a picture recommended by the management to revive old memories among adult patrons and appeal, also, to the young folk.

Next, two window displays were built, then a lobby display, by cutting buckets out of old 11x4s. With the assistance of the Tribune, a word contest was launched offering passes to children who sent in the largest list of words made from the letters in the title and men and women over sixty-five were guests of the Tribune-Strand managements at a special matinee.

A solo, with the old song as the number, served as a prologue. The ballyhoo was a barefoot boy in a barrel with a sign tacked on exploiting the show.

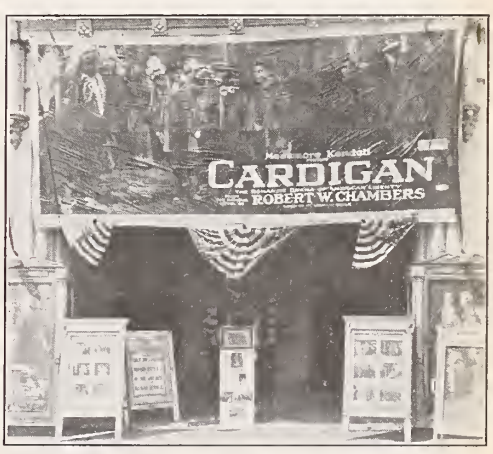
Mr. John W. Creamer, exploitation manager reports that with reasonable expense, gratifying results were obtained from this exploitation.

Crossroads Sign Exploits "The Crossroads of New York"

DAVENPORT, IOWA.—The "crossroads sign" stunt was consummated to its logical conclusion in exploiting "The Crossroads of New York" at the Capitol Theatre, because the manager completed a tie-up with the police department by which he was permitted to place a certain number of his signs at prominent intersections and had them worked as traffic semaphores by real "cops," like the one shown in the picture. Other angles, suggested by scenes in the picture, were used in circular matter which was sent to the entire mailing list, taking in nearby territories.

At the same time another tie-up was put over with the street cleaning department that got a card for "The Crossroads of New York," on every implement and truck used by members of the department.

Also, a song writing contest was employed, based upon the refrain of the once popular song "On the Side-walks of New York." Des Moines fans were invited to write similar compositions. The writer of the best verse was awarded fifty passes, the second best twenty-five passes, with the promise that the winning lyrics would be submitted to a music publisher. Due to the cooperation of the newspapers, there was keen competition.



Entrance of Rialto theatre, Augusta, Ga. The small painted flag had flashing light behind it, giving the effect of flag waving in the breeze. Personal endorsement of the American Legion went with this exploitation



One of the lobby decorations used for "Hurricane's Gal," when at the Mark-Strand Theatre, New York.

Improvised School Room Commands Attention to Lobby

Augusta, Ga.—Frank J. Miller, assisted by House Manager I. L. Shields, started his campaign on "School Days" two weeks in advance, when scheduled for the Majestic.

The comic picture of a school room scene included in the press matter was reproduced on a framed board 4 by 6 feet. The work was done by a local cartoonist. This was displayed in the foyer in advance and proved valuable in securing attention.

For the lobby display twelve desks were borrowed from the superintendent of schools and placed in three rows of four each in the lobby between the box-office and the street. Just in front of these was a teacher's desk on a raised platform. The sides of the lobby were converted into blackboards made from sign cloth stretched over frames and painted black. Catch lines from the picture and general school room scribblings were written on the blackboards.

During the afternoons a young lady occupied the teacher's desk and the pupils' desks were always crowded with children that hung around "just for fun."

Perpetual Showmanship Advised by Exhibitor

SHOWMANSHIP will do it! This being the experience of Ed Scheibel, old-time "rep," minstrel and circus man, now an exhibitor in Streator, Illinois.

It so happens that Streator is on the main line of the Sante Fe and trains from the coast have five and ten minute stop-overs there.

Whenever a star is coming through, either from Chicago or from the coast, the exhibitor has it arranged that he be advised. Then he "tips off" the local newspapers and competition rages to secure a bona fide interview with a screen celebrity.

Thus, the exhibitor cashes in. Each star interviewed always finds access to front page space.

Kids Write School Days Opinion on Lobby Blackboards

ST. PETERSBURG, Fla.—Manager H. G. Griffin of the Pheil Theatre borrowed six regular school decks for lobby on "School Days." He made two blackboards by painting pieces of beaver board a flat black. Chalk was provided and several kids were allowed to write their opinions of the picture on the blackboards.

A bannered car was used to ballyhoo the Saturday crowds before the picture opened on Monday.

Blocks and Toys Make Display for "The Bachelor Daddy"

Ft. Worth, Texas.—For only $8.00 manager Barry Burke easily sold Thomas Meighan in "The Bachelor Daddy."

One week in advance there appeared in the foyer of the Palace Theatre a striking display about the picture. Taking advantage of the accessory six sheet on this attraction, Manager Burke made cutouts of the five kids with Thomas Meighan as they appeared on this six sheet and had these cut-outs arranged on a platform in quite a life like display. He also used children's toy blocks to spell out the title of the picture. A local toy store loaned the theatre several dolls, toys and blocks for this stunt.

There is a store in Ft. Worth that carries a complete line of children's necessities and it was with this store that manager Burke worked quite an effective tie up. In the window cut-outs of babies and characters in the pictures were displayed together with window cards carrying novel copy and several dolls.

Motorists Reminded of "Something to Think About"

Charles City, Ia.—An automobile tag which can be used for any picture in the world was sprung on the motorists of this town, when the Gem Theatre played "Something to Think About."

Three days before the picture opened the tags were strung on the steering wheels. They read: "Important Traffic Notice. Traffic will be Unusually Heavy in front of the Gem Theatre, Sunday and Monday. Cecil B. De Mille's Great Paramount Production, 'Something to Think About' is to be the attraction."

Johnny Friedl, Paramount Exploiteer from Des Moines, also induced the local paper to give a two column box story every night for six nights previous to the opening. The stories were all captioned "Something to Think About" and signed by some prominent merchant.



Street ballyhoo used in advertising "Penrod," which was the attraction at Loew's Palace theatre, Memphis, Tenn.



The way Manager Harry Gould, of the Hippodrome, Fort Worth, Texas, dressed the lobby for "The Restless Sex"

Special Lobby Front for Run of "The Lotus Eater"

Waco, Texas.—Artistic lobby decoration is the constant aim of Abe Levy, manager of the Strand theatre, and he contends that the one devised for "The Lotus Eater" is among the winners he has used.

The first cut-out was a South Sea setting, which covered almost the entire front of the lobby, leaving only sufficient space for an entrance at each side. Imposed upon this was a cut-out of John Barrymore and Colleen Moore, in the leading roles and suspended from the crossbar above the display, was a cut-out of the producers and leading characters in the picture. The main cut-out was made in three pieces and the application of a little paste and a few nails affixed the other two.

Boy Scouts Spread News of "Penrod" at Shea's

Jamestown, N. Y.—When Manager Robert C. Hornung of Shea's theatre put on "Penrod," he obtained much publicity in the local newspapers by inviting the boy scouts of the town to attend the show free. In return the scouts paraded the streets of the Chautauqua Lake city with their fife and drum corps. They carried a sign reading "We are going to see Wesley Barry in 'Penrod' at Shea's." It was the second time that the scouts were guests of this management. When it comes to putting in a good word for Shea's with the grown-ups at home, leave it to the scouts.



The temperature "free" with "Nanook of the North." See the huge thermometers on the marquee. It is the Prospect theatre, Brooklyn, N. Y.

Walking Night Riders Exploit "One Clear Call"

Des Moines, Ia.—Insofar as exploitation at the Des Moines theatre is concerned for "One Clear Call," the term "night riders" was a misnomer, to illustrate, like ham and eggs without the ham. This fact, however, failed to detract for the effective possibilities of the stunt which was a platoon of men dressed as the "night riders" in the picture—but they walked.

No advance publicity was given the stunt so that when at eight o'clock a masked bugler on horseback sounded the "fall in," the "riders" who had been secreted in doorways, alleys, etc., streamed out on the streets to the meeting place, they were a sensation. Falling in line, two abreast, they paraded the streets until midnight. For this, of course a special dispensation was required from city officials.

Following the parade, two boys marched distributing circulars along the way with the cut-out of the night rider and the words "The Masked Avengers will ride soon to answer 'One Clear Call.'"

Merchants Compete for Tie-ups with Murray Theatre Attractions

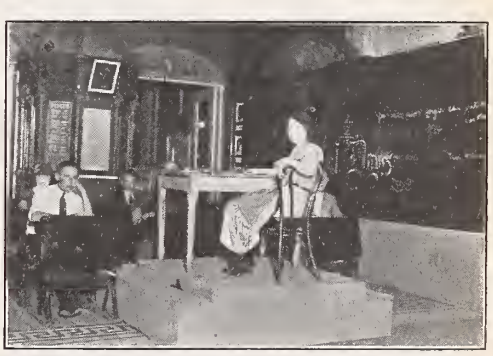
Lawton, Okla.—While the increasing use of merchant window displays gives evidence of the friendly attitude that has permeated retail merchants towards motion picture theatres during the past year, it has remained for Manager H. A. Williams of the Murray theatre, to put in the last word for the exponents of the silent screen.

Manager Williams has co-operated so wholeheartedly with the retailers in his community to their advantage that when "Penrod" showed he put tie ups in 25 window displays. The climax came when one merchant kicked because he had not, he claimed, been given as good a line of accessories, stills and cards as his competitor. The only way he could be silenced was by promising him an enlargement of the hand painted picture of Norma Talmadge, exclusively for his window, when "Smilin' Through" was shown at the Murray. Manager Williams reports that the promise was kept and tranquil relations restored.

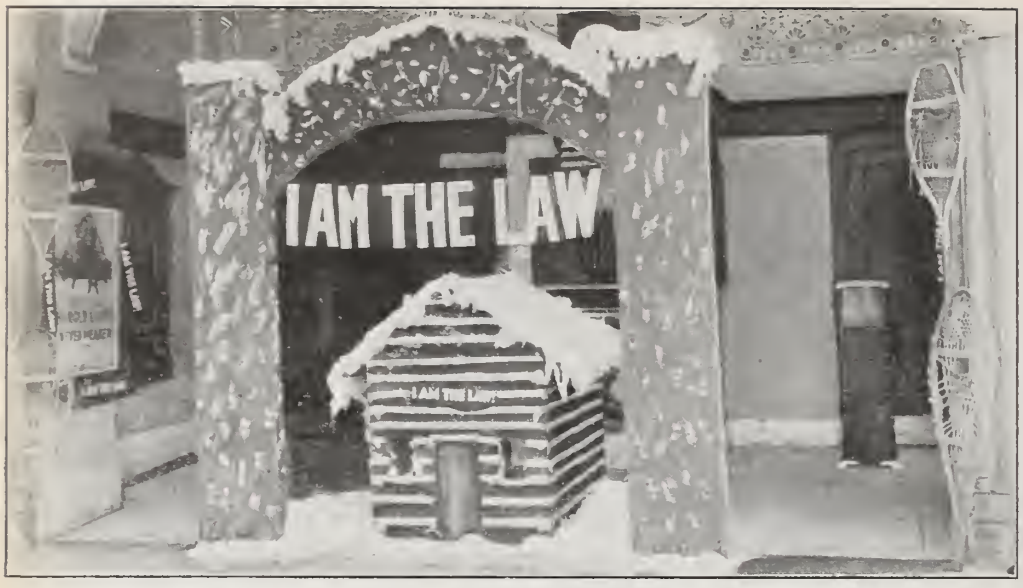
Unique Exploitation for "Missing Husbands" in Cleveland

Cleveland, Ohio.—C. C. Deardourff, representing the Stillman theatre, co-operated with the Cleveland *Press* to the extent that the newspaper carried in excess of a thousand words about a stunt used to exploit "Missing Husbands."

First, two missing husbands were announced. Rear views of the husbands were printed, along with the announcement that the person first identifying the missing husband and saying to him, "You are one of the missing husbands," would receive $50, while the one who caught the other one would get $75. Every day the *Press* carried an announcement of where the missing husbands would be at a stated time. One of them was caught at Luna Park about the middle of the week. A picture of the winner of the $50 prize only served to increase the interest in the pursuit. The second husband appeared on the roof of one of the big downtown buildings. He attended the ball game. He had people trailing him all over the city walking, in street cars, in autos, and with horses. On Saturday he was scheduled to post a letter at the mail box on the corner of Euclid Avenue and East Ninth Street promptly at noon. At eleven o'clock the corner was so congested that extra police were requisitioned to keep the crossing clear. By noon six policemen were handling the crowd. Though several others were posting letters there at the same time, he was spotted by a Cleveland college boy, who was handed $75 then and there.



Right in the lobby of the Mojeska theatre, Augusta, Ga., were discovered a genuine schoolroom, teacher, desks, children, blackboard and switch, all to lend "atmosphere" to "School Days"



Note ticket booth is behind the cabin, and that this display was erected on the edge of the lobby, for "I am the Law" at the Palace Theatre, Muskogee, Okla.

"The Storm" Introduced with Luncheon by Chicago Office

District manager Herman Stern, of the Universal Chicago office, discovered a full blooded Indian band of twenty-six pieces, at White City, a local amusement park, and arranged to have them play at the western review of "The Storm," which was tendered to exhibitors, with a luncheon.

Many different tribes of Indians formed this band, which furnished amusement and were found an attraction in themselves.

The review was opened with a trailer, using the following remarks: "We're glad you are here." followed by "The Universal management wishes to take this opportunity to thank you for your attendance here today and assure you that it will be time profitably and well spent. All right. Let's go!"

Schade Puts "Penrod" All Over Sandusky for His Theatre

Sandusky, O.—The day before George Schade opened with "Penrod" the manager-owner put the finishing touches to an exploitation campaign that had been in progress about a week through various simple channels, by putting a balloon-man on the streets with a huge stock of giant balloons. Each one bore some sort of a message concerning "Penrod" and his coming.

The balloon-man—member of Schade's Theatre staff—pulled various stunts as he made his way over Sandusky and the country surroundings. Every now and then he would halt to decorate some inanimate object and then, after he had assembled an audience, take his decorations down, gather them together and go his way.

The activities of the balloon-man attracted general attention and got the youngsters interested.

To further excite interest in "Penrod" Manager Schade distributed a large number of window cards with pictures on them that were appealing to the youngster in particular.

Schade got free newspaper mention by inviting the children of the Erie County Children's Home to the Schade to see "Penrod." About sixty of them went to the Schade in a body. When they left each one had a white rubber balloon with the word "Penrod" on it in red.

Slides Followed by Newspaper Ads and Lithographs, Advance Work

Spartanburg, S. C.—Charles H. Amos, manager of the Strand Theatre, started his campaign about two weeks in advance with a series of slides changed with each new program for "Where is My Wandering Boy Tonight?" A week in advance he got out his lithographs, using about four times as much as usual and covering the town.

Newspaper ads were started four days in advance with 8 inches and built up to 25 inches on opening day.

For the lobby a large question mark cut-out was made and scenes from the picture pasted on at regular intervals. Two special one sheet mats were placed in frames on either side of the large question mark. Good results reported.

A Method to Get the Men and Bring Crowds to "Boy Crazy"

Macon, Ga.—One thousand small cards were printed and distributed to young ladies on the streets, calling attention to the picture and announcing that every young lady who brought two men with her to any performance of the picture would be admitted free. Quite a few took advantage of the offer and appeared at the theatre with an escort on each arm. The men had to buy tickets for themselves but the girl was admitted free.

Teaser ads were started three days in advance asking if the girls of Macon had gone boy crazy. These ads aroused considerable interest.

Brooklyn Theare Sets Pace in Exploiting "Nanook of the North"

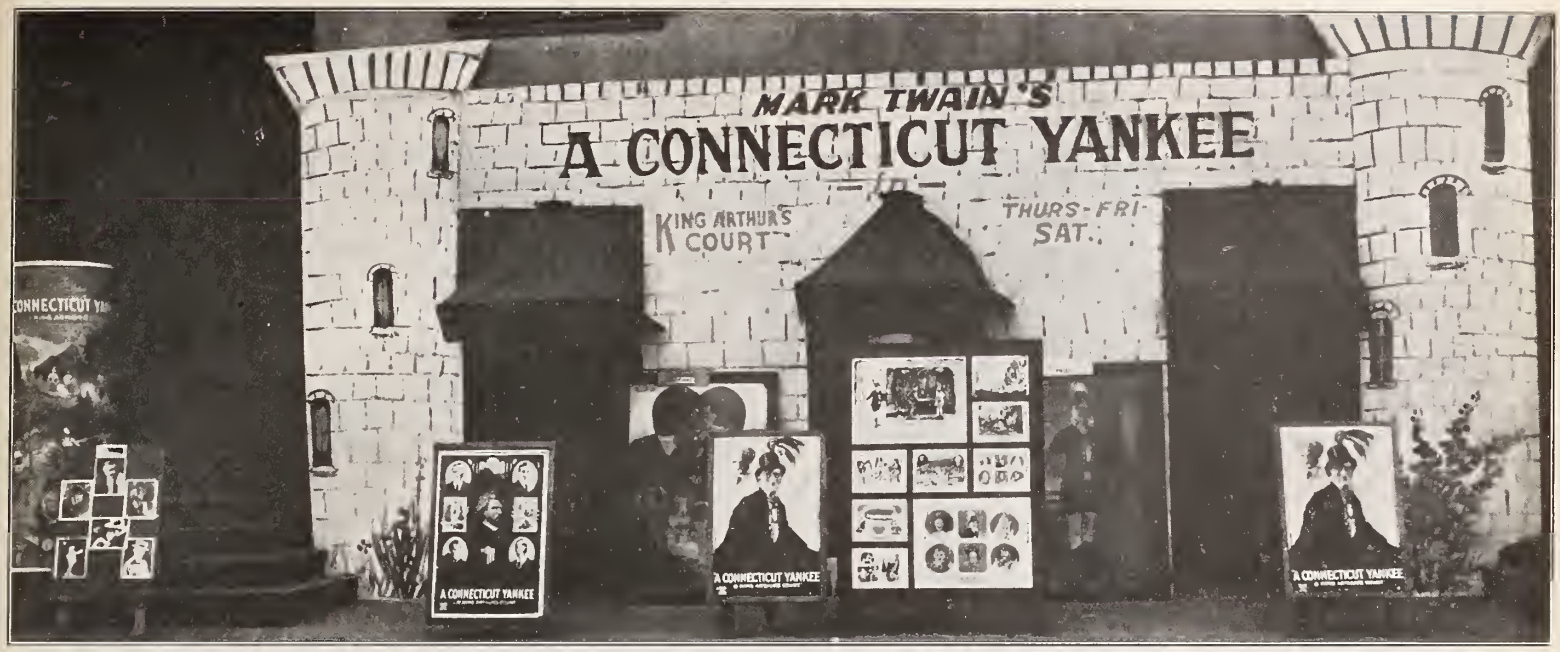
Brooklyn, N. Y.—When B. F. Keith's Prospect Theatre in Brooklyn booked "Nanook of the North," Joseph F. Mead, of the Keith staff did not overlook a bet in exploiting the production.

On the marquee of the theatre, over the sidewalk, cut-outs were built, each of a different character. Arctic scenes and torrid scenes were shown, with an Eskimo or a native attired in fur clothing, pointing to a thermometer on one side of him showing the temperature outside of the theatre to be 90 degrees, and the thermometer on the other side of him to be 70 degrees, registering the temperature inside of the theatre.

To register the ice-cold impression, in the lobby near the box-office, an Eskimo doll was shown frozen in a huge cake of ice and a placard announced: "I will appear in 'Nanook of the North.'" The lobby was also converted into a museum of natural history, displaying curios collected by Robert J. Flaherty while making the picture. Besides decorating the walls of the lobby with relics, such as harpoons, Eskimo costumes, cooking utensils and so on, a huge glass case on display filled with interesting curios.



A water-falls effect was designed and executed by Manager J. M. Edgar Hart, Palace Theatre, El Paso, Texas, while showing "The Good Provider."



Making over the front of the house to look like an old English Castle, for "The Connecticut Yankee," designed and executed by Meyers and Ford, showmen of La Grande, Ore.

Exploitation for "Reported Missing" Tied Up with Sale of Bread

AUSTIN, TEXAS.—Following up a plan used by manager Ray Whitfield, of the Palace Theatre, exhibitors in that territory used similar tie ups in putting over "Reported Missing."

The local bakery, especially if it had large circulation, was used to advantage. On every loaf of bread there appeared a small card; one reading: "You are lucky—be our guest at the ——— Theatre and see 'Reported Missing.'" Others carried a card reading "Reported Missing—try again."

The bakery gave the stunt mention in their advertising, and with the help of window display and banners on the bakery trucks, it was not difficulty to notify every citizen that "Reported Missing" was a picture they would want to see.

Elks Convention Aids Exploitation of "Watch Your Step"

Galveston, Texas.—Acting Manager T. J. Noble, Jr., of the Queen Theatre, took advantage of the Elks' convention for the exploitation of the picture, "Watch Your Step." Decorations of American and Elks' flags were used extensively.

"Watch Your Step" signs were especially plastered on all corners and at danger zones.



A palm garden in Waco, Texas, right in the lobby of the Strand theatre because "The Lotus Eater" was the attraction and Manager Abe Levy liked the idea of "atmosphere" in his exploitation

Advantage of Sale on Shoes Used to Exploit "The Good Provider"

Maryville, Tenn.—It happened that the largest shoe store was putting on a big shoe sale at the time J. H. Everett, manager of Palace Theatre, played this picture. So he interviewed the advertising man and arranged to have him include in all his ads the line "Help your Good Provider by taking advantage of this sale. Then see 'The Good Provider" at the Palace Theatre." This was used not only in the newspaper ads but in 3,000 hand bills that the shoe store distributed.

Cool Water Atmosphere Helps "The Sailor Made Man"

Denison, Texas.—Hot weather exploitation that at least looks cooling was the result of a most effective campaign carried out by Manager E. E. Collins, when "The Sailor Made Man" played to exceptional business at the Rialto Theatre.

The truck that paraded the streets was more than a truck—it was also a boat on dry land—for Manager Collins had secured a large boat, covered its sides with signs about the picture, and in the boat were three young men dressed as sailors, who rowed with oars as if they were in water and pulling against a strong current. A large head of Lloyd was seen on either side of the truck.

The displays created a maritime atmosphere, for there were cut-outs of Lloyd in his sailor outfit and art panels representing a battleship; on each a cannon stood, the cannon being made from beaver board. Life savers and preservers hung around the marquis, each carrying a catch line with a laugh.

Clean Pictures Appeal to Our Mothers

The mothers of America are watching you. Are you playing fair with them?

You can when you read

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

Mounted Police Headquarters Reproduced in Lobby

Muskogee, Okla.—Manager Ollie Brownlee of the Palace theatre, created the proper environment for his lobby for "I Am the Law" by a miniature snow front. It consisted of a small log cabin covered with cotton and imitation snow. Directly in front of this stood the gateway or entrance to the headquarters of the N. W. Mounted Police. This gateway was practically a reproduction of the original in the picture and was covered with snow and ice effects.

On either side of the lobby hung snow skiis and other northern effects. The entire front was very simple since it was made from beaver board and since the snow skiis and other novelties were borrowed locally.

McAlister Exhibitor Uses Local Art Talent

McAlister, Okla.—Manager Earle Settle of the Palace Theatre capitalized on the success of Dorothy Dalton's former picture "Moran of the Lady Letty," in putting over "The Woman Who Walked Alone."

Posters were made locally and all art work carried the name of the star in bold type.

Across the front of the lobby and representing a doorway, there stood an attractive front with the title of the picture, the cast and the director's name.



This illustrates how the Walkerville theatre tied up with the Chevrolet agency in exploiting "The Sheik's Wife" when it played Walkerville, Ontario, Canada

Jessen's Studio Notes by Wire

INDEPENDENT

Phil Goldstone production, "Deserted at the Altar," is in the process of being edited.

"The Speed King," directed by Grover Jones, starring Richard Talmadge, is also being edited.

Alvan Neitz is in stage of preparation for the production of "The Fire Brand," starring Franklyn Farnum.

COSMOPOLITAN

The next on the Cosmopolitan program for production is "Peggy Ware," from an original story by Milford W. Howard.

Ruth St. Denis will be featured in a Cosmopolitan production, entitled, "Haris Chandra," for which Edmund Russell and Derelys Perdue have also been engaged.

HAL ROACH

Charles Parrott has just completed "The Old Sea Dog," starring Snub Pollard. Harold Lloyd is working on a new picture, which at the present moment, has not been given a release title.

Bob McGowan has completed "A Quiet Street" and "Saturday Morning," children and animals comedies by Tom McNamara.

J. A. Howe and Jim Davis are alternating as directors for Paul Parrott. J. A. Howe has just finished "A Loose Tight Wad."

1st NATIONAL

Joseph M. Schenck, his secretary, John Considine, Norma Talmadge and Mrs. Talmadge are leaving Los Angeles for New York on Wednesday, August 9.

"Omar the Tent Maker" is finished, so Richard Walton Tully reports, with smiles.

The Ben Turpin special, entitled "Home-Made Movies," in which Phylis Haver supports the comedy star, was shipped East this week.

Billy Bevan will no longer appear in slapstick comedies, but will hereinafter be among those present in the drama.

A wedding! Mildred June to Doctor Edward H. Capps, Saturday, August 5.

PREFERRED PICTURES

The complete cast for "The Lonely Road," starring Katherine MacDonald, under the direction of Victor Schertzinger, has been assembled. It includes Orville Caldwell, William Conklin, Kathleen Kirkham, Eugenie Besserer, Frank Leigh, Charles French, James Neill and Vera Lewis.

Tom Forman is beginning to "shoot" on "Ching Ching Chinaman." The cast embraces Lon Chaney, John Sainpolis, Harrison Ford, Marguerite De la Motte and Walter Long.

The J. Lewis Gasnier production of "Thorns and Orange Blossoms," from the original story by Bertha M. Clay, is under way. The continuity has been prepared by Hope Loring. The cast is made up of Estelle Taylor, Kenneth Harlan, Enid Bennett, Arthur Hull, Carl Stockdale and Evelyn Selbie.

UNITED

"The Riddle of the Range," starring Ruth Roland, has been completed and the serial star will begin on another serial the latter part of August.

J. L. Frothingham has announced his intention of starring Marguerite De la Motte in a series of pictures.

After completing his work in "The Voice from the Minaret," opposite Norma Talmadge, Eugene O'Brien has purchased transportation for New York.

R-C PICTURES

Harry Carey's next production will be called "If a Woman Will," direction of Val Paul, from continuity by George E. Hall.

The De Havens, Carter and Flora Parker, are engaged in filming the sixth comedy, this one entitled, "Keeping 'Em Home." It is being directed by Mil Saint Clair.

Wesley Ruggles, directing the "Three Cornered Kingdom," starring Ethel Clayton, reports the finishing touches only needed to complete the picture.

"Captain Fly-by-Night," starring Johnny Walker, will be directed by William K. Howard. Continuity for the production was written by Eve Unsell.

In production are "Loves Coming of Age," starring Helen Jerome Eddy, direction of William Seiter; "The Discard," an all-star production, under the direction of Emory Johnson; "Thelma," starring Jane Novak, with Chester Bennett in the director's chair.

METRO

The company surrounding Viola Dana and the Metro star are at Balboa, making exteriors for "June Madness," under the direction of Harry Beaumont. The cast is now complete, and includes Bryant Washburn, Gerald Pring, Leon Barry, Eugenie Besserer, Snitz Edwards and Anitra Fraser.

Wallace Worsley is to direct "Enter Madame," starring Clara Kimball Young, which was adapted by Frank Beresford. The cast, announced as complete, employs Elliott Dexter, Louise Dresser, Lionel Belmore, Wedgewood Nowell, Rosita Marstini, Orra Deveraud, Arthur Rankin, Mary Jane Saunderson, George Kuwa.

Laurette Taylor and J. Hartley Manners, star and author of "Peg o' My Heart," have arrived to make the screen production of the play, which will be directed by King Vidor, who is busily engaged completing the cast.

In production continues "Quincy Adams Sawyer," being directed by Clarence Badger. Rex Ingram and Alice Terry, director of "The Prisoner of Zenda," and the Princess, accompanied by Starrett Ford Production manager, left for New York where Mr. Ingram will direct "Where the Pavement Ends," by John Russell. Roman Novarro and Edward Connelly will leave shortly for the East, to appear in this picture.

UNIVERSAL

Priscella Dean and Tod Browning are in New York, making scenes for "Lady Raffles," formerly titled, "It Can't be Done."

Stuart Paton has completed "Wolf Law," by Hugh Pendexter, starring Frank Mayo, with Sylvia Breamer, Charles Brinley and Thomas Guise.

Art Accord will be starred in a series of eight two-reel lumberjack pictures by Bob Dillon.

Irving Cummings has completed "Broad Daylight," by Harvey Gates. In the cast are Jack Mulhall, Lois Wilson, and Ralph Lewis.

FOX

William Russell finished "Mixed Faces" and is ready to begin on his next picture, "A Modern Night," under the direction of Howard Mitchell who is casting.

Emmett Flynn is casting "Without Compromise," starring William Farnum, who will play the role of a Western sheriff. Robert McKim has been engaged for the heavy.

Bernard Durning is directing "The Yosemite Trail," starring Dustin Farnum, with Irene Rich, opposite.

Lynn Reynolds is beginning "An Arabian Knight," starring Tom Mix with Claire Adams and Frank Campeau.

Ballard McDonald, erstwhile song writer, has been engaged to direct comedies, making a sixth unit at work on the Fox lot.

GOLDWYN

The photography will be finished this week on the Rupert Hughes production, "Gimme."

Arrangements have been made by cable for Hall Caine to write the subtitles for his book in the screen version, when it is completed. A special print will be sent to London to him.

"Passions of the Sea" company, under the direction of R. A. Walsh are expected to return from Tahiti the latter part of August.

Atmosphere scenes for "Six Days," the latest production from a story by Elinor Glyn, was made in Paris under the supervision of the author. The cast and direction have not yet been chosen, but the adaptation is by Violet Clark.

CENTURY

Baby Peggy will be starred in a series of fairy tales.

Director Arvid Gillstrom, Lee Moran and Scenario Writer Enright have left on an automobile trip for New York. Mr. Moran's next comedy is to be made in the East.

FAMOUS-LASKY

William De Mille has finished "Clarence." His next production entitled, "Notoriety," by Clara Beranger, starring Bebe Daniels, will start in September.

James Cruze will direct Wallace Reid in "Thirty Days," by A. E. Thomas.

Clayton Mill's production will start this month.

Penrhyn Stanlaws will begin on his new production next Monday. It is "Singed Wings," starring Bebe Daniels, with Conrad Nagel the leading man.

Paul Powell will start production of "A Daughter of Luxury," by Beulah Marie Dix, starring Agnes Ayres, August 14.

Director Charles Maigne, Mary Miles Minter and Tom Moore have returned from Wyoming where exteriors were filmed for "The Cowboy and the Lady."

In production "Ebb Tide," direction George Melford, with an all star cast; "The Man Who Saw Tomorrow," direction Alfred Green, starring Thomas Meighan; "The Impossible Mrs. Bellew," direction of Sam Woods, starring Gloria Swanson; "Kick In," direction George Fitzmaurice, starring Betty Compton and Bert Lytell; "The Young Rajah," direction Philip Rosen, starring Rodolph Valentino.

"The Purple Highway" Is Completed

"THE PURPLE HIGHWAY," with Madge Kennedy and a cast of star players, has been completed as to filming and is now being edited for September showing.

"The Purple Highway" was made under the auspices of the Kenma Corporation with Henry Kolker wielding the megaphone.

"Dear Me," the John Golden play written by Luther Reed and Hale Hamilton, was purchased on account of the elements which made it a success on the stage. It was Cinderella come to life again. But the play as written was to serve merely as a basis. To Rufus Steele, vice-president of the Kenma Corporation and an expert hand, was assigned the task of developing from "Dear Me" a scenario that would give complete scope to Madge Kennedy's sparkling talents.

Al Lichtman Corporation Is "All Set" : : :

THE Al Lichtman Corporation, through which Preferred Pictures will be distributed, is "set."

Exchanges are functioning in twenty-eight key cities.

The first release through the new organization will be "Rich Men's Wives," directed by Gasnier under the personal supervision of B. P. Schulberg, president of Preferred Pictures, Inc.

Plans of Mr. Lichtman, president of the organization bearing his name, provide for twelve releases the first year, although this schedule is subject to change.

* * *

The inauguration of the Al Lichtman service is one of the outstanding accomplishments of the industry this year.

Starting out less than three months ago, Mr. Lichtman, with B. P. Schulberg and J. G. Bachmann, formed the Lichtman Corporation and Preferred Pictures, Inc. Mr. Lichtman is president of the distributing organization and vice president of Preferred Pictures. Mr. Schulberg is president of Preferred and vice president of the Lichtman Corporation. Mr. Bachmann holds the office of treasurer of both companies.

* * *

Mr. Lichtman personally handled the monumental task of selecting the Regional Partners of the Al Lichtman Corporation, and his affiliations include some of the strongest men in the country. His associates are as follows:

New England — Harry Asher, president. Exchanges — 37 Piedmont street, Boston (M. E. Morey, manager); 134 Meadow street, New Haven (Thos. Conlon, manager); 85 Market street, Portland, Me.

Greater New York—Sam Zierler, president. Exchange—729 Seventh avenue (D. M. Sohmer, manager).

Buffalo and Albany—Sam Grand and Bobby North, franchise owners. Exchanges — 265 Franklin street, Buffalo; 676 Broadway, Albany (Syd Samson, general manager).

Ohio, Michigan, West Virginia, Western Pennsylvania — Harry L. Charnas, president. Exchanges—217 Sloan Bldg., Cleveland (M. A. Lebensburger, manager); Broadway and Pioneer, Cincinnati (N. Lefkowitz, manager); Elizabeth and John R. streets, Detroit (J. C. Fishman, manager); 1018 Forbes avenue, Pittsburgh (Jos. Lefkowitz, manager).

Iowa, Kansas, Nebraska, Western Missouri—A. H. Blank, Des Moines, president. Exchanges—303 Second street, Des Moines; 2036 Farnum street, Omaha; 17th and Main streets, Kansas City, Mo.

Minnesota, Wisconsin, North and South Dakota, Upper Michigan—J. F. Cubberley, president. Exchanges—409 Loeb Arcade Bldg., Minneapolis; Milwaukee address to be given later.

Colorado, Wyoming, Utah, New Mexico, Southeast Idaho — M. A. Klausner, president. Exchange—1525 Tremont street, Denver.

Northern New Jersey—Herman F. Jans, president. Exchange—729 Seventh avenue, New York, Maurice Broskie, manager; Foster Moore, sales manager.

Eastern Pennsylvania and Southern New Jersey—Ben Amsterdam, Philadelphia, president. Exchange—1329 Vine street, Philadelphia.

Delaware, Maryland, District of Columbia, Virginia—Tom Moore, president. Exchange—916 G street, N. W., Washington, D. C. (J. Howard Beaver, manager).

Eastern Missouri and Southern Illinois—Spyros Skouras, president. Exchange—3319 Locust avenue, St. Louis (Harry Weiss, manager).

Northern Illinois and Indiana—J. L. Friedman, president. Exchange—810 S. Wabash avenue, Chicago. Indianapolis address to come later.

Eleven Southern States — E. V. Richards, Jr., president. Exchanges—1401 Tulane avenue, New Orleans; Atlanta, Dallas and Oklahoma City addresses to come later.

Pacific Northwest — Al Rosenberg, president — Exchanges—309 Virginia street, Seattle; Portland, Ore., address to come later.

Pacific Coast—Louis Hyman, Los Angeles, president. Exchanges—209 Golden Gate avenue, San Francisco (Louis Hyman, manager); 915 S. Olive street, Los Angeles (Elmer Benjamin, manager).

Canadian exchanges will be announced in the near future.

* * *

In all cases, these key offices will be known as Al Lichtman Exchanges, and will be under the direction of the corporation's home office, 576 Fifth avenue, New York.

* * *

The personalities of the men controlling the exchanges of the Lichtman Corporation are generally well known to everyone in the industry, all of them occupying high standing in the film business and in their respective communities.



PRINCIPAL FIGURES IN AL LICHTMAN CORPORATION AND PREFERRED PICTURES

Left to Right—B. P. Schulberg, president of Preferred Pictures, Inc.; Al Lichtman, president of Al Lichtman Corporation; J. G. Bachmann, treasurer of both organizations.

Sam Grand and Bobby North, who own the New York State franchise, are at the very top of the independent film distributors. Mr. North, formerly a celebrated Broadway comedian, has been active in domestic and foreign markets for several years past, operating through the Apollo Trading Company. Mr. Grand has been in the film business practically since its inception, operating in New England. He is president of the Federated Exchanges of New England.

Syd Samson, general manager in New York State for Grand & North, has been in the business for nine years. He learned the business from the ground up, became manager of the home exchange for Universal, and then went into business for himself in New York City. He organized the Buffalo and Albany offices for Grand & North in 1921.

A. H. Blank, Spyros Skouras and E. V. Richards, Jr., all important factors in the First National organization, are known to everyone in the industry. Mr. Blank, with his chain of splendid theatres in Iowa, Kansas, Nebraska and Missouri, has done more than any single individual to put the picture business on a high plane in the Central West, and Mr. Skouras, as the head of the Skouras Bros. theatre circuit in St. Louis, is equally prominent.

Harry L. Charnas, head of the Standard Film Service, with offices in Cleveland, Cincinnati, Detroit and Pittsburgh, has been in the picture business for 15 years, and, in addition to distributing pictures, has been an exhibitor in various Pennsylvania cities. M. A. Lebensburger, manager of the Cleveland office, is treasurer of the company, while J. C. Fishman, of Detroit, is vice president, and Louis Greenstein, in charge of the company's home office in Cleveland, is secretary.

Harry Asher, owner of the New England franchise in the Lichtman Corporation, is one of the most prominent film distributors in that region. He has been in the business for many years and is one of the most active and popular men in the independent field. J. F. Cubberley, holding the Wisconsin, Minnesota, Dakotas and Upper Michigan franchise, needs no introduction. He has been with the Finkelstein & Rubin organization for years and, until he affiliated with the Lichtman Corporation, was manager for First National.

Herman F. Jans, Sam Zierler, Ben Amsterdam and Tom Moore are leaders in the independent field in the eastern territories. Mr. Jans, as theatre owner and distributor, has been at the front of the industry in Northern New Jersey for a number of years, while Mr. Zierler, as president of the Commonwealth Film Corporation, is among the most highly regarded men in New York. Ben Amsterdam is known as one of the livest men in the country, operating in Eastern Pennsylvania and Southern New Jersey. He and Louis Korson have been in partnership for ten years in the operation of the Masterpiece Film Attractions. Tom Moore is the pioneer of the picture business in the national capital, both in the exhibiting and exchange fields. He was a member of the Film Service Association, the first organization in the industry, and later held the General Film franchise for his territory. He now owns the Rialto and is preparing to build duplicates of it in the residential districts of Washington.

In the far western territories are four men who have made great strides in the picture business in the last few years. Al Rosenberg, with his brothers, Mike and Lou, have been conspicuous in the independent field since 1914, and in that period have handled State rights on practically every important production. Louis Hyman and Elmer Benjamin have been active in the California territory, as independent distributors, and M. A. Klausner, of Denver, has made a splendid record in that territory.

Joseph L. Freidman, who has the Lichtman franchise for Northern Illinois and Indiana, has been prominent in the independent field for the last decade.

* * *

In a statement of policy, Mr. Lichtman declared that his organization will be conducted along modern lines, with "Good Pictures and Equitable Distribution" as its guiding principle.

"By 'Equitable Distribution,'" said Mr. Lichtman, "we mean absolute fairness to the exhibitor. We will offer our productions on their merits. If the exhibitor likes them, he will book them. If he doesn't like them, he will not book them. That's all there is to it. No jokers, no tricks and no binders.

"We intend to keep Preferred Pictures on the very highest plane

(*Continued on page* 887.)



PROMINENT FIGURES IN AL LICHTMAN EXCHANGES

Top row—Herman Jans, Northern New Jersey; A. H. Blank, Iowa, Kansas, Nebraska, Western Missouri; Al Rosenberg, Seattle and Portland; Ben Amsterdam, Eastern Penna. & Southern New Jersey; J. F. Cubberley, Minnesota, Wisconsin, North and South Dakota, Upper Michigan; E. V. Richards, New Orleans; Tom Moore, Delaware, Maryland, Dist. of Columbia, Virginia; Bottom Row—Harry L. Charnas, Ohio, Michigan, West Va., Kentucky, Western Penna.; J. Howard Beaver, Manager, Washington, D. C.; Maurice Broskie, Manager, Northern New Jersey; J. C. Fishman, Manager, Detroit; Foster Moore, sales manager, Northern New Jersey; M. A. Lebensburger, Manager, Cleveland; Sam Zierler, Greater New York franchise owner.

Gasnier and Forman "Preferred Directors"

PREFERRED PICTURES which will be distributed by the Al Lichtman Corporation will have for its initial offering to exhibitors and picture goers "Rich Men's Wives."

The officials behind the company hold it to be a fact that the director can make or mar any picture and with this conviction firmly in mind they decided to take no chances and therefore secured the services of Louis Gasnier who undoubtedly ranks among the leading directors of the industry.

Gasnier has been actively associated with production almost since the word "go." For seventeen years during the earliest days of pictures he was associated with Pathe Freres and this extensive training in addition to his recent achievements in the film world fit him exceptionally well for his post with Preferred Pictures. After leaving Pathe, where he produced features such as the Mrs. Vernon Castle series, he affiliated himself with the Astra Film Corporation, of which he served both as general manager and president.

For Robertson-Cole he made special productions of exceptional merit. If he had never done anything else his work as director of Otis Skinner in "Kismet" would be sufficient to give him a first ranking in the work of making extraordinarily successful pictures.

Not only will Gasnier's name be stamped on the first picture of the Al Lichtman corporation but he has likewise been commissioned to direct another of their productions to be released in the near future entitled "Thorns and Orange Blossoms," an adaptation of the world famous novel. Here again as in "Kismet" he will have an opportunity to transfer to the screen a subject which already has had a large audience in another medium of expression.

Another name is conspicuous in the directors to handle Preferred Pictures. Tom Forman will undertake "Ching Ching Chinaman," which will be the second release of the Al Lichtman Corporation. Forman is also what might be called an "old timer" in the picture game. He learned the fundamentals of production through an acting career with Kalem, Lubin and Lasky which extended over a number of years.

While he was affiliated with Famous Players he became interested in the directing side and his ideas in this line were so novel that Famous Players immediately made a place for him on their staff, where he soon established himself as a director who can turn out one success after another. To him belongs the credit of most of the Tom Meighan stories during Meighan's first days of stardom. "The Easy Road" was among these pictures as was also "The City of Silent Men."

Good Films Win Despite Odds, Says Lichtman

THE tremendous success of "Blood and Sand," at the Rivoli, and "The Prisoner of Zenda," at the Astor theatre, this week, is cited by Al Lichtman, president of the Al Lichtman Corporation, as verification of a prediction he made recently that the public would go to see good pictures, regardless of weather or other conditions usually blamed for theatre depression.

"I think the congratulations of the entire industry are due to Messrs. Zukor and Loew, and the wonderful artists concerned," says a statement from Mr. Lichtman, "for making two such splendid pictures and for having the courage to turn them loose at this time.

"The crowds jamming the theatres where "Blood and Sand" and 'The Prisoner of Zenda' are showing give practical proof of the situation I discovered during my recent trip around the country. Talks with experienced and intelligent showmen convinced me that they want only fine pictures and that they are willing to pay fair prices for them in the knowledge that the public will come to see the productions.

"History is being made for the motion picture on Broadway this week. Here we are in August, generally conceded to be the hottest month of the year—and we know it is hot this week—and yet the public is almost rioting in the determination to get into the Rivoli and the Astor. Monday, while it was raining and hailing, Broadway, in front of the Rivoli, was black with fans massed and determined to get in to see 'Blood and Sand.'

"Every producer of pictures should take a lesson from the Broadway demonstrations this week, and should make up their minds that fine pictures are the best investment in the world, while bad ones are positively dangerous risks.

"'Fine pictures' does not necessarily have to be synonymous with extravagance in production. By intelligent supervision and sound business methods, pictures can be made on a high plane and at less expense than they have been in the past. In the case of our own producing company, Preferred Pictures, Inc., we have made 'Rich Men's Wives' on a splendid scale, but through co-operative methods, involving the director and others concerned in the production, have eliminated a great deal of waste.

"The makers of pictures like 'Prisoner of Zenda' and 'Blood and Sand' have done a splendid thing for our industry, and they deserve the success that will attend the showing of these productions."



NOTABLE PLAYERS IN PREFERRED PICTURES CASTS

Top row—Lon Chaney, Walter Long, Kenneth Harlan, Harrison Ford, John Sainpolis, House Peters. Second row—Gaston Glass, Buddy Messenger, Baby Richard Headrick, Carl Stockdale. Third row—Charles Clary, Mildred June, Carol Holloway, Frances Raymond. Bottom row—Claire Windsor, Rosemary Theby, Marguerite De la Motte, Myrtle Stedman, Enid Bennett, Estelle Taylor. In center-left-Louis Gasnier; right, Tom Forman, Preferred directors.

The Meaning of "An All-Star Cast" : :

THE all-star cast is just as logical a development toward better pictures as improved photography or any of the perfected technicalities that distinguish the movie show of today from that of ten years ago.

The policy of Preferred Pictures distributed by the Al Lichtman Corporation is first class stories cast with the best known artists who adequately meet the needs of each part. The company's initial productions bear witness that this policy is and will be carried out to the letter. "Rich Men's Wives," their first release, will be enacted by one of the most splendid casts ever assembled for a single picture.

Claire Windsor, who has the feminine lead, is one of the "comers" among stars today. After a short screen career of three years, starting in Lois Weber Productions, Miss Windsor is firmly established as an actress of both exceptional beauty and ability. She has lately been seen in such successful pictures as "One Clear Call," and Marshall Neilan's "Fool First." She is one of the most sought after stars of the present time, and has already proven to be a strong drawing card for the box-office.

House Peters needs no introduction either to exhibitors or patrons. He is a star with a long record of achievements behind him and has been largely responsible for the praise lately awarded "The Storm."

Another member of this supercast is Rosemary Theby whose haughty beauty particularly fits her for the part of a society butterfly. She has done extensive previous work under the direction of Gasnier, notably in "Good Women," in which she played the lead. She will always be remembered for her portrayal of the cruel queen in "A Connecticut Yankee."

Gaston Glass, the dashing young Brazilian of "Rich Men's Wives," is cast in an ideal role for his foreign personality. Glass' name is, of course, inseparable with the success of "Humoresque."

Myrtle Stedman was also considered to have all the requirements to assume the part of a society matron in this elaborately produced story.

Baby Richard Headrick whose appealing acting in many First National Attractions has met with great praise, has the leading child part in this Gasnier picture. Mildred June, the well known ingenue, Charles Clary, the former Goldwyn player, and Martha Mattox, who supported Priscilla Dean in "Conflict," are also to be seen in "Rich Men's Wives." Carol Halloway and William Austin complete this 100% perfect cast.

An examination of the roll call for the artists engaged for "Ching, Ching Chinaman," which will follow "Rich Men's Wives," shows names rivaling the first Preferred Picture in excellency. Lon Chaney, that master heavy of "The Miracle Man" and "The Penalty," will be seen in a corresponding character part. Margaret Delamott, who was chosen to play with Fairbanks in "The Three Musketeers," will assume the lead supported by Harrison Ford—a young actor of established reputation for his consistently fine work with the Talmadge sisters. John Sainpolis, through his achieved success in "The Four Horsemen," has also won a part in "Ching, Ching Chinaman. Walter Long, lately seen with Wallace Reid in "The Dictator," but perhaps best known as Gus, the renegade negro of "The Birth of a Nation," will do his share, too, to make this production a high spot in moving pictures this year. Frances Raymond and William Dudley also have roles suited to their particular talents.

'Equitable Distribution'

(*Continued from page* 885)

it is possible to attain. Every Preferred Picture will be made from a real dramatic story, and everyone will have a strong box office title. Everyone will be directed by a director whose ability and standing are solid, and every cast will be made up of players known to the public for their talent and ability.

"We intend to keep striving, always, to make our pictures better and better. In 'Rich Men's Wives,' our first production, we have a picture that has been proclaimed by disinterested producers, theatre owners and other experts to be one of the best productions of the year.

"Our distributing organization has been built with the idea of getting the best independent distributors in the country under our banner, and I think everyone will agree that we have a solid list of exchanges. In every territory the franchise owners are known for their fairness and their service, and that will be one of our leading policies—close personal contact with the exhibitors."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WASHINGTON, D. C.

District Supervisor Charles L. Kendall of the Vitagraph Corporation visited Washington, the week of August 6.

A trial jury came to Washington lately for a private view showing of "Your Humble Obedient, Black Beauty," in the original and as revised by Vitagraph, the screen trial being held in the Vitagraph projection room. This is rather a unique precedent in film jurisprudence—a jury making a special trip to view a disputed film adaptation, prior to rendering their verdict.

Vice-President S. Echmann of the Goldwyn Corporation, spent the past week at the Washington office of Goldwyn.

Leo G. Garner, of the Reliance Films, announces the appointment of a new secretary, Miss Sadie Lipsitch.

Moe Bobys, formerly special representative of Educational Films, has resigned and has purchased an interest in the Flax Brothers Liberty Film Exchange, as special representative to cover the state of Virginia. Mr. Bobys is one of the pioneer film salesmen in the Washington territory, having been here some nine years.

H. Beiersdorf of Select Pictures, Eastern Shore sales representative, recently visited 37 towns and cities in Delaware, Maryland and Virginia, and sold Select product in thirty-three. He is buying a new Ford.

Miss Ruth Caton of the film inspection department of Washington Metro, is resigning her position. She is to be married to Albert Schaeffer on August 12. Following her change in name she will make her home in Indiana, where her husband's interests are.

Miss Marie Clarity of the F. B. O. Film Inspection Service is enjoying her first vacation since she entered the service of F. B. O. She was one of the ners of a recent bathing beauty contest.

I. Gettelson, formerly F. B. O. division manager, with headquarters at Minneapolis, is now manager of the Washington office, succeeding Milton Simon of Washington, who has been promoted.

Manager Thomas of the Strand Features, has returned from a week spent in New York, looking over new product.

Tracy Cunningham has been at Atlantic City lately, partly on business and partly on a vacation from his duties as sales manager for United Artists in this territory. His secretary, Miss Stewart, has also been away for her leave. During his absence, Mr. Lenehan has been seeing the trade.

Closed and thrown into the hands of Receiver J. M. Baer, the Park theatre, Roanoke's only independent theatre, has been taken over by Elmer Hines, who thus gains operating control over every theatre in Roanoke, Virginia.

The Easton Music Hall of Easton, Maryland, is another picture house in receivership which is closed and out of business for the present.

WESTERN NEW YORK

The Olympic, Buffalo, will re-open Labor Day with an exclusive picture policy. This house, operated by the same company that controls the big Lafayette Square, has undergone extensive alterations during the summer, and now presents a fine appearance, both inside and out. Fred M. Shafer, manager of the Lafayette, will book for the house. A house manager will be installed. The house heretofore has offered vaudeville and pictures.

The new organ in Shea's Hippodrome, Buffalo, will be ready about October 1, according to M. Shea, who is looking forward to the most successful season in the history of the famous house. The "Hipp" orchestra will be augmented September 1. The coming season willl see most of the biggest productions ot screenland shown on the "Hipp" screen.

The members of the cast for "Her Own Story," which will be the initial offering of the newly-organized Buckley-Ferguson Productions Corporation of Binghamton, have arrived in the Southern Tier city and everything is set for "shooting" locations. All the exterior scenes of "Her Own Story" will be taken in and around Binghamton.

Julian Eltinge, famous actor and female impersonator, is in the Buffalo General Hospital, following an operation performed by Dr. Thew Wright. The operation was successful and the patient is well on the road to recovery. Mr. Eltinge came to Buffalo for the operation because of a long friendship with Dr. Wright. The actor journeyed from California for the operation.

A film showing all the known methods of raising a check was shown salesmen attending a convention at the Todd Protectograph Company plant in Rochester last week. Watch out, fillum magnates!

John H. Atwell, battalion chief of the Los Angeles fire department, was in Rochester last week on a tour of the East. While in the Kodak town he inspected the new Eastman theatre and was greatly impressed with the many features installed to make the house absolutely fireproof. Mr. Atwell also inspected the fire protection system at the Eastman Kodak Company plant.

The new Strand theatre in Niagara Falls is practically ready for its opening Saturday evening, August 26, when Manager R. W. Thayer will present Hope Hampton in person and her newest product, incorporating the new Eastman color process. The Strand will be one of the most beautiful theatres in the state.

The Hippodrome theatre in Carthage, N. Y., following complete alteration and redecorating, has reopened under the management of Tom Joy, formerly a member of the Buffalo Metro exchange sales staff.

John O'Neill, formerly manager of Loew's Star theatre in Rochester, N. Y. and recently house manager at the Regent, has been appointed manager of Fay's theatre in the same city, succeeding Fred Sarr. This theatre reopens August 13 with "Foolish Wives."

THE CAROLINAS

Oscar Oldknow, Hank Hearn and Milton Jones, all of Atlanta, passed through Charlotte on their way to New York, making the trip in Mr. Oldknow's new Lincoln touring car.

Sam MacIntyre, Metro's popular Atlanta manager, was called to Asheville last week on business regarding the buying of some of his pictures for several North Carolina theatres.

Hank Hearn had one of the most successful trips of his career in the Carolinas where he has spent several weeks in the interest of "Out of the Dust."

Ruf Davis while in Asheville last week announced the arrival of an eight pound baby daughter who arrived the week before. Exhibitors knew something had happened when they saw Rufus' ensnaring smile!

Harold R. Kistler, formerly one of the South's foremost exploiteers but now with Pathe has just come in from a very successful trip. He says it takes a former exhibitor to get next to the exhibitors and sell the pictures.

Harry K. Lucas, head of the Lucas Theatre Supply Company, passed through Charlotte last week en route home from the meeting of the supply dealers in Indianapolis. He also made a visit to Chicago, Cleveland and Cincinnati.

J. J. Duffield, former Paramount and Realart salesman, has been added to the staff of Enterprise Distributing Corp., and is now telling exhibitors of the Carolinas the money that is to be found in "I Am the Law" and the Talmadge Westerns.

Rain, followed by cooler weather, has helped business in most parts of the Carolinas for the past week. North Carolina, which oddly has both mountain and seashore attractions pulling against the theatres, has felt the heat worse this summer than for several seasons, but the rain that has been falling almost every day has been a detriment to the outside attractions and has served to keep people home, thus forcing them to the theatres. Prospects for a bright fall season are looming up among the clouds with good cotton, tobacco and other crops apparently sure.

CLEVELAND

Cleveland motion picture exhibitors have agreed to lay aside all their troubles for the day of August 15, when the entire industry is invited to join in a picnic to be held at Willoughbeach Park, a popular summer resort on Lake Erie. All exchanges have been asked to declare a half-holiday on that day, so as to permit employees to participate in the running and swimming races and baseball games that are scheduled to be pulled off. Abe Kramer, M. S. Fine, M. B. Horwitz and Julius Schwartz compose the entertainment committee of the Exhibitors' league, which is laying out a complete amusement campaign.

The week of August 26 has been set aside in Cleveland as W. C. Bachmeyer week by the local Metro exchange in honor of District Manager W. C. Bachmeyer. Pittsburgh and Cincinnati, the other local offices under Bachmeyer's supervision, have set aside the week of September 24 in which to pay tribute to the popular "boss" of the Central Western exchanges.

Ohio movie picture patrons will continue to see "Sawing a Woman in Half" on the screen. The injunction, forbidding the showing of this novelty in New York does not affect Ohio, according to officials of the Lande Film Distributing Company of Cleveland.

Louis Greenstein, secretary of the Standard Film Service of Cleveland, and Mrs. Greenstein, have just returned from a two weeks' vacation at Atlantic City.

Harry Charnas, president of the Standard Film Service, is in New York. Which means that he will bring back with him some new pictures for distribution in Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia.

Loew's State theatre, Cleveland, boosted admission prices beginning this week. The new scale is 60 cents for evening performances and 35 cents for matinees, as against the former prices of 25 cents for matinees and 50 cents for evenings and holidays.

LANSING, MICH.

The fall season will find many changes in policies and ownerships of theatres in Lansing, Mich.

A deal was culminated August 1 whereby Claude Cady, manager of the Gladmer and Colonial theatres, becomes owner and manager of the Empress theatre. Mr. Cady has purchased the house from J. M. Neal, one of the pioneers in the motion picture business in Lansing.

A deal has been completed whereby the City National Bank acquires the corner now occupied by the Colonial theatre for a new bank home. The Colonial is the second oldest motion picture house in the city and has been operated for some eyars by Claude Cady.

The Gladmer theatre, the city's leading motion picture house and the theatre in which all road shows appear, is closed until the middle of August for extensive alterations and repairs. It will be reopened then with the same policy of the bigger pictures filling all open time on the road show schedule.

The Empress theatre will continue a motion picture policy, with vaudeville in two and three-act portions added for Saturday and Sunday business. Some smaller road shows and tabs are booked to intersperse with motion pictures later in the fall for a few weeks.

The Strand, Lansing's newest theatre, owned and operated by W. S. Butterfield, is to become an exclusive motion picture house, as it has been this summer, in the fall season and the Butterfield vaudeville shows will be moved back to the Regent, Butterfield's other Lansing theatre. The Regent, or the old Bijou, was the Butterfield vaudeville house for years. When the Strand was built, vaudeville shows were moved there and the Regent used exclusively for pictures. The Regent has been closed this summer and reopens the latter part of August with vaudeville and pictures.

Plans for the Blackstone, the city's newest motion picture theatre project, are progressing slowly and building operations are being held up pending additional financing.

ST. LOUIS

Babe Ruth, the Home Run King, appeared in person at Erber's theatre, East St. Louis, while the New York Yankees were in St. Louis to battle the St. Louis Browns for the leadership of the American League. Babe is a pal of Phil Cohn who recently took over entire control of the Erber. He made a nice little talk to the patrons and was well received. He paid tribute to "The Leather Pushers" and Harry Pollard who directed the picture. "The Leather Pushers" was the film shown just before Babe did his bit.

The management of the Gayety theatre, local burlesque house, has announced that a lower scale of prices will prevail during the 1922-23 season. It is scheduled to open on August 19.

It is reported that the managers of the St. Louis Municipal Opera have under consideration plans for the leasing of the Delmonte theatre, Delmar boulevard near Clara avenue, for a winter season of opera. For several seasons past they have given most successful eight and nine weeks runs at the Municipal theatre in Forest Park, averaging approximately 8,000 persons per performance. It is believed that winter light opera would be equally successful. The Delmonte, which is perhaps the largest one floor theatre in the world, has been closed since early last season. It is controlled by the Famous Players Missouri Corporation.

Joseph Desberger, until recently local manager for Associated First National, has been made Oklahoma City manager for Associated Exhibitors. Sidney J. Baker, former manager for Exhibitors Direct Service, will conduct the Omaha office of Associated Exhibitors.



WHAT 117 EXHIBITORS HAVE SAID OF

Ruth Roland

in

"The Timber Queen"

Produced by **RUTH ROLAND SERIALS, *Inc.***
Supervised by **HAL. E. ROACH**

117 exhibitors, men who know serials, show them and make money with them, have taken the trouble to write us, through our various exchanges, with reference to "The Timber Queen"

They all say this: "'The Timber Queen' is the best serial I have ever seen!"

What 117 exhibitors have voluntarily and enthusiastically praised, is something for *you* to look at and seriously consider, Mr. Exhibitor.

A censor-proof serial, vivid, thrilling, brilliant, beautiful, with a real story, star and cast.

Pathéserial

Better Than Good

According to Published Reports From Exhibitors Themselves

The Isle of Zorda

From Jules Verne's Celebrated Novel, "Mathias Sandorf"

IN the July 8th issue of the Motion Picture News there is published a chart of features with exhibitors' reports concerning these pictures, on a percentage valuation. 20% is Poor, 40% Fair, 50% Average, 70% Good and 100% Big on this chart, and the exhibitors' own rating is given each picture.

"The Isle of Zorda" receives on this chart 13 reports; the entertainment rating is given as 72% and the box office value as 72%.

There are 207 features listed. Only 41 average 70% or better.

"The Isle of Zorda," gentlemen, is better than Good by your own judgment. Better than 80% of the current features!

No wonder! It is so different as to be distinctive; so different that it is refreshing; so beautiful as to be a marvel. The public has tired of the sameness in features.

Give them "The Isle of Zorda."

Pathépicture

TRADE MARK

Produced by **Louis Nalpas**

Directed by **Henri Fescourt**



BOOKINGS CASTS RELEASES

Live News From Producers

Conducted by EDMOND F. SUPPLE

Universal Stars Cast for Pictures

LOUISE LORRAINE will do her first work in Universal feature pictures this week when she starts as leading woman for Frank Mayo in "The Altar Stairs," Universal's screen adaptation of G. B. Lancaster's novel of the South Seas.

Dagmar Godowsky also will appear in support of Mayo in "The Altar Stairs." In private life she is Mrs. Frank Mayo, and her work in the forthcoming picture will be her first screen appearance since her marriage last year.

Von Stroheim has selected Norman Kerry to play the leading masculine role in "Merry Go Round."

"Merry Go Round" will have essentially an all-star cast, but Kerry and Mary Phiblin are to have the outstanding roles upon which von Stroheim will concentrate the action.

Talbot Puts Over "Nanook"

Tulsa Exhibitor Ties Up With Local Newspaper and Picture Is Success

TWO issues of the Tulsa Daily Tribune, Tulsa, Oklahoma, reveal Manager Ralph Talbot of the Majestic Theatre as a past master of motion picture showmanship. Manager Talbot was booking Pathe's Eskimo classic, "Nanook of the North" for July 23, with full confidence in its drawing power. Right there his showman instinct discerned a way of making his "Nanook" attraction a sure-fire box office winner, and he got busy.

The Tulsa Tribune's issues of July 15 and 21 tell the story, which, in the latter issue, is compellingly driven home in Manager Talbot's double-columns "reading ad" headed:

"Sans Bunk—'Nanook of the North' one of greatest Films."

This was also the heading of the Tribune's story printed on July 15 reporting a private showing of "Nanook" to leading citizens of Tulsa. This private showing eight days before the opening date of "Nanook" at the Majestic was Manager Talbot's sure-fire inspiration. His unique advertisement explains:

"We believe 'Nanook of the North' is the most unusual picture we have ever presented. We were curious to know the impression it would make on the average audience, and we therefore arranged the private showing and invited Tulsans from all walks of life to see it. In the audience were bank presidents, office clerks, newspaper men and newsboys. One family whom we know rarely attends picture shows was there. We also invited a number of ladies so that we might obtain their opinion of 'Nanook.'

"As the result of our experiment we are presenting 'Nanook of the North' with the fullest confidence that our patrons will enjoy one of the most pleasant hours they have ever spent in the Majestic."

Pathe Snapshots Show Hays at Studios

PATHE announces the early release of a "Screen Snapshots" issue largely made up of vivid scenes of Will H. Hays' meeting with famous picture stars while on his recent visit to West coast studios.

Hays has been widely quoted as particularly desirous of gaining direct information about production methods and getting acquainted with "the folks in the films. Accordingly, the producers of "Screen Snapshots" were prepared to fully illustrate in its intimate series of motion pictures Mr. Hays' "reaction" on coming in contact with the popular personalities of the screen whose names are familiar in every American household.

Exclusive motion pictures of the wedding of Jack Pickford and Marilyn Miller are also announced for an early issue of "Screen Snapshots."

"The Power of Love" Is Finished

The Perfect Picture Company of Los Angeles, California, announce that they have finished their all star feature production, "The Flower of Love," a story of the early days of romantic California, with such well known players as Barbara Bedford, Elliott Sparling and Noah Beery, to be shown in conjunction with their method of stereoscopic exhibition which they have perfected and are now ready to show in a commercial way to the Theatre going public.

Their new idea of exhibition has been shown to several leading film factors who have been amazed at the wonderful realistic effects that the screen shows with the perfect stereoscopic method.

An exhibition and preview will be given for the public in Los Angeles within the next few weeks and will then be road showed throughout the country.

"The New Moon" Soon To Be Revised

The approaching revival of "The New Moon" in which Norma Talmadge is starred recalls the reception this Selznick picture received on the occasion of its first showing. It is a dramatic production of Russian life and deals to some extent with Russian politics. So powerfully was it presented that the English government protested against its showing in that country.

The cast includes Pedre de Cordoba, Charles Gerard, Stuart Holmes, Marc McDermott and Marguerite Clayton.

Strong Cast for "Kick In"

Betty Compson, Bert Lytell Portray Leading Roles in Paramount Picture

HEADED by Betty Compson and Bert Lytell the cast chosen for George Fitzmaurice's Paramount production, "Kick In," which has just been put into production at the Lasky studio, is an all-star one. In support of the two featured players will be Gareth Hughes, May MacAvoy, Kathleen Clifford, Robert Agnew, Walter Long, John Miltern and Mayme Kelse.

Lytell has been cast in the famous "Kick In" role of "Chick Hughes," the released convict who tries to "go straight."

Betty Compson will carry to the role of "Molly Brandon" the heritage of her successes in such equally dramatic parts as the stellar roles in "The Law and the Woman," "At the End of the World," "The Little Minister" and "To Have and To Hold."

The sympathetic parts of "Myrtle" and "Betty" are said to have been mad eso poignantly appealing in Ouida Bergere's adaptations of "Kick In," as to allow no other choices for them but Gareth Hughes and May MacAvoy who are credited with having made the American public laugh and cry at will during the screening of their great dual triumph, "Sentimental Tommy."

For the part of a peppy, slangy "jazz" dancer of the Tenderloin Kathleen Clifford was chosen, a choice brought about by her successes with the New York Winter Garden show, with Gaby Deslys and other musical and vaudeville attractions which lay the emphasis on "Pep."

Denver Exhibitor Lauds "Ruling Passion"

"'The Ruling Passion' with George Arliss highly pleased our audience," says Jacob Eppler, manager of the Ogden theatre, Denver, Colo., after showing this United Artists release. "It is a one hundred per cent picture, which we cannot say of many features. It is ful of clean, humorous sentiment, delightful surprises and splendid moral lessons. Mr. Arliss is so natural that you forget it is a motion picture and feel that you are attending the spoken drama. Personally, I cannot say too much in favor of this worthwhile picture."

Notre Dame Cathedral In Wedding Scene

The setting for the wedding scene in the Cosmopolitan Production, "When Knighthood Was in Flower," starring Marion Davies, is an exact reproduction of the Cathedral of Notre Dame in France.

"Ebb Tide" Develops Many Problems

Hundreds of people transported bag and baggage to a Pacific Island; a recreation of the waterfront and business streets of picturesque Papeete, Tahiti; a building up of a typical pearl-fisher's rendezvous in the South Seas—such were the transportation and construction problems which confronted George Melford when he commenced the filming of "Ebb Tide," the Robert Louis Stevenson-Lloyd Osbourne classic which will be his next Paramount picture.

Just to indicate some om the items in this task, 12,000 palm leaves, 500 Tahitan love flowers (brought by special delivery from Tahiti), 1,200 genuine cocoanuts, $6,000 worth of real pearls, 20 outrigger canoes, and such articles of sustenance as half a ton of meat, 900 eggs, 3,600 cups of coffee each and every week.

Hope Hampton Picture in First Showing

The first public screening anywhere of the new Hope Hampton production, "The Light in the Dark," which is a First National attraction, will be given on the evening of August 26th at the New Strand Theatre, Niagara Falls, N. Y. This is one of the newly constructed palatial playhouses in western New York, and "The Light in the Dark" will be the first attraction ever produced upon its screen.

The occasion will be made somewhat of a gala one, as Miss Hampton will make a personal appearance at the theatre on the evening mentioned.

Sen. Johnson Praises "Missing Husbands"

SENATOR HIRAM W. JOHNSON of California, recently addressed a letter to George W. Fuller, branch manager of Metro Pictures Corporation at Washington, D. C., expressing his pleasure at witnessing "Missing Husbands," the Metro photoplay which was shown recently at the home of this distinguished diplomat. Mr. Johnson praised the picture highly, and says he considered it "one of the most interesting and best we have seen this year."

Mr. Johnson's letter follows in part:

"Recently you were kind enough to permit us to show at our home a recent film of yours entitled "Missing Husbands." This picture was so unusual and so excellent in so many particulars that I wanted you to know how very much we appreciated it. We considered the picture one of the most interesting and best we have seen this year."

International Cameraman is Hero

Richard Sears, International News cameraman in Boston, distinguished himself as a hero several days ago when he rescued several children from drowning in the Neponsit River after they had been thrown from a "non-capsizable" boat being demonstrated for the benefit of a battery of news cameramen.

Five children, four of them girls, were in the boat with its designer, R. W. Dobson of Atlantic, Mass., when the craft suddenly turned turtle, imprisoning the children beneath it. Sears was on the bank with the other cameramen, about twenty yards away, at the time. He immediately plunged in, entirely clothed, and extricated the children, one by one, so promptly and efficaciously that they suffered only slightly from their submersion.

Goldwyn "Big Twenty" Well Under Way

Photography was completed this week on two of Goldwyn's forthcoming "big twenty" for the coming season, and the films are now in the editing stage.

Director Allen Holubar, who has been making Winifred Kimball's $10,000 prize scenario, "Broken Chains," into what Goldwyn is confident will be one of the year's biggest pictures, completed photography on that film early in the week. It is now being edited and titled by Mr. Holubar in association with Paul Bern, Goldwyn's Editor-in-Chief.

Rupert Hughes completed photography on the scenario which he wrote in association with Mrs. Hughes, "Gimme," a day or two later and is now editing and titling it.

Sennett Begins "Bow Wow"

Famous Comedy Star Returns to Mack Sennett Studio in Rural Picture

WITH the return of Louise Fazenda to the famous home of comedy—the Mack Sennett studios—it behooved the comedy King to select a story with which to properly reintroduce Miss Fazenda as a Sennett star. Concentrated effort of the scenario staff resulted in the production of "Bow Wow," in which this world famed girl clown is featured, while Teddy, the almost human canine, and little John Henry, Jr., who with Louise Fazenda, formed that unbeatable triumvirate of comedy artists so well known to patrons of the cinema, are again very much in evidence in this latest mirth maker.

The plot of the story and the locale of action is rural in every respect. The old story of the farm lad interrupted in his love making by the arrival of the city feller who also likes the rich farmer's daughter; life on the farm; the pigs, chickens, the cat and the cows, all go to making "'Bow Wow" a very funny but most interesting comedy, it is claimed.

"Bow Wow" is one of the regular series of independently made Sennett comedies for release through the Associated First National Pictures.

Painter Becomes Sculptor

Makes Perfect Likeness of Mary in Pickford Doll for Christmas Trade

CHRISTIAN VON SCHNEIDAU, painter of international renown, has suddenly become a sculptor, all because Mary Pickford decided to put a doll on the market.

When Miss Pickford decided to go into the doll business as the result of an insistent demand on the part of the countless children who worship at her shrine a representative was dispatched to Europe to search for a sculptor of world-wide fame who could do a bust of Miss Pickford from which the dolls could be modeled.

Although eight of the world's greatest sculptors tried, none was able to register that elusive spirit which seems to have endowed Miss Pickford with eternal youth. Since she declared that no doll should go out which was not of the very highest quality both as to construction and likeness of herself, it began to look as if the whole proposition might fall by the wayside.

Then came Christian von Schneidau, now residing in Los Angeles, who stands in the front rank of contemporary painters. It has been said by critics that the boldness and virility of Von Schneidau's canvases suggest the qualities of sculpture. Although he had done practically no modeling since leaving school, this artist decided to undertake the task, with the result that he has produced a life-size bust of the celebrated screen star which is said to be startling in its resemblance.

"The Dangerous Age" Has Good Cast

IN the selection of the cast for John M. Stahl's new picture, "The Dangerous Age," a First National attraction, Louis B. Mayer has fulfilled the promise implied by the term "All-Star." Lewis Stone heads the list as the personification of the title, and among the other members are Edith Roberts, Ruth Clifford, Helen Lynch, James Morrison, Cleo Madison, Myrtle Stedman, Edward Burns, Dellorice, Lincoln Stedman, and Richard Tucher.

The story, an original by Frances Irene Reels, treats of the domestic problems and affairs of an average American family. The picture takes its name from the theme, a subject that has long been a matter of popular discussion.

Starland Revue Shows Stage Favorites

STARLAND Revue, the one-reel novelty feature of the stage and its stars, produced by Jack Cohn and released through F. B. O., now running at the George M. Cohan theatre in connection with "My Dad," and other F. B. O. short subjects is winning much favorable comment from showmen who are interested in the latest thing in a new short subject for the screen, according to F. B. O.

The current issue of Starland Revue shows scenes at the Moulin Rouge cabaret, and some peppy steps by Geronica Marquise, New York toe-dancer, scenes from "Abie's Irish Rose," and Michio Itow's "Pin-Wheel."

Leah Baird Picture Due August 20th

"When Husbands Deceive," a six-Reeler set for release August 20th, which Leah Baird wrote and in which she has the leading role, will mark the greatest success ever achieved by that popular player, if the confident prediction of Associated Exhibitors is fulfilled.

As with Miss Baird's previous releases, "When Husbands Deceive" deals with the problems of real life.

Miss Baird plays the part of the heiress. The role of the guardian is taken by William Conklin.

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8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.


RODOLPH
VALENTINO
IN
"A ROGUE'S ROMANCE"
VITAGRAPH OCTOBER, RELEASE

Reeves Eason Returns To Universal

REEVES EASON, the man who directed some of the best outdoor pictures ever made by Universal, among them many Hoot Gibson successes, has returned to Universal City. He is directing Gibson again.

He will handle the cowboy star and a strong cast in the filming of a new Ralph Cummings magazine story, "Laramie Lad," which A. P. Younger and Raymond Schrock have prepared in scenario form.

Final work on the script and casting will bring the production to its initial shooting in about a week.

Marjorie Daw has the principal feminine role in the western star's support. Helen Holmes will appear as the "Villainess."

"Strongheart" Rumors Are Denied

"Strongheart is alive and does not bite except when ordered to."

This was the first statement made by Lawrence Trimble and Jane Murfin, motion picture producers, on their arrival in New York from the west this week in contradiction of two rumors that have been going the rounds in film circles for some time past. One was that the famous dog star of "The Silent Call" had died, the other that he had turned upon Miss Murfin and severly bitten her.

The Murfin-Trimble company has been spending several months in the high Sierras filming a big special snow picture, "Brawn of The North," an original story by the producers and in which Strongheart is again starred. Mr. Trimble and Miss Murfin are in New York ments.

Marilynn and Jack in Selznick News

The first pictures the famous newlyweds, Jack Pickford and Marilynn Miller, appear in Selznick News 1062-C, the current issue.

The pictures of the star of "Sally" and Mary's brother show them in a particularly romantic pose. Marilynn is seated in a comfortable rocker, while Jack, in a snappy double-breasted lounging suit, is perched on the arm of the chair.

Will H. Hays, Czar of the Movies; Myron T. Herrick, Ambassador to France, former Vice-President Marshall and Col. William H. Haskell are among the prominent personages pictured in the new reel.

"The New Teacher" for Early Release

"The New Teacher," the latest William Fox production starring Shirley Mason, will be released in the near future. The story was written by Dorothy Yost and was produced under the direction of Joseph Franz. Miss Mason is supported by Alan Forrest and little Pat Moore. The favorite child actor has a prominent part.

"Blood and Sand" Praised

Valentino's Work is Commended as Picture is Shown at N. Y. Rivoli

TWO lines of people more than a block long stood all day under the hot August sun at the Rivoli theatre, New York, last Sunday to get a chance to see "Blood and Sand," Rodolph Valentino's first starring picture for Paramount, according to Paramount office.

The critics of the New York newspapers were unanimous in their opinion that "Blood and Sand" is a picture of exceptional merit.

Excerpts from criticism in the daily papers follow:

The New York World: "No motion picture that has come to a regular cinema house on Broadway in months has caused such an eager throng to wait in line for tickets as did 'Blood and Sand' at the Rivoli."

Morning Telegraph: "'Blood and Sand,' the greatest picture ever made, is at the Rivoli theatre."

New York Herald: "Every once in a while there happens on the screen one of life's great little moments. Such a moment occurred at the close of 'Blood and Sand' at the Rivoli when Rodolph Valentino had a dying scene that exalted the picture above the rank and file of the everyday picture."

The New York Times: "'Blood and Sand' remains an exceptional motion picture by its acting, as well as by its settings and the treatment of its scenes in other respects."

New York Tribune: "'Juan Gallardo' was the idol of Spain, but Rodolph Valentino is the idol of America. More than one man cried 'Bravo!' Valentino gives a fine appealing performance."

Lloyd Picture Sets Records

"Grandma's Boy" Still Reported Packing Them In In Thirteenth Week at L. A.

ARTHUR S. KANE, who used to pursue the elusive item himself, had enough stories this week to appease the appetite of the most rapacious reporter. All of them concerned the Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," produced by Hal Roach.

"You will recall," said Mr. Kane, "that the world's record for the continuous run of a comedy feature was shattered when the big Lloyd picture entered its eighth week at the Symphony Theatre, Los Angeles. That was five long weeks ago and the Symphony continues to 'pack 'em in,' while the management professes itself untroubled by any anxiety regarding the effects of the mystic '13,' which marks the present week.

"That, though, is not what I started out to tell you, for that isn't really news any longer. This is news: I have just been advised that when the picture had run in the Symphony for 10 weeks and 4 days, Dr. H. B. Breckwedel was compelled to obtain a new print. The first one had been worn out completely, and had not another been immediately available he would have had to terminate the engagement abruptly. I believe I am safe in saying that never before in the history of the industry did any theatre anywhere have to renew the print of any picture because the print had run its race.

"On the day following the opening of the run in Chicago, I received the following telegram from Balaban & Katz:

"'Harold Lloyd in 'Grandma's Boy' broke all Monday opening records in history of Roosevelt Theatre. Picture a howling success.'"

Baby Peggy Competition Popular In West

THE Gore Brothers, Ramish and Sol Lesser West Coast Theatres are running the Baby Peggy Contest that is proving so popular. The idea which originated with Sid Grauman and was tried successfully at the latter's Million Dollar Theatre, is to find Baby Peggy's double. Fond mothers all over the country are sending in pictures of their little girls in the hope that one of them may resemble Peggy and not only win the prize but also the chance to make a debut on the screen in Century Comedies as Peggy did.

The West Coast Theatres composed of more than 75 neighborhood show-houses are running the contest in connection with Baby Peggy pictures. Many of the houses are presenting large dolls as prizes, others wrist watches, orders for little dresses, hats, shoes and other wearing apparel.

Meighan Star in Next Paramount Release

"IF You Believe It, It's So," the story which was selected by the late George Loane Tucker to be his next production after "The Miracle Man" will be the Paramount releases for August 14. Thomas Meighan, whom Tucker had planned to star in the picture, has the stellar role and is supported by an excellent cast including Pauline Starke, Theodore Roberts, Joseph Dowling, Charles Ogle and Laura Ansen.

In the role of "Chick Harris," the New York crook who finds the simple life of the country even more fascinating than the make-believe and sham of the city, Meighan is said to do some of the best work of his screen career.

"The Dangerous Age" Has Many Big Scenes

Starting off the production of "The Dangerous Age," with a train and auto race that took five days to film and found its conclusion in a spectacular wreck, John M. Stahl set a standard for big scenes for this picture that has been religiously carried out in subsequent episodes. Action on a New York street set came next, and was followed by an extravagant cafe scene in which several hundred fashionably attired men and girls took part. An exciting race track scene was staged especially for the director.

Produced by Louis B. Meyer for presentation through First National "The Dangerous Age" has an all-star cast.

Selznick Office Awaits "Under Oath"

The home offices of the Selznick Pictures Corporation are anxiously awaiting the arrival of the last of Elaine Hammerstein's individual starring pictures, "Under Oath."

It was written by Eddie Montagne and directed by George Archainbaud.

This is the same combination which was responsible for the Hammerstein picture "Evidence."

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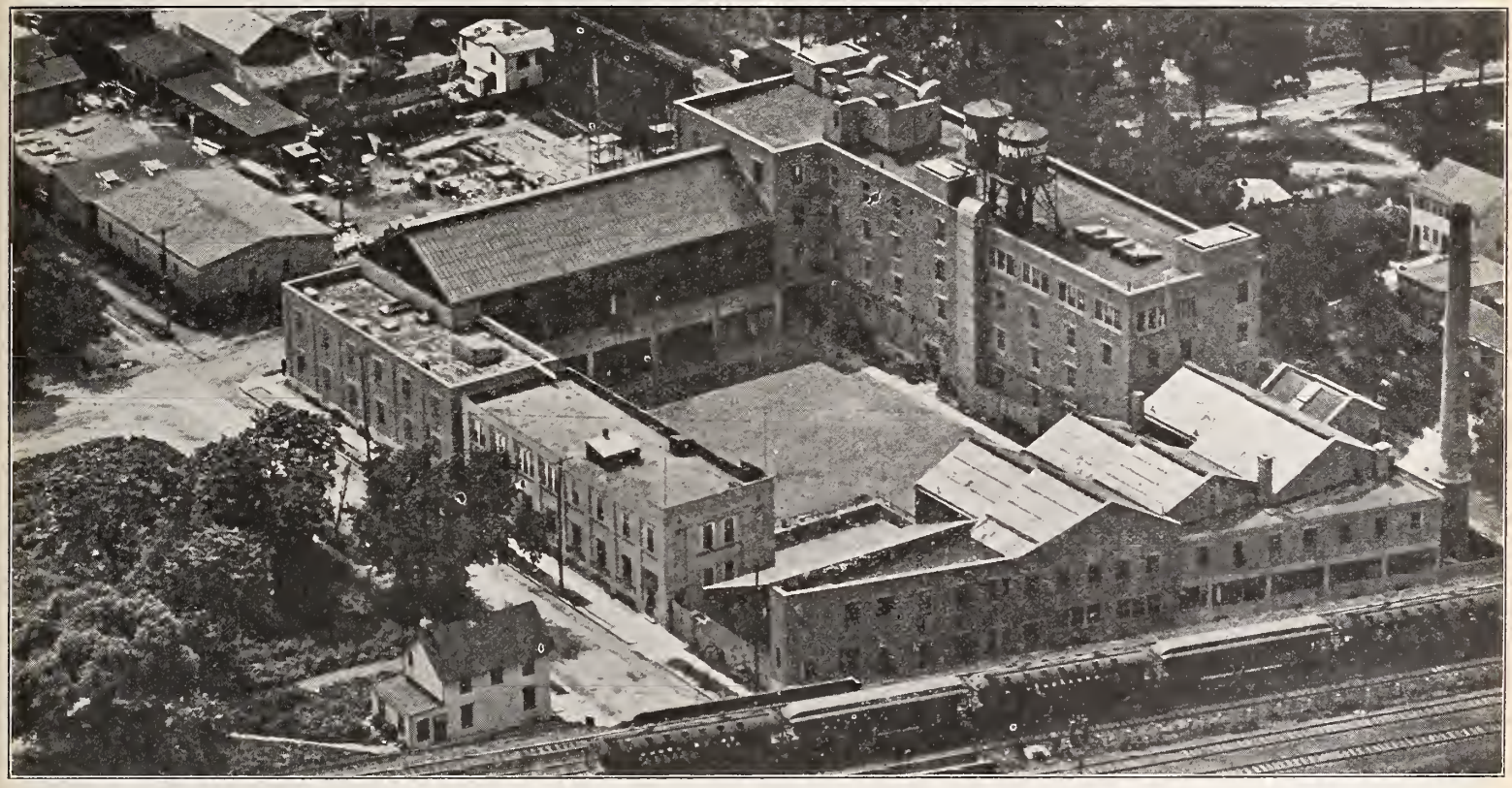
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VITAGRAPH TO CELEBRATE TWENTY-FIFTH ANNIVERSARY IN FEBRUARY



—Photo by Major Hamilton Maxwell, N. Y.

Airplane View of Vitagraph's Great Brooklyn Studio. Developed From First Small Unit—First Company in America to Reach Its Quarter Century Milestone.

THE above picture will interest many in the motion picture industry, as it is the first airplane view of Vitagraph's Brooklyn studio.

It is interesting to note that this studio is a development of the first modest structure erected at the dawn of the industry in this country. Albert E. Smith, president of Vitagraph, together with his early associates, began their operations in February, 1898, in a modest building which now constitutes one small unit in the massive assembly. That they had confidence from the beginning in the future of the industry, is proven by the substantial manner in which they have developed the plant. The entire structure is of steel and concrete and is thoroughly fireproof throughout. It is ideally located, only thirty minutes by subway from Times Square.

There are five studios with the capacity of as many as twenty-five companies supported by elaborate shops and laboratories making Vitagraph independent of all outside associations both in the conduct of ordinary production and experimental work. Isolated from the majority of similar plants, Vitagraph has from its inception devoted a considerable effort to experimental work, in the interest of improving both the mechanics and the art of pictures, shortening processes, etc. There are many improvements as a result which are exclusive with Vitagraph.

The entire product of Vitagraph is handled from this plant. Prints are shipped throughout the world from the Brooklyn laboratory which has a capacity of 1,500,000 feet of film per week. The company's property warehouse would provide a day's interest to a connoisseur. Here may be found the finest collection of rugs and draperies in all the motion picture industry.

Vitagraph will celebrate its twenty-fifth anniversary next February. Vitagraph expects to make this, the first quarter century anniversary to be celebrated within the industry in America, one to be remembered.

Holubar Wires Praise of "Hurricane's Gal"

In a telegram to Associated First National Pictures, Inc., Allen Holubar, who directed "Hurricane's Gal," a First National Attraction, in which Dorothy Phillips is the star, gives his opinion of the picture. His wire is as follows:

"It may sound vain-glorious for a producer to speak of his own work, but my own enthusiasm over 'Hurricane's Gal' leads me to cast to the winds any false modesty and tell the world that we have a remarkable photodrama in this latest stellar vehicle for Dorothy Phillips. In addition to a thrillingly dramatic tale enacted by an unusually meritorious cast—for Miss Phillips' support included such favorites as Robert Ellis, Wallace Beery, Gertrude Astor and others of equally high merit — this production was filmed on a scale that is absolutely unique."

Yonkers Studio Keeps Busy

Whitman Bennett Making Picture from French Novel, "The Mysteries of Paris"

THESE are busy days at the Whitman Bennett studio at Yonkers. Since Whitman Bennett and Charles Burr, of the Affiliated Distributors have joined hands, these two enterprising young producers have started to bring to the public one of the most fascinating works in all French literature—that of Eugene Sue's famous novel, "The Mysteries of Paris." Both Bennett and Burr have wanted to screen this story, and last year Mr. Bennett and his scenario writer, Dorothy Farnum, started preparing a screen version of Sue's most fascinating work.

This picture, claims Mr. Bennett, will possess more thrills and quick action than any picture he has ever been connected with, and it is his aim to produce the scenes as near to the "real thing" as possible.

One of the features will be the street scenes. Mr. Bennett has spent weeks in and about New York's Latin quarter picking out his characters. He says there are many talented French and Italian people to be found who are true to the types he is looking for, and now that the big street scenes are ready, these people will be given a chance to add color to the picture.

There are several big parts, and those engaged to play the principal roles are Lew Cody, Gladys Hulette, Montague Love. William Collier, Jr., Lucille La Verne and Effie Shannon. It is expected that Delores Cassinelli and Edmund Breese will be added to the cast within a few days.

"The Christian" Cast Not Completed

Goldwyn's cast for "The Christian," the film version of Sir Hall Caine's noted novel, the interiors for which are now being photographed at the Culver City studios under the direction of Maurice Tourneur, was not quite completed by the addition of several noted names last week.

There are to be several big cabaret scenes in the film version of the novel and two famous dancers, Ernest Belcher and Lena Baskette, have been engaged for them. A set of unusual magnificence is being built for these scenes. Photography will soon begin on them.

Casting Director Robert B. McIntyre and Abram Lehr, vice president, in charge of production, are making every effort to round up one hundred of Hollywood's most beautiful women for the cabaret scenes.

"Blind Justice" Enters Final Stages

ACCORDING to announcement made this week from the production quarters of Edward Sloman in Hollywood, Cal. "Blind Justice," Sloman's first personally produced picture, has entered its final stages of production. Only a few exteriors, requiring about ten days' work, remain to be filmed before the picture will enter the cutting rooms to be prepared for early screen presentation.

Mr. Sloman will present "Blind Justice" with the following remarkable cast: Milton Sills, Pat O'Malley, Alec Francis, Carmel Myers, Charles Clary, Walter Long, Jack Mower and Eric Mayne. Mr. Sloman is giving the picture his personal direction and supervision.

Great Outdoor Display By Paramount

The largest outdoor advertising display of painted stands that motion pictures have ever had in one city has been put out by Paramount in Chicago, according to the Paramount office. The city is covered with seventy-five fifty-feet painted billboards.

These boards, which have been placed in the most advantageous places in the theatre district, along the boulevards and at transfer points, advertise two of the big Paramount productions to be released this fall, "Blood and Sand" and Cecil B. DeMille's "Manslaughter." Each stand shows a painted advertisement of the two pictures with the slogan: "If it's a Paramount picture it's the best show town."

Link To Make Marion Davies Sketches

Carl Link, who made the posters for the Passion Play at Oberammergau, has been engaged to make special sketches of Marion Davies as Princess Mary Tudor in "When Knighthood Was in Flower." Link succeeded the late Raphael Kirschner at the Century Theatre studios, and made the posters for "Chu Chin Chow," "Mecca" and "Aphrodite." He was just about to sail for Europe on another commission when Miss Davies caught him at the dock and he cancelled his passage.

Will Start "Notoriety" in September

William de Mille, having completed his next Paramount release "Clarence," which is now being cut and assembled, will start in September his new production "Notoriety," with Bebe Daniels. This story was written expressly by Clara Beranger, who adapted "Clarence" and other William de Mille productions for Paramount, as a vehicle for Miss Daniels and a cast of great strength is now being assembled.

Fox Prepares Exploitation

Great Array of Newspaper Aids and Posters Planned for Super-Specials

FOX FLM CORPORATION has prepared one of the most substantial arrays of posters, newspaper aids, and exploitation accessories for use by the exhibitor in publicising the fourteen Fox super-specials that has ever been offered with a season's picture schedule, according to word from that office.

Two of the Fox features which have had pre-release showings on Broadway have scored successes. These pictures, "Nero," at the Lyric Theatre, and "Silver Wings" at the Apollo, have played to large audiences throughout the summer months.

For "Nero" a number of excellent lithographs are offered to the exhibitor. There are two styles of 24-sheet stands; one, a pictorial depicting the Roman despot and his numerous paramours; and a combination pictorial and block letter poster of pleasing and attractive effect. Two six-sheets, three three-sheets, three one-sheets and two half-sheet cards have been designed along the same lines. Each of these are decorated with portraits and full-size figures of the women who figured in the career of the Roman tyrant.

The lavish scale upon which "A Fool There Was," another Fox super-special, has been produced, lends itself admirably to a striking, impressive line of lithographs and pictorial display.

Throughout the series of posters used for this picture the "Vampire" theme has been emphasized. One of the 24-sheet stands depicts the "Vampire" scattering roses at the feet of the "Fool" and hissing the world famous expression, "Kiss me, my fool." A beautiful reproduction of the typical "Vampire" has been made in a four-colored six-sheet.

F.B.O. Enlarges Field Force

Leading Exploitation Experts Will Handle "In the Name of the Law"

RAPIDLY enlarging its field force of exploitation men in order to be fully prepared for all first-run bookings on "In the Name of the Law," the Film Booking Offices of America is now awaiting the release date of this big police picture with a tremendous campaign ready to be launched at any minute in any city.

Following its New York premiere it was booked by Phil Gleichman for his Broadway Strand, Detroit, where it is now completing its second week, and at the Mission theatre, Los Angeles, which for one of the few times in its history, used unique lobby displays and street exploitation.

F. B. O. has already sent a half dozen exploitation experts throughout the country. These men were made thoroughly conversant with all the unique exploitation possibilities of the picture and are fully prepared to assist in duplicating the New York campaign in every city to which they are assigned.

Jesse Weil is at present in Syracuse, where the picture is to open at the Empire theatre, backed by the official indorsement of the chief of police of that city. M. B. Rice will take care of the exploitation of the picture on the West coast; and Charles Geigrich will work throughout the East and in the New England states. Hal Horne is exploiting the picture in the Omaha territory and Harold Wendt has been assigned to Cleveland. Johnny Mack is working in the New York territory.

New Star Finishes Comedy

Lewis Sargent Completes "His First Job," a Universal Starring Vehicle

LEWIS SARGENT has finished his first comedy starring role at Universal City,—"His First Job." Scott Darling wrote the story and directed it with Robert Kerr Mary Philbin, Julia Leonard, Bennie Billings and Albert Lee supporting the boy star of "Huck Finn" fame.

Universal plans to make a top notch attraction of the Lew Sargent comedies, having faith in the remarkable ability demonstrated by this young artist in two or three big pictures and adding to it the best technical and directorial aide possible.

The second of the Lew Sargent starring comedies is ready and will be in production immediately.

The Lew Sargent unit was organized at Universal City to make comedies that combine humor with pathos and rational story value with both.

The messenger boy's trials and experiences, material of many a thrilling and amusing story, provides the atmosphere of these new Universal comedies.

The "Huck Finn" boy star is being given an opportunity to prove that he is not only a good actor, but a real comedian as well.

Two Directors Work on Mermaid Comedy

Jack White has two directors working on his second Mermaid Comedy for Educational in the new series. They are Del Lord and Harry Edwards. Both are directors of long experience and are well known in the comdey field.

Lupino Lane Comedy Is Due August 20

AUGUST 20 has been designed by Fox Film Corporation as release day for the first Lupino Lane special comedy to be produced in America, according to a statement from the New York offices of the organization.

"The Reporter"—the title of the two-reel feature funpicture—promises to introduce a distinct individuality in the constellation of screen luminaries. Lupino Lane, who is a Londoner and a member of the renowned Lane family of pantomimists, was engaged by William Fox early this year following the spectacular success of the comedian in the leading mirth-making role of "Afgar," the Morris Gest production which startled Broadway for many months following its premiere in December of last year.

Before appearing in America, Lane was the idol of the London Hippodrome and Drury Lane, where at various times in his meteoric career he has been featured in such productions as "Little Johnny Jones," "The League of Notions," "Watch Your Step," "Follow the Crowd" and "We're All In It."

Johnny Jones Comedies Get Bookings

The new series of "Johnny Jones Comedies" made for Pathe distribution, are reported to find early and distinguished favor with exhibitors according to Pathe. "Supply and Demand," announced as the initial release of the series, for July 30, and which had its first pre-release showing at the Capitol Theatre, New York, has won pre-release bookings in other cities of a nature which seems to reflect the high opinions expressed by the New York reviewers.

Notable examples reported by Pathe are week engagements at the Capitol Theatre, Detroit, and at the Rivoli in Baltimore.

Stage Celebrity Reel Is Popular

Starland Revue, the one reel novelty feature of the stage has proved itself a sure-fire entertainer with showmen during the last three months, according to word from F. B. O.

The fact that the moving picture public is vitally and overwhelmingly interested in the lives of famous stars has been conclusively proved many times, exhibitors state, by the way in which the reel has been received all over the country.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

Stahl Picture Said to Be His Best

With "One Clear Call" established as a success, and "The Child Thou Gavest Me" and "The Song of Life" still in strong demand, John M. Stahl, the director of these Louis B. Mayer-First National offerings, rapidly is adding to his reputation.

"The Dangerous Age," his latest picture, now is nearing completion at the Mayer Studios. Having a cast headed by Lewis Stone, Edith Roberts, Cleo Madison, Ruth Clifford and James Morrison, and a story that will give audiences something new in the way of thrills and heart throbs, the production is claimed by the producers to be the greatest dramatic triumph of Mr. Stahl's career.

Clergyman Officiates at Picture Wedding

The day after the wedding of Marilyn Miller and Jack Pickford in Los Angeles, Marshall Neilan sent for the Rev. Neal Dodd, the clergyman who performed the service for them and who had just previously pronounced the invocation at the monster Will Hays banquet at the Ambassador hotel, and asked him to officiate at a photoplay wedding in his new production, "The Strangers' Banquet," by Donn Byrne, which he is now making for Goldwyn.

The Rev. Mr. Dodd said he would officiate at the movie wedding and did so.

"The Timber Queen" Is Widely Booked

Pathe reports that not since "The Great Gamble" and "The Tiger's Trail" have Pathe serials released in mid-Summer reached the pre-release volume of advance bookings won by "The Timber Queen," starring Ruth Roland.

In this achievement, says Pathe, first honors go to the following sixteen branch offices, and to the exhibitors in the territories which they cover: Chicago, Atlanta, Charlotte, N. C., Washington, Milwaukee, Indianapolis, New Haven, Illinois-Indiana, New York, Buffalo, Kansas City, Newark, Cincinnati, Philadelphia, New Orleans, Cleveland.

"Bull Dog Drummond" Is Finished

The filming of the famous New York and London stage suceess, "Bull Dog Drummond," has just been completed and is now in the eutting room. The first prints of this super-feature are due to arrive in America the first part of September.

Miss Evelyn Greeley, famous American film star, who was specially engaged to star in this vehicle, cables that she will leave for the States, within a week or ten days.

"Bull Dog Drummond" was produced by the Hollandia Film Company, under the personal direction of Oscar Apfel.

The Producers Security Corporation will handle the releasing arrangements.

tears from eyes of most hardened spectators. . . . One of the finest

Goldwyn Schedule Ahead

Producing Firm Has Already Practically Completed Half of Its Product

GOLDWYN is well in advance of its schedule of big productions for the coming season. Eight pictures are either completed or in the final stages of titling and editing. Two others are midway in the photographing stage. When these two are completed, as they will be within a month or two, Goldwyn will have half of its product ready for the new season.

The producing firm expresses the keenest satisfaction with the films already finished.

Heading the list of finished pictures, because they were the first completed, are "The Sin Flood" and "Hungry Hearts." The former was directed by Frank Lloyd and has a cast headed by Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis, Otto Hoffman, L. H. King, William Orlamond and others. The story was adapted from Henning Berger's play "Syndafloden," produced in New York as "The Deluge" by Arthur Hopkins.

"Hungry Hearts" is an adaptation of the volume of short stories by the same title by Anzia Yezierska. It is directed by E. Mason Hopper and acted by Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, Georgie Stegmann and other popular screen players.

Lee Moran Starts On Tour

Will Make Personal Appearances in America Before Leaving for Europe

LEE MORAN left California on August 1st in his automobile en route for New York where he will sail for Europe with Julius Stern, president of Century Film Corporation in order to make a series of eomedies with foreign settings.

Moran is taking the trip from Hollywood to New York in his car with an expert driver for the purpose of making personal appearances at first-run houses where his comedies are now playing. He is accompanied by his director, Arvid Gillstrom, and by "Brick" Enright, the Century Comedy "Gag" man. They are also carrying with them the print of a new and original comedy which is Moran's idea and in which he plays the principal part. The final editing of this film will be made after the comedian reaches New York.

The first stop of the automobile party will be Denver where Universal Exchange officials will meet them. Personal appearances all along the route have been decided on in answer to Moran's rapidly growing popularity as attested by the exhibitors who want him to address their audiences.

Gillstrom, long known as a director of note for his features with Constance Binney and other stars, has been directing Lee Moran for the past year. Enright has been his scenario writer ever since he signed his contract with Century.

"Forget Me Not" Is Praised

New York Critics Commend Picture After Showing at Criterion Theatre

"IT surpasses 'Humoresque'—held the attention engrossingly from start to finish"—"aptly named"—"a great audience picture"—these are but a random few of the laudatory notices in the New York daily newspapers and the theatrical and motion picture publications of Louis Burston's production, "Forget-Me-Not," presented by Metro Pictures Corporation at the Criterion theatre, New York, beginning Sunday, July 23d.

Brief excerpts from the reviews follow:

New York American: Held the attention engrossingly from start to finish.

Evening Mail: "Forget-Me-Not" is a fine, clean beautiful picture—told with much depth of understanding.

Daily News: Few who see this little screen drama will soon forget its sweetness and charm.

New York Times: Wins your spontaneous sympathy.

New York Review: Will draw pieces of work all the way around that we have yet seen on the silver sheet.

Evening Post: Is marked by flashes of genuine emotion.

Billboard: The world will not soon forget "Forget-Me-Not." The picture will live so long as clean minds admire the beautiful.

Baby Peggy Fairy Tale Is Finished

The latest Century Comedy fairy tale Hansel and Gretel with Baby Peggy as Gretel is finished. The old popular folk story was written into a comedy and directed by Alf Goulding, who has made all the other fairy tales and who will continue with the series.

The story modified but slightly to keep up fast moving comedy interest follows in the main the story written by Grimm.

The cast is composed of little Buddy Williams, Blanche Payson, Jim Kelly and Jack Earle, Century's seven foot giant and villain.

Kyne Picture Print Is Shown in N. Y.

A print of "Brothers Under The Skin," the Peter B. Kyne story which E. Mason Hopper directed for Goldwyn, has just been received and run off at that firm's headquarters in New York. Officials who saw the first screening of the story were enthusiastic about the human quality of the picture and the comedy which the author and the director have woven into the telling.

Helene Chadwick is said to have a role that allows her to give free expression to her ability to evoke emotion and mirth almost simultaneously. Other members of the all-star cast are Pat O'Malley, Norman Kerry, Claire Windsor and Mae Busch.

"My Dad" Is Reported Popular in N. Y.

"My Dad," Johnnie Walker's first starring picture for release through the Film Booking Offices of America, is entering its second week at the George M. Cohan theatre, where it succeeded "In the Name of the Law," the Emory Johnson police drama which enjoyed a four weeks' run at that theatre.

Walker's popularity in this latter picture is proved by the patronage which is being given "My Dad" during the present week, indications being that "In the Name of the Law" will increase his popularity as much as "Over the Hill," according to the F. B. O.

Chicago Theatres Book Vitagraph Special

"My Wild Irish Rose," Vitagraph's special, has been booked, day and date commencing August 6th, for the following Chicago theatres: Woodlawn, Stratford, Pantheon, Crawford and Madison Square.

These theatres are the dominant ones in their several sections, and the five constitute a complete Chicago first-run showing.

Lubliner and Trinz have booked "My Wild Irish Rose" for their entire circuit, to follow day and date first runs above mentioned.

Star Jumps From Snow to Desert

Viora Daniel, Christie Comedy star, travels from the well-known frozen North to the famous burning desert sands in her last two pictures. Miss Daniels was the featured actress in "Cold Feet," the Christie travesty on the Northwest melodramas. Next she plays opposite Neal Burns in "That Son of a Sheik," the first picture of the new Christie Comedy series, which has just been delivered to Educational for release.

"That Son of a Sheik" pokes fun at the numerous Arabian desert films which have found their way to the screen in reeent months. It will be released the first week in September.

Polo Field Borrowed for Picture

Obtaining a big polo field for a game to be played exclusively for a motion picture production, and enlisting the services of prominent society people to participate in a film as "atmosphere," are two feats.

"But Joseph M. Schenck, who is producing 'The Voice From the Minaret,' in which Norma Talmadge is being starred, and which Frank Lloyd is directing, accomplished the seemingly impossible recently when a match was staged in Santa Barbara and society turned out en masse to appear as "atmosphere." The film will be released through Associated First National.

The Santa Barbara Polo Club officials turned their clubhouses and field over to Mr. Schenck, whose technical staff transformed it into a replica of the polo field in Bombay, India.

Jimmie Adams Returns To Mermaid Fold

Jimmie Adams returns to Mermaid Comedies in the second Jack White production of the year. Not exactly that Jimmie has been away, but he has been writing scenarios for the young producer-director of these Educational fun films.

In the second picture of the series, however, Adams takes his old place before the camera, playing with Lige Conley and Elinor Lynn. The picture has not yet been titled.

Illinois Exhibitor Has Mary-Doug. Week

The week of August 21-26 inclusive has been set aside by W. G. Sturdivant, manager of the Hoyburn theatre, Evanston, Ill., as a "Pickford-Fairbanks Week," during which he will show the following United Artists releases:

Monday, Mary Pickford's "Pollyanna"; Tuesday and Wednesday, Douglas Fairbanks' "The Mark of Zorro"; Thursday, Mary Pickford's "The Love Light"; Friday, Douglas Fairbanks' "The Nut"; and Saturday, Mary Pickford's "Suds."

"Monte Cristo" Premiere

Elaborate Screen Production Ready for Showing at New York Theatre

WHEN William Fox decided to make the spectacular screen production of Dumas' famous romance, "Monte Cristo" which he will present at the Forty-fourth Street theatre on Monday night, August 14th, he sent three special agents and a scenic artist to Marseilles in the South of France, to make sketches of the harbor of Marseilles and of the famous Chateau D'If and to secure all necessary historical and biographical data to aid in the making of this super photoplay.

It was through the data thus secured that Emmett J. Flynn, director of "Monte Cristo," was able to erect upon the rocky sea coast, near Santa Barbara, California, a great cement structure that architecturally duplicated the celebrated political prison, the Chateau D'If. This great pile of masonry from which so many beautiful scenes were taken in the photoplay, still stands on the rocky coast of California as a monument to the ingenuity of the Fox Film Corporation.

Further to the south on the same coast near Balboa, California, Emmett J. Flynn reproduced with most amazing fidelity, the fishing village on the outskirts of Marseilles where Edmund Dantes met and loved Mercedes.

"Human Hearts" Goes Big

Universal Receives Splendid Reports From Different Parts of Country

IN New York, in the Middle West and on the Coast, where it is being presented at pre-release bookings, "Human Hearts," the Universal-Jewel production of Hal Reid's famous play, is establishing itself as a huge success, and as one of the great pictures of the year, according to reports from the Universal office.

In New York, the picture is in its second week at the Central Theatre. Andrew J. Cobe, manager of that theatre, reports that the picture has surpassed his expectations, despite an unusually strong opposition line-up. The second week started off even better than the first. Cobe asserts his belief that the picture is of the snow-ball type that grows in popularity by word of mouth advertising, the longer it runs.

On the West Coast, "Human Hearts," has just completed a run at the Granada Theatre, San Francisco. The following telegram has been received at the Universal home office from J. A. Partington, managing director of the Granada:

"Want to congratulate you and King Baggot on your magnificent production of "Human Hearts" which is now enjoying a financially and artistically successful engagement at our Granada Theatre."

Educational Announces Current Releases

"THE Yellow Face" and "The Noble Bachelor are current releases in Educational's series of two-reel mystery films, The Adventures of Sherlock Holmes. In September Educational will release "The Copper Beeches" and "The Empty House."

Snow Carnival Feature of "Young Diana"

A brilliant snow carnival in Switzerland is one of the most interesting scenes in Marion Davies forthcoming Cosmopolitan picture, "The Young Diana," from Marie Corelli's novel. Joseph Urban designed the settings.

Odd Props for Gloria Swanson Picture

Bathing suits by the hundreds, gambling tables, children's toys, golf sticks, automobile coats, menus and passenger lists of the ocean liner Olympic, tents, candy and beach novelties known only to France—it's a bizzarre list of props required for "The Impossible Mrs. Bellew," the new Gloria Swanson Paramount picture which is now in production under the direction of Sam Wood.

The unusual variety of properties required is said to be indicative of the kaleidoscopic manner in which the play shifts back and forth between Europe and America with dramatic "shots" aboard an ocean liner in mid-channel and a colorful reproduction of the beach at Deauville, France.

"June Madness" Gives Players Thrills

Three racing automobiles, three motorcycle officers and the crack Golden State Limited train of the Southern Pacific furnished more thrills for Viola Dana and the members of her company during the making of "June Madness," her new Metro starring picture, than any one of them ever had experienced in a single day, according to word from Metro.

Miss Dana piloted one of the racing cars, Leon Barry another; and the third was driven by Harry Beaumont, director of "June Madness." The climax took place when Miss Dana, in her car, dashed in front of the train while Mr. Barry, pursuing her, was blocked on the other side of the track.

Novel Tie-up in Home Town of Star

J. H. Remick Co., Cleveland, O., rang the bell with a window tie-up for the new Columbia record, "Lovable Eyes." A large poster of Alice Calhoun, Vitagraph star, was the central figure in the window which was attractively decorated, and filled with Record A-3621. A sign in the center read:

"'Lovable Eyes,' Columbia record A-3621, is just as lovable as the eyes of Cleveland's own sweetheart, Alice Calhoun."

LUDWIG G.B. ERB,
PRESIDENT



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In the Independent Field

Conducted by CHESTER J. SMITH

Volunteer Life Saver Gives Pointers

COMMODORE CHAS. E. RAYNOR, leader of the U. S. Volunteer Life Saving Corps, gives some valuable pointers on rescuing people from drowning in the newest issue of the Urban Movie Chats.

To many this is an old story, but a poorly comprehended one, judging from the number of drownings every Sunday.

Commodore Raynor makes the lesson a graphic one by actual illustration. He sums up the lesson in these four points:

Get the person out of the water.

Get passage clear of fluids.

Restore breathing.

Stimulate when patient can swallow and restore circulation.

Shallenberger Looks For Prosperity

"I have every reason to believe, —in fact I know definitely,—that the motion picture industry has long since passed its lowest ebb and has now started on the up-swing."

Thus said Dr. W. E. Shallenberger, President of Arrow Film Corporation, upon his return from a flying trip to the West Coast on Friday, August fourth.

"I sense a new feeling of optimism which was lacking before," said the Doctor. "Everyone with whom I spoke or came in contact during my trip seemed to be looking forward to the coming season securely confident that it is going to be the beginning of one of the most successful periods that the motion picture industry has ever enjoyed."

New Company Features Youthful Star

Every week new producing concerns begin operations in Hollywood. The latest to commence production on a series of short subjects, on a scale larger than attempted in the past, is the Arthur Trimble Productions, which will produce a series of two-reel "specials" for the independent market.

The featured player will be little Arthur Trimble, who is but five years old, but has already won a name for himself, both for his dramatic ability and his utter fearlessness in performing "stunts" for the screen. This is the announcement broadcasted from the Hollywood Studios, where Master Trimble is now busy on his first picture.

Frederick G. Becker has been chosen to direct Master Trimble.

Graphic Calls Convention

Independent Exchangemen From Over U. S. Will Convene at Hotel Astor

PROMINENT independent exchangemen representing territories over the length and breadth of the country will convene in special session at the Hotel Astor on Monday, August 14, to determine various policies of co-operation within state right ranks for the coming fall.

While the meeting of exchange owners and managers is being arranged under the banner of the Graphic Film Corporation it is alleged to bear particular significance inasmuch as the questions under consideration will be those affecting all independent exhibitors, producers and exchangemen. The convention, it is stated at offices of the Graphic interests, represents the first get together of the various national entities affiliated for the distribution of the Graphic product under the name of Graphic Film Exchanges, Inc.

Under the plan of Ivan Abramson, president of the Graphic Film Corporation, which was announced to the industry several months ago, the latter affiliated himself with leading independent exchanges throughout the country for distribution of his future pictures in which the exchanges were to retain an interest. The meeting will primarily consider a new angle in the development of this plan which, according to Abramson, is calculated to "house the independent producer, exchangeman and exhibitor under one roof."

Among those expected or already in town to consider Abramson's proposition are: E. H. Emmick, of San Francisco; Frank Zambrino, of Chicago; Frank Fay, of Dallas; Harry A. Lande, of Pittsburg; Herman Rifkin, of Boston; E. E. Richards, of Kansas City; Sam Werner, of St. Louis; H. A. Sherman, of Philadelphia; Mills and Berkowitz, of Buffalo, and a large number of others identified with the Graphic Film Exchanges.

September "Arrow Month"

Dr. Shallenberger Will Inaugurate Season With Enormous Sales Drive

W. E. SHALLENBERGER president of Arrow Film Corporation, has announced that the month of September, which will be known as "Arrow Month," is to mark the beginning of an enormous sales drive with which Arrow Film Corporation will usher in the new season.

"No time could be more propitious for such a drive," said Dr. Shallenberger in a recent interview. "The industry at large and particularly the independents have undergone a severe baptism of fire which has weeded out the unfits and left those who were worthy in a strengthened position. Now the day has come when the independent producer and distributor has something to crow about and believe me when I tell you that we are going to crow just a wee bit louder than the next man, for at no time in the history of my organization have we been in such a position as at present.

"The pictures to be released beneath the Arrow banner during the coming year are splendid ones—each and every one a box office sensation. I have been enabled to acquire a line-up of productions which places Arrow definitely in the foreground. We will contribute more than our share to the quota of big pictures which the independent exchange man and exhibitor are demanding.

"My trip to the Coast was a particularly fortunate one, for it enabled me to lay plans for a powerful array of product, an announcement concerning which I will make in the very near future. But at the moment the pictures already announced for Arrow release during the coming season may be considered as a definite indication of what is to be expected from my company."

Eastman Theatre Books "Out of the Inkwell"

A welcome surprise came to the offices of the Apollo Exchange in New York when the management of the new Eastman Theatre in Rochester sent word that it had booked an "Out of the Inkwell" comedy for the night of its opening in September.

The Capitol, Detroit, was one of the country's finest picture palaces to book Max Fleischer's unique comedy creations for its opening night, and others have been following ever since.

No severer critic could have been found than the rigid censors of the Eastman Theatre. The standards set for booking are the highest in picturedom. The booking came entirely unsolicited, it is claimed. "Out of the Inkwell" was picked on its merits.

Showman Likes Title of C. B. C. Special

THAT the title "More To Be Pitied" is a real box-office puller, and will prove instrumental in making this feature one of the biggest successes and money-makers of the year, is the opinion of many showmen who speak with real knowledge because they played the Blaney melodrama of the same name on which the film is based, according to word from the C. B. C. offices.

Gus Schlesinger, formerly owner and manager of the Arch Street Theatre in Philadelphia, which played many of the old stock favorites, is only one of the showmen now prominent in film circles who declares that "More To Be Pitied" is a title that will literally "pull 'em in."

"Old Song Specials" New On Screen

The first of a series of "old song specials," transposing to the screen the themes of popular airs that were the hit of the day a decade and two decades ago, is now in preparation by Renco Film Company, contracts for production rights having been signed by H. J. Reynolds, president of the company, and Charles K. Harris, author of the famous song, "After the Ball."

Announcement is made by Renco that "After the Ball" will be given a lavish production and will be featured as a spectacle drama.

Harris himself has written the story for the forthcoming superproduction. He has held closely to the well-known theme of the song, but is said to have built up a massive story in modern settings.



MASTODON FILMS, Inc.
C. C. BURR, Pres.
133-135-137 W. 44th St.
New York City, N. Y.

"Jungle Goddess" Completes Runs

"THE JUNGLE GODDESS," the fifteen episode wild animal serial produced by Col. Wm. N. Selig and which the Export & Import Film Company is releasing on the independent market, has completed entire runs of its episodes in many New York and California theatres, according to Louis Auerbach.

The company has refrained from making any comment as to exhibitor talk regarding the chapter-picture for the reason that it was thought undesirable to do so until various showmen had screened the entire fifteen episodes and had given themselves an opportunity of hearing their patrons' remarks on the complete serial.

A great number of houses have now finished "The Jungle Goddess" and the consensus of exhibitor opinion, according to Bobby North of the Apollo Exchange, which organization is distributing it in Greater New York, is that this serial has proved that the public is interested as much as it ever was in the super-thriller of the come-again-next-week type.

Kingsley, Goldstone to Confer on Picture

Pierce Kingsley, one of the pioneers of the film industry, arrived in Los Angeles Monday, to confer with Phil Goldstone who produced his famous stage success, "Deserted at the Altar."

Kingsley directed pictures in the early days of the industry.

He will inject his many years of experience in the final editing of his famous melodrama which has been made into a big film special by Phil Goldstone with an all star cast, including Tully Marshall, Bessie Love, Wade Boteler, William Scott, Frankie Lee, Eulalie Jensen, Barbra Tennant, Queenie, Helen Howard, William McWade, Harry Dunkinson, Les Bates and others.

Gish Picture Offered State Righters

Dorothy Gish's latest success "The Country Flapper" which scored a success in the Capitol Theatre, New York, last week is being offered to State Right Distributors.

Miss Gish further established her claim as being among the greatest comediennes of the screen.

There is a spirited bidding for the production in the Independent field, according to the producers. Sam Zierler of Commonwealth Films New York has secured the distributing for New York State and Northern New Jersey.

An extensive exploitation campaign has been mapped out by Producers Security Corporation.

Lesser Buys C.B.C. Feature

Coast Distributor Acquires Rights to "More To Be Pitied Than Scorned"

SALES are smashing over on the new C. B. C. feature, "More to Be Pitied," and Joe Brandt, who is out in the territory, reports a high pitch of interest in this feature and the other five on C. B. C. Film Sales Corporation's feature program.

A specially important sale was that made this week to Sol Lesser, head of All-Star Feature Distributors of San Francisco and Los Angeles, who, according to the terms of the contract made with C. B. C. will handle "More to Be Pitied" in the California, Arizona and Nevada territory.

Lesser was interested in this feature since plans for its making were first announced and was especially anxious to view it on its completion in California. In keeping, however, with C. B. C.'s policy of showing nothing but the finally edited and completed product to anyone, it was not until prints had been edited, gone over carefully in detail, tinted, and made completely ready for final showing that a print was shipped Mr. Lesser. The sale followed at once.

"This, and from what I can judge, the rest of the pictures on the C. B. C. schedule of box office winners are of real first run calibre," Mr. Lesser told Harry Cohn of the C. B. C. firm who is now on the Coast and who produced "More to Be Pitied." "The picture is excellent throughout and I expect great things of it here."

Warner Sells Six Territories

State Righters Acquire Wild Animal Feature, "A Dangerous Adventure"

SIX state-right buyers have purchased the exclusive rights for their respective territories of the Warner Brothers production, "A Dangerous Adventure," featuring Grace Darmond, according to Harry M. Warner.

These six deals, according to Mr. Warner, are the forerunners of negotiations now being consummated for the distribution throughout the entire country of the entire series of seven Warner pictures, three of which are Harry Rapf productions, being made at the west coast studios.

E. G. Tunstall, of the Tri-State Film Exchange, Minneapolis, has purchased the rights for Wisconsin; Second National Pictures of Illinois have secured Northern Illinois; Regal Films, Ltd., of Canada, have taken over Canada and Newfoundland; Franklin Film Co., Boston, contracted for the New England States; A. M. Fabian has purchased the rights for Northern New Jersey; and the Independent Film Co., Phila., controls the rights of Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, Virginia and District of Columbia.

"A Dangerous Adventure" is described as a sensational wild animal feature, with thousands of African natives and wild beasts playing prominent parts in the film.

Equity Makes Quick Sales

Four Territories Sold at One Showing of "What's Wrong with the Women"

SELDOM does it happen that a sale is made on any production before the buyer is able to see the accessories accompanying the picture; but such a "coup" was accomplished by Equity Pictures during the past week, according to that office. The deal closed is probably the biggest and quickest one that has ever been negotiated by an independent concern, and it not only marks the initial result of the tremendous interest exhibited in "What's Wrong with the Women," the new Equity "Special," but it is the surest proof that the production is slated for a remarkable success, says Equity.

The territories closed on "What's Wrong with the Women" were: New York State and Northern New Jersey to Samuel Zierler of Commonwealth Film Corporation; Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam of Masterpiece Film Attraction, Philadelphia; New England States to Sam Grand of Federated Film Exchange, Boston; Northern Illinois, Indiana and Wisconsin to Joe Friedman of Celebrated Players Film Corporation, Chicago.

"What's Wrong with the Women" was screened simultaneously for all four prospective buyers and before the end of the day each and every territory had been closed.

5,000 Pigeons Shown in Movie Chats

In the Official Urban Movie Chats there is shown a pigeon race with 5,000 entries.

The owners of the birds gave careful attention to the training of their speedy fliers and every owner had his own timepiece for the big event.

All the birds were registered by aluminum markers.

From their home lofts they were conveyed to a starting place 100 miles away. At the starter's signal the crate doors were opened and away they flew. Many returned to their homes in less than three hours.

"Lost in a Big City" Is Arrow Special

ARROW FILM CORPORATION has just completed negotiations with Blazed Trail Productions, Inc., for a new Super-Special "Lost in a Big City," which will be constructed very much along the lines of Blazed Trail Productions' greatest success "Ten Nights in a Barroom."

The same scenarist, L. Case Russell, who was in so large a measure responsible for the success of "Ten Nights," has been engaged to adapt Nick Woods' famous old melodrama to the screen, and John Lowell, who as Joe Morgan in "Ten Nights" registered one of the greatest triumphs the silver sheet has known, will again play the leading role in the production. George Irving, a director of note, will wield the megaphone, while J. Stewart Blackton, Jr.. will act in the capacity of Production Manager.

Young Star Signs For Arrow Westerns

One of the first results of Dr. W. E. Shallenberger's trip to California is evidenced in an announcement which comes through the home office of Arrow Film Corporation to the effect that they are to release a series of six Western features, starring William Fairbanks the young daredevil whose rise has been rapid.

As vehicles for this young star Mr. Wilson has purchased an assortment of the best stories from the pen of W. C. Tuttle. The first William Fairbanks picture will be an adaptation to Mr. Tuttle's story "Peaceful," which appeared in *Short Stories.*

Hallroom Series Sold in Chicago

Word was received this week from Joe Brandt, President of the C. B. C. Film Sales Corporation, who it touring the key cities of the West to learn what exhibitors and exchangemen want this Fall in the way of features and comedies, that another big buyer has signed up for the new series of Hallroom Boys Comedies.

This is J. L. Friedman, head of Celebrated Players Film Corp. of Chicago, who, according to the terms of the contract made with Mr. Brandt will handle the series of twenty-six laughmakers based on the adventures of Percy and Ferdie in Illinois, Indiana, and Wisconsin.

Producers Security Has New Feature

The Producers Security Corporation announces another big feature for distribution to the Independent market.

"In the Night," the film version of the famous New York and London success, has just been completed and is ready for State Righters. It is a mystery picture said to be replete with thrills.



IF YOU ARE A SHOWMAN BOOK THIS BIG GRIPPING BOX OFFICE ATTRACTION

MORE TO BE PITIED THAN SCORNED

GET YOUR DATES SET QUICK FOR THE FIRST of The 6 GET READY FOR BOX OFFICE WINNERS NEXT RELEASE "ONLY A SHOP GIRL"

WRITE OR WIRE C B.C. FILM SALES CORP. 1600 BROADWAY N.Y. CITY

Board Passes Picture Without Cut

Additional proof of the unusual quality of "More To Be Pitied" and the care that went into its making is evidenced by the announcement that this C. B. C. Film Sales Corporation feature was passed this week by the National Board of Review with not a single cut or suggestion for a change.

The feature, the first of C. B. C.'s big series, was given a screening for the Board and the report turned in passed it one hundred per cent, commending it as a whole as wholesome, worthwhile, and a picture of the type suitable for presentation before any audience, according to C. B. C.

According to Jack Cohn, of C. B. C., this report is especially gratifying in view of the fact that, according to Board statistics of pictures reviewed by the New York and various State Censorship Boards, it is in melodramas that most of the eliminations are made, and members of Boards are especially strict in their rulings on pictures of the melodramatic type watching all details carefully, as they claim that such pictures more than any other are apt to contain scenes that might be detrimental to the well-being of impressionable spectators.

"However, the situations were all handled so delicately in "More To Be Pitied" that the dramatic values were preserved, while mawkish sentimentality was done away with altogether," Mr. Cohn said in commenting on the report turned in by the Board. "It is gratifying to us to know that we handled this subject to make the kind of picture we did, and that we have made a picture that is good and wholesome."

"The Curse of Drink" Draws Attention

Attention in the independent market is being drawn to "The Curse of Drink." This six-reel thriller is being handled on the open market by L. Lawrence Weber & Bobby North. It is adapted from H. E. Blaney's famous stage-play by the same name. Records show that "The Curse of Drink" in the legitimate field proved one of the biggest drawing cards of the day.

It includes five principals in its cast. They are Harry T. Morey, Marguerite Clayton, Edmund Breese, George Fawcett, and Miriam Batista.

Noted Blind Girl in Urban Chats

The newest issue of the Urban Movie Chats instances a striking illustration of how "patience and perseverance will accomplish anything."

It shows Catherine Genin Burke, who, despite the handicap of total blindness, graduated with highest honors from Barnard College in New York. It is Miss Burke who, in modesty, gives all credit to patience and perseverance.

In a demonstration before the camera she shows the mechanical processes by which she recorded the lectures she attended.

Burr Entertains Scribes

Charles Seessel Congratulated for Work on "Sure-Fire Flint" Sets

THE magnitude and splendor of the cabaret scenes created by Charles Seessel in "Sure-Fire Flint," featuring Johnny Hines, called forth the admiration and congratulations of a group of newspaper and film men who were invited by Producer C. C. Burr to witness the shooting of the big scene in "Sure-Fire Flint" last week at Burr's Glendale studio.

According to Mr. Seessel, this represents a new idea in scenic construction which when photographed gives greater depth and perspective than has been accomplished heretofore. In order to accomplish his end Seessel required the use of the complete lengthwise space of the huge Burr studio.

Beginning with the proscenium at the front end of the studio, Seessel erected a maze of steel supports upon which a gorgeous crystal fountain was erected. Leading directly from the base of the fountain, a series of artistically painted cascades were built down which chromatically colored water flowed into a central pool. To the sides of the central pool and superimposed upon another platform and somewhat back of the stairs leading to the cascades Seessel erected two huge columns which gave every evidence of genuine marble. A spacious dancing floor encircled by tables, with a runway and additional tables placed longitudinally, gave the complete set an effect of exceeding depth.

Elfelt and Backer Confer

Will Arrange Future Productions of Westerns Starring J. B. Warner

CLIFFORD S. ELFELT, president of Metropolitan Productions, Inc., with headquarters in Los Angeles, arrived in New York last week for a conference with Franklyn E. Backer, president of East Coast Productions, the organization which markets the Metropolitan pictures in the State Right field. The decided success of the new series of unusual Western pictures starring J. B. Warner prompted Mr. Elfelt to make the transcontinental trip in order that all plans might be perfected between Mr. Backer and himself for the additional series of pictures which they will produce and market this fall.

It was announced sometime ago that the growing popularity of this new cowboy star had resulted in his being tied up with a three-year contract. Warner is well along on his first series and Mr. Elfelt and Mr. Backer will spend the next few days deciding upon the stories and principals of the casts for the new series of specials. All of the stories will be by authors who are well known.

Nigh Reports Progress With "Notoriety"

WILL NIGH sent word to Weber & North, distributors of his coming series of productions, that his first for this firm will be ready on scheduled time. "Notoriety," the society drama that Nigh has been directing for the past five weeks, is on its last lap of completion. The cast returned this week from a sojourn to the Delaware Water Gap and other effective locations on the Eastern coast to stage some important outdoor scenes.

The date of release cannot be given definitely. It is expected that the special will be ready for bookings in September.

The complete cast includes J. Barney Sherry, Kodla Rocque, Mary Alden, Maurine Powers, Geo. Hackathorne, Hedda Hopper and Mona Lisa.

Aywon Announces Sales for July

The Aywon Film Corporation, New York City, announces the following sales on the SNOWY BAKER and Big Boy Williams pictures for the month of July.

H. Lieber & Co. of Indianapolis, Ind; Liberty Film Exchange of Washington, D. C.

Other sales during the month of July were made to the Fine Arts Film Corp. of St. Louis, Mo., for the pictures "Lure of the Orient," "With Wings Outspread" and "The Woman of Mystery."

Export, Import Makes Foreign Sales

Export & Import Film Company on behalf of the Hamilton Theatrical Corporation has announced the territorial sale of four of the greatest German productions to a client in South Africa.

The productions disposed of are "Loves of Pharaoh," "Golem," "Deception" and "One Arabian Night." Deals on these pictures for other territories are now pending.

Mark Twain Tale for N. Y. Capitol

Announcement is made by the Capitol theatre, New York, that S. L. Rothafel has secured for presentation during the week of August 13 the picturization of Mark Twain's best-loved story, "The Prince and the Pauper."

New Players Added To Warner Cast

A large number of prominent screen players have been engaged for the Warner Brothers' picture, "Heroes of the Street," a Harry Rapf production starring Wesley Barry. The most recent additions to the cast are Philo McCullough, who plays a leading role in the Warners' wild animal picture, "A Dangerous Adventure," Charlotte Jackson, and Joe Butterworth.

Other members of the cast include Marie Prevost, Jack Mulhall, Wilfred Lucas, Aggie Herron, Al Walling, and William Beaudine, Jr.

Selznick Force Sees "Under Oath"

The showing of Elaine Hammerstein's latest picture "Under Oath" at the Selznick home offices was of particular interest to the company's executives because of its being the first of a new series of pictures made at the Coast studios of the organization.

Of course the home office boys like to have the studio nearby but after viewing "Under Oath" they were ready to admit it has the edge on some of Elaine's pictures which were made in New York.

A feature of "Under Oath" is some new lighting effects introduced by Myron Selznick, for the first time.

YOU'LL SEE STARS!

in

"NOTORIETY"

Will Nigh's Biggest Box-Office Bet

Six of Them!

Maurine Powers
Mary Alden
Rod La Rocque
Geo. Hackathorne
J. Barney Sherry
Richard Travers

Soon Ready for State-Right Release

By

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway N. Y. C.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon, A	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	6 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Doubt Your Wife	Leah Baird	Assoc. Exhib	6 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinne Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	6 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law, The	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angel of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the North-west	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	6 reels	Mar. 11
Find the Woman	Special Cast	Paramount	6 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	8 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	3 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer, Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 22
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margery Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond the Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Araby, The	J. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bomhadier Billy Wells	Lee-Bradford-S. R.	5 reels	July 8
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Jareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Snecial Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Man	special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Snecial Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air Ahout Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back, The	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Auhrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S. R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S. R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Hushand and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	1 reel	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	**Mutt & Jeff C'rtoon.**	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon.	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	**Buster Keaton**	**First National**	2 reels	
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	2 reels	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
Now or Never	Vernon Dent	Folly-Pacific	1 reel	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	Vernon Dent	Folly-Pacific	1 reel	
One Horse Town	**Harry Sweet**	**Universal**	2 reels	Apr. 1
Our Gang	Snub Pollard	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snub Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Rubbernеck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	1 reel	
Sleepyhead, The	**Harry Sweet**	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snub Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. John	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snub Pollard	Pathe	1 reel	
Studio Ruhe, The	Al St. John	Fox	2 reels	
Such Is Life	**Billy Bevan**	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon.	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	Educational	2 reels	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 reels	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	2 reels	Apr. 15
Village Sheik, The	Al. St. John	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length	Reviewed
Adventures of Robinson Crusoe (Serial)	**Universal**	18 apisodes.	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletach Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	**Pathe**	**2 reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	**Truart**		
Boy and His Dog, The (Aasops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fables)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddia Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fables)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fables)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des.	Apr. 15
Good Things of Life (Novelty)	**Wid Gunning**	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler.	2 reels	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	**Truart**		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	**Truart**		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes.	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	**Prizma**	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	**Kineto**	1 reel	
Pelican Island (Scenic)	**Truart**		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	**Truart**		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 reel	Mar. 25
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Shorty Hamilton	McGovern & Egler.	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		2 reels	Nov. 26
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Rangar, The (Serial)	**Pathe**	15 episodes	
Spendthrift, The (Aesops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	Bosworth, De Freves & Felton	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices.	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices.	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices.	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Westarn Drama), Billy West	**Joan Film**	2 reels	
Terror Trail (Serial), Eileen Sedgwick	Universal	18 episodes	
Thrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Ovarhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, The (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, The (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	Educational	1 reel	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Sarial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fables)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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NEW THEATRE
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P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Invention May Have Decided Influence On Arts and Science

Apparatus for Recording Talking Motion Pictures Has Great Possibilities

RECENTLY the University of Illinois announced that a member of its faculty had invented and perfected a device for reproducing sound and motion pictures in synchronism. This announcement, however, causes no unusual interest among those connected with this industry for the purpose of professional entertainment.

There are, apparently, decided limitations for this development in applications to the theatre. However, our viewpoint is necessarily biased and we fail accordingly to realize the wonderful future which this invention promises the various arts and sciences.

The New York Herald, in an editorial brings this forcibly to mind:

Screens Articulate

"The University of Illinois has announced that a member of its faculty has invented and obtained letters patent on a combination motion picture-talking machine record film which solves the problem of talking motion pictures. In this device " from two-thirds to three-quarters of the width of the film is given over to the usual visual impressions, while sounds are recorded on the remainder of the film. The ringing of a bell or the slamming of a door is heard as distinctly as a human voice, it is announced.'

"For many years experimenters have tried to combine sound reproduction with picture projection. One great difficulty has been to synchronize words with acts and to provide for elision of words when the picture film was cut to eliminate worn places. Obviously, if pictures and words are impressed alongside each other on the same film, one cut will care for both. It is equally obvious a cut might utterly destroy the continuity of the words when the omission of the pictures removed would scarcely be noticed.

"It is natural to think first of the theatrical possibilities of synchronizing talking machine records and motion pictures. What records would a film reproducing Edwin Booth's voice and acting be worth to students of the drama now and in all time to come? Who has not wondered whether Charlie Chaplin can say things as naive and ridiculous as the things he does? Caruso's voice is preserved for all time; his method of theatrical representation is gone. But in other fields a talking-motion picture would be of supreme value.

"A great surgeon demonstrating his method of operating and explaining how and why he follows the technic he does might teach through eye and ear in hundreds of amphitheaters instead of in one. A Henry Ward Beecher or a T. De Witt Talmage might not only be visible but audible, with each gesture suiting his spoken word to all generations. Every school could have the benefit of the images and voices of the greatest of teachers. Instruction in all the arts, in manual occupations, in callings requiring unusual dexterity, in intricate trades, could be given to all generations by the most notable masters if enduring talking-motion pictures were produced.

"In the past great teachers, the Mark Hopkinses and the Horace Manns, have lived in their pupils and in their pupils' pupils. In the future great teachers may live in the film to fill, through eyes and ears, the minds of their disciples. Diogenes in his tub saying to Alexander, 'Stand from between me and the sun,' would inspire any schoolboy to study Greek."

Inventions that tend to make the motion picture more indispensable to our modern civilization are, in the end, working for the good of the motion picture theatre. Scientific research bent toward these ultimate results should receive the hearty cooperation of our industry.

The more people accustom themselves to rely upon motion pictures in one form or another, the greater popularity will the theatre enjoy. Motion pictures will become such an intimate part of the routine of our daily lives that pictures, as a mode of entertainment, will be considered a necessity.

There still remains a remarkably large percentage of people who retain an old prejudice against motion pictures. Nothing will have a more favorable influence on public opinion than the broad adaptation of this art into the various branches of our civilization.

While mention was made previously of the apparent limitations for the application of this invention for talking motion pictures to the theatre, it nevertheless remains to be tried whether or not by some means these limiting features may not be overcome. Were such the case it appears quite likely that motion pictures for professional entertainment would of necessity undergo another great revolution.

RENOVATIONS of motion picture theatres during the summer months has been carried on in a most extensive manner. As an example of thorough renovation, one which places the theatre on a comparable plane with those of the most recent design, we refer to the Columbia Theatre, Seattle, Wash.

One of the largest pieces of work in the house was the installation of a $40,000 Wurlitzer Hope Jones organ. One of the country's best known organists has been engaged by the Columbia management. The entire inside and outside of the theatre was redecorated and remodeled. The new marquise has been designed for the lobby, with room enough to accommodate the entire theatre program in electric lights around the sides and front of the marquise.

Inside, the house has been entirely redecorated and repainted in a brown to gold Batik design, with lights, borders and trimmings in ivory and gold. New draperies and carpets have been put in, and the ladies' room entirely refurnished. Theatre employes have been furnished with new uniforms.

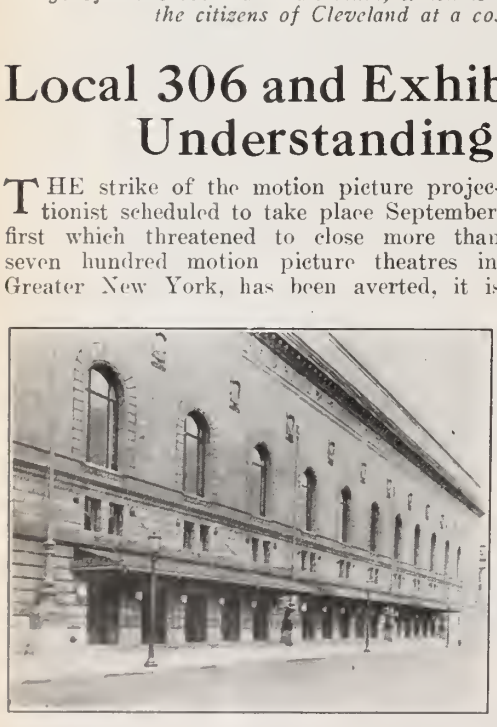
Among the mechanical improvements is the installation of a new Air Controlling Apparatus with complete sets of fans. A new screen was added a few months ago.



Stage of the Cleveland Auditorium, which is the largest building in the world equipped with motion pictures. The building was constructed by the citizens of Cleveland at a cost of $8,000,000. *The seating capacity is* 14,000. *Motiograph projectors were installed*

Local 306 and Exhibitors Reach Amicable Understanding Averting Strike

THE strike of the motion picture projectionist scheduled to take place September first which threatened to close more than seven hundred motion picture theatres in Greater New York, has been averted, it is believed, at a meeting of the projectionists, Local 306, with the Motion Picture Theatre Owners' Chamber of Commerce recently held in New York City.



Exterior of the Cleveland Auditorium, costing $8,000,000 *and seating* 14,000 *people*

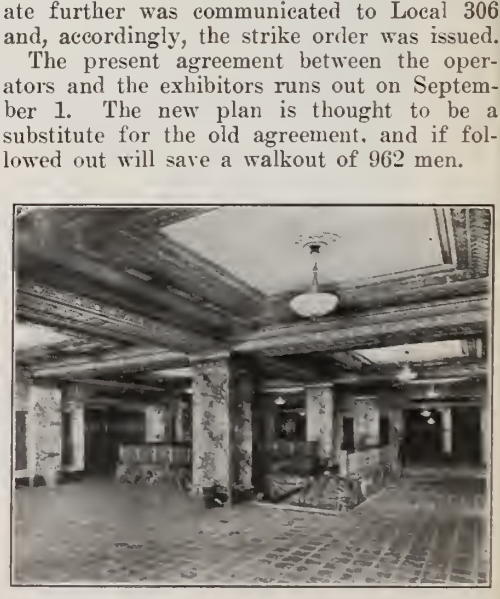
The committees of the projectionists and the theatre owners arrived at an amicable understanding.

Both the projectionist and exhibitor organizations have ratified the findings of their wage scale committees and it is thought complete co-operation between the bodies will prevail.

Jeremiah P, Mahoney of the law firm of Philips, Mahoney & Lidell represented Local 306, while State Senator James J. Walker acted for the exhibitors.

Local 306 voted last August 2nd to go on strike following the information that a telegram had been sent at that time by the Theatre Owners' Chamber of Commerce to its membership instructing them that all wage scale negotiations with the operators were at an end and informing the members: "You are released from the pledge which bound you not to negotiate for the service of an operator with any individual or union pending negotiations with Local 306." No official notice of the decision not to negotiate further was communicated to Local 306 and, accordingly, the strike order was issued.

The present agreement between the operators and the exhibitors runs out on September 1. The new plan is thought to be a substitute for the old agreement, and if followed out will save a walkout of 962 men.



Lobby of the Cleveland Auditorium, the largest building in the world having motion pictures



IMPORTANT

Theatre managers need not delay Fall openings of new theatres for lack of proper seating if they will take advantage of our large capacity and place their orders now. No theatre opening has ever been delayed through lack of prompt attention on our part.

To Managers who are redecorating and refurnishing established theatres, we suggest consideration of new chairs in keeping with other improvements. Upholstered chairs can be manufactured by us while house is being decorated or new drapes made.

We have the organization and facilities to handle a large volume in a limited time without impairing our standard of high quality.

Prices at pre-war levels

American Seating Company

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Mineral Oil Gives Remarkable Fog Effect

Very Fine Spray Supplemented by Smoke Pots Achieves Excellent Results

Everything on earth has contributed to the motion pictures, and now comes the turn of the elements from underground. Heretofore mineral oil has been held to possess photographic qualities only as it came from the earth in "gushers" and was snapped by the News reels. Now Cosmopolitan has discovered that super-refined mineral oil produces the finest fog effects ever achieved on the screen, and is putting the invention to use in filming Jack Boyle's story, "The Face in the Fog."

Formerly "fogged films" were not desired in picture-making, but they became absolutely essential in realizing this "Boston Blackie" story. Accordingly William LeBaron, chief of the Cosmopolitan scenario department, consulted Joseph Urban, the master designer of scenic effects, as to the best methods of fog-making. Experiments with steam proved that it condensed too soon, while water vapor would not hold the air long enough to be photographed successfully. In their dilemma they called in Jack Kelly, chief electrician of Cosmopolitan Productions.

Kelly was formerly assistant to Peter Cooper Hewitt, the inventor of the studio lights which bear his name, and accustomed to overcoming all sorts of technical difficulties.

Purchasing a can of lubricating oil, Mr. Kelly tried spraying it with condensed air. The result was a fine splatter work effect, but not fog. However, Kelly was convinced that his theory was correct, and all he needed was a finer and lighter grade of oil. To obtain this he had to purchase a fine, colorless oil which is used for medicinal purposes, and while the price was high it gave exactly the effect desired.

When Director Alan Crosland megaphones for fog a batter of compressed air machines proceeds to "spread oil on troubled actors." In a few minutes the whole set is full of fine, floating mist, which has a faint odor of pyrotechniques. This is because in certain places where more density is desired smoke-pots add their savor to the fog. It has the same shifting, kaleidoscopic effect that a real fog shows. Electric signs in the distance waver and grow dim—then blaze brighter. Of an automobile coming through the fog nothing but the yellow glare from the headlights can be seen until the machine is right up to the camera.

The basic motive of Mr. Boyle's story is the momentary recognition of a mysterious face as it peers for a moment from the window of an automobile, and is quickly blotted out by the dense fog.

Probably the nearest approach to the use of mineral oil for an effect in motion pictures was the paraffine imitation ice which figured in a feature production some years ago; however Jack Kelly is the inventor of the oil spray for raising a fog.



A dozen men armed with atomizers, filled the studio with minute particles of oil, thereby producing the fog effect in the Cosmopolitan production "Face in the Fog," under the direction of Alan Crosland, left of camera, with atomizer.



Scene from the Cosmopolitan Production's "Face in the Fog," showing the splendid effect of studio-made fog.

Four Houses Under Construction Will Accommodate Ten Thousand People

Three motion picture theatres, two in course of construction and another to be opened in the early fall, together with a legitimate house being built, represents in the Capital District of New York state, of which Albany is the center, an investment of approximately a million dollars, and houses which will have a combined seating capacity of close to 10,000 persons. While business has not been up to expectations in the capital District during the last few months, those who are investing fortunes in new theatres are optimistic as to the future. In Albany, Schenectady, and Troy, there are new theatres being erected, while in the last city a splendid house, to be known as the Lincoln, will be opened in the early fall.

In Schenectady, a new Strand theatre, costing $365,000, and having a seating capacity of about 3,000 persons, is being rapidly pushed to completion these days. This house got under way early last spring. The theatre will not be completed and ready for business much before December.

The house is located in the business center of the city. It is of a type known as an entresol or stadium house, having no balcony. Two big monsoon fans are being installed and mushroom ventilating will prevail. The house will carry three projection machines and a spotlight. The throw will be about 170 feet, the stage which will support the screen being semi-circular in effect through the use of colonnades.

In Troy, another Strand theatre, financed by the Murphy-Dolan interests, but which will be operated by Mr. Spiegel, is also being rapidly pushed to completion these days by Shapiro and Son of New York, who have the contract for all three theatres under construction in the Capital District. The Troy Strand will be a balcony house, capable of accommodating about 2,500 persons, and costing in the neighborhood of $350,000. This house is also located in the business section.

In Albany, Shapiro and Son are busily engaged these days in demolishing a former church which will serve to house a Shubert theatre this fall. While a booth will be installed for a projection machine, it is the intention of the theatre owners to conduct the place with programs of vaudeville and road attractions.

In Troy, another new theatre, known as the Lincoln, and owned by Symansky Brothers, will be in shape to open within the next few weeks. The house will have a seating capacity of 1,800 persons, and when completed, will represent an outlay of $150,000 or more.

The Colonial theatre in Albany, N. Y., which is owned by William Bernstein, who also controls theatres in Elmira, and which is managed by George Roberts, closed for two weeks on Saturday, July 15. Mr. Roberts spent a portion of the week in New York, looking over interiors, and stage settings, with the idea of improving the Colonial during the two weeks when it will be closed.—Grant.

Goodstein Buys Lease of Majestic Theatre

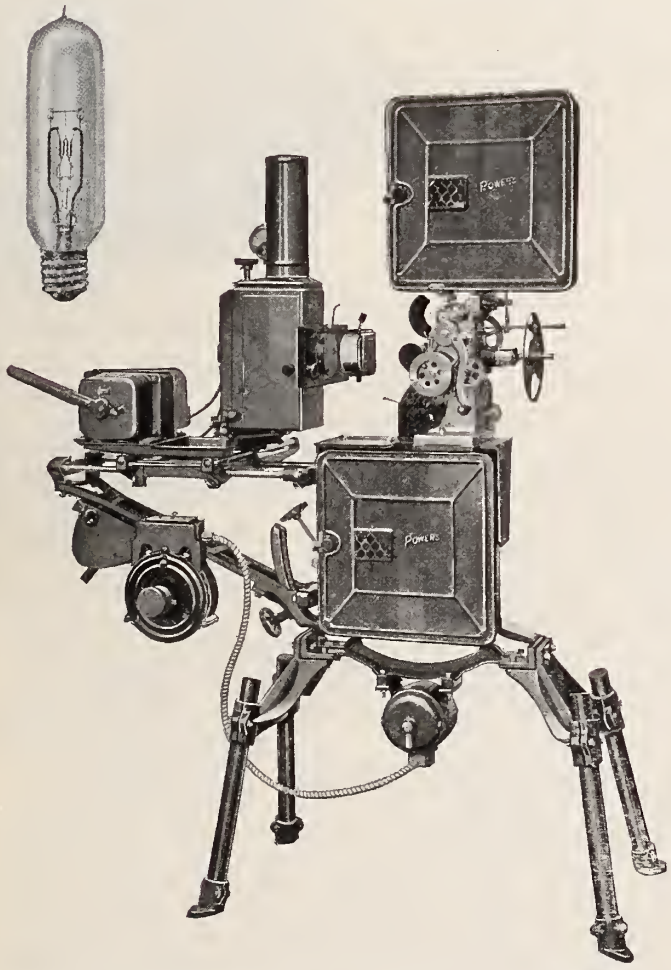
Joseph J. Goodstein, operator of a chain of theatres and film exchanges in the country including the well-known Palm theatre of Pueblo, Col., has taken over the lease of the Maejstic theatre and work will be started in a few days to thoroughly clean and repair and put it in excellent order for the new season.

Mr. Goodstein is popular and well known among Puebloans. His aim will be to give theatre goers the very best pictures obtainable at a popular price.

A new fibre screen has been purchased. Chairs will be re-covered as well as the lobby altered and changes made.

For Better Projection

POWER'S G. E. UNIT
FOR
MAZDA LAMPS



Ready For Immediate Shipment

NOTWITHSTANDING THE EXTRAORDINARY DEMAND
Following Our Advertisement in Two Trade Papers, April 20, 1922
WE ARE NOW ABLE TO ANNOUNCE
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Better Projection Pays

National Anti-Misframe League Forum

Necessary Equipment for Projection with Incandescent Lamps

Continuation of Motion Picture Projection with Mazda Lamps by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Equipment Requirements

FOR the proper projection of motion pictures with Mazda lamps, the following equipment is necessary in addition to the optical elements, which have been previously discussed: an adjustable lamp holder or a pre-setter and fixed holder, an adjustable mirror holder, a well ventilated lamp house, an ammeter, and a current regulating device permitting close adjustment of the lamp current.

The lamp holder or pre-setter should provide for moving the lamp vertically as well as laterally along and across the optical axis, and also for rotating it so that the plane of the coils may be set facing the condenser. The mirror should be independent of, and unaffected by, the lamp adjustments and the mirror holder should allow movement along the axis as well as vertical and lateral adjustment.

To insure good lamp performance it is important to provide ample ventilation of the lamp house with the air circulating over the lamp base and bulb; radiation alone should not be depended upon. The energy dissipated within the lamp house is a minimum with Mazda lamps; however, the temperature may become high enough to cause deterioration of the lamp holder, particularly the insulation, if adequate ventilation is not provided.

Since it is very important that the lamp be operated exactly at rated current, an accurate ammeter should at all times be in series with the lamp. It is recommended that the 30-ampere point on the meter scale (or 20-ampere point for the 600-watt lamp) be distinctly marked so that a deviation from the normal current will be at once apparent to the projectionist.

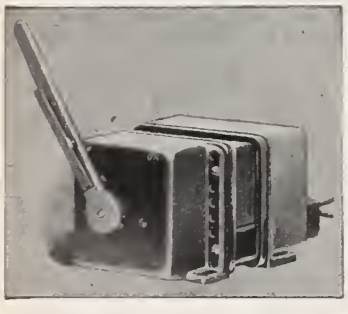


Fig. 35—Alternating-current regulator for reducing standard light and power circuit voltages to 28-32 volts for Mazda lamps

The current regulator should be designed so that for any variation that may be expected in the line voltage, it may be set to give a secondary amperage constant within less than one per cent for any lamp voltage between 28 and 32. This is the range obtaining for individual lamps when burning with reflector, which tends to heat the filament and thus raise its resistance and required voltage. The apparatus should be so arranged that in starting the lamp about half normal voltage is first momentarily impressed so that no failure may result due to unequal heating of the various parts. Both the ammeter and the regulator control should be conveniently placed so that the projectionist can easily observe the ammeter and quickly take care of any current variations. The ammeter should be calibrated at least as frequently as once every six months.

On alternating current a transformer-regulator should be used to reduce the circuit voltage to that of the lamps. Well designed units have an efficiency of about 90 per cent, making the total wattage required for a 30-ampere lamp about 1,000 watts. Either manually operated or automatic regulators may be used; a unit of the former type is shown in Fig. 35.

With direct current, either a motor-generator set, a converter, or a series rheostat can be employed on commercial lighting and power circuits. The power consumed in the rheostat is entirely lost. If the lamp takes 30 amperes at 30 volts, when operated from a 115-volt circuit, a loss of 2,550 watts occurs in the rheostat as compared with but 900 watts consumed at the lamp. The rheostat handle should always be returned to the "off" or low-voltage position before turning on the projection lamp. A motor-generator set capable of providing the proper voltage at the lamp could be employed with a much lower energy loss. Such a set of 65 per cent over all efficiency would entail a regulator loss of only about 485 watts, as compared with 2,550 for the rheostat. The initial investment involved, the cost of maintaining the motor-generator, and the energy cost should all be considered in determining the economy of this equipment.

A rotary converter, for changing the direct current to alternating current, combines the two windings of the motor-generator set on one rotor; the cost is less, and efficiency is higher than for the motor-generator set—about 72 per cent over all, including the alternating-current regulator—a loss of only about 350 watts. This new type of equipment, with which the usual type of regulator is employed, is shown in Fig. 36. The installation of such apparatus where direct current only is available is almost invariably an economy.

Dear Editor:

I guess this will be the first time that I have ever written you, so if I make any mistake please don't bawl me out.

I have been operating here for three years and still at it. I was up to Danville, Ill., and got to talking to the president of the M. P. O. Union there. And after I had a long talk with him he gave me some Motion Picture News and when I was reading them I saw the N. A. M. L. blanks so I am sending it in as I sure do hate misframes and bad films. I used to see lots of



Fig. 36—Rotary converter furnishing alternating current for Mazda lamps from direct-current light and power circuits

labels in the boxes but not lately, and thanks to the M. P. News for it might be that if I had not seen it and I would not have known where to get into the league. I see the questions and answers in the News. I think I have a good scheme for getting a better picture through a shutter, but it might be that everybody already knows it. So whatever I get please send it with my button.

I have two Powers' 6As and a Fort Wayne compensarc. If any brother wants to ask anything I will answer him. I had better close before I have a young book out of this.

Very truly yours,
Leonard H. Cook,
Empire Theatre, Chrisman, Ill.

Dear Editor:

Am enclosing 25 cents in stamps for which please send me a button. I have a nice clean projection room large enough for one, but too small for two. That's the way every room should be built, I think. Have two Powers 6As in first-class shape, equipped with Powers' Mazda lamp houses and a G. E. compensarc. My light is very poor and although I have done numerous things in an effort to improve it I have not yet succeeded in improving it much. I have my own electric bell alarm system, electric rewind, and pilot light in the head for framing when threading.

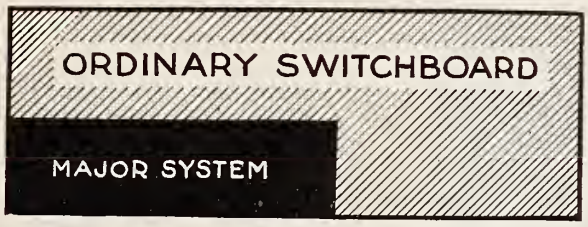
Would be glad to hear from any of the boys and if they happen in town would be glad to meet them.

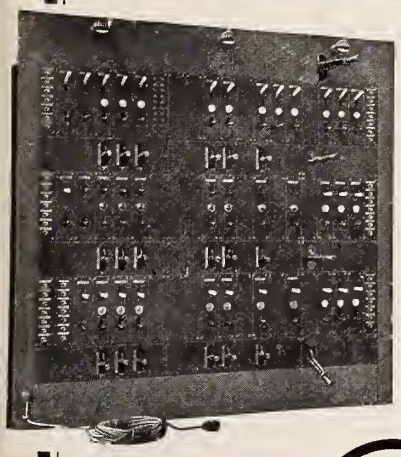
Very truly yours,
Garland West, No. 1611,
Strand Theatre,
Athens, Tenn.

[As Brother West is having trouble with his Mazda equipment we would be glad to hear from him giving details of his equipment and troubles. With this information probably we could advise how to remedy his trouble.—Editor.]

(*Continued on page* 938)

Save Stage Space





MAJOR SYSTEM ADVANTAGES:

Flexibility, pre-selection, cumulative control, one-man remote control, flashless, noiseless switch operation, minimum stage space, no fire or panic hazard, long life, can be locked on or off against unauthorized handling.

The designer of the Major System Pre-selective Remote Control Stage Switchboard learned the value of stage space in many years spent behind the scenes. As a result, Major System Switchboards require a great deal less space than any other board. Correct grouping of dimmer and control switches brings everything on the pilot board within easy reach, and the location of the remote controlled main board under the stage makes one-man control really practical.

Read the Major System advantages listed to the left. They combine to make the Major System of theater lighting control the most efficient in existence and the logical system for your theater. Write today for valuable book on theater lighting control.

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SAD WORDS
"It Might Have Been"—Prevented
But When the Fire Alarm Was Turned In It Was TOO LATE

For ten years he had paid out large sums annually for Insurance,
Many Thousands of Dollars—And yet he did not have

An Ounce of Prevention

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N. A. M. L. FORUM

(*Continued from page 936*)

Dear Sir:

We, the undersigned, are motion picture projectionists at the Y. M. C. A. theatre of this town, although this is only a small town theatre, we have a well equipped projection room with two of the best motor-driven machines that can be had.

We are very much interested in the upkeep of the films we run and wish to become members of the N. A. M. L. and will appreciate it very much if you will send us literature and blanks for joining. Address to James W. Taylor, Box 261, Ware Shoals, S. C.

Very truly yours,
DORIS S. POWELL,
JAMES W. TAYLOR,
Y. M. C. A. Theatre,
Ware Shoals, S. C.

No Address

We recently received an application blank from N. J. Humphreys along with 25c for an N. A. M. L. button. However, the only address recorded on the blank was 411 George St., Colonial Theatre. If Brother Humphreys would kindly forward us his state and town, we will send his button immediately.—Editor.

Let your ideas help some one else

Dear Editor:

I have not written to you since I joined the N. A. M. L. I am enclosing 25 cents in stamps for one of the buttons. I think this league is very helpful and I never fail to read the Forum as I like to hear from the other boys. I have been reading the NEWS ever since I joined the N. A. M. L. and have found it a great help. I do not have much to say this time, but may write again.

Very truly yours,
LELAND BRADNEY,
Star Theatre,
Coal Bluff, Ind.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....



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AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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H. J. Werner Finds Business Better on Tour of Country

Mr. H. J. Werner, president of the American Photo Player Company, builders of the Robert-Morton Organ, recently arrived in New York headquarters, after a coast to coast inspection of the company's dealers and branch offices.

When interviewed relative to motion picture conditions, Mr. Werner stated: "Although I travelled through the country at an unseasonable time from the point of view of the exhibitor, I found that the number of theatres which were closed for the Summer period was fewer than in the preceding two years. My itinerary was done very intensively, and whereas it covered a large territory, I purposely travelled through the smaller towns to get the average exhibitor's point of view on the present conditions of the industry.

"After all, it is not the Broadways but the Main Streets that bulk up any business, and this is particularly true of motion pictures. They have a greater mass response, because of their universal appeal, than any other industry.

"I was particularly impressed and gratified with the amount of interest exhibitors are taking, and appreciation that audiences are showing, in the value of music. What the newspaper and popular magazine have done in a literary manner for the village, the motion picture has accomplished in the furnishing of popular and semi-classic music to the untrained ear of the average audience.

"From results attained in the recent St. Louis musicians' strike, the fact is really established that the value of tone to the proper picture presentation is as necessary as that of a shadow. Good pictures demand good music and now that harmony prevails between the various musician unions and exhibitors associations we sincerely trust that a proper understanding will be consummated for the future."



H. T. Werner, President of the American Photo Player Co., manufacturers of the Robert Morton Organ

Mr. Werner spoke enthusiastically about the new Fotoplayer Pit Pipe Organ. This is really a combination of Fotoplayer and organ, using the regulation console and attaining the volume and variety of tone combinations necessary for a house with a capacity up to 1,000. This instrument will have a special appeal to exhibitors because of its very low installation cost, eliminating the usual necessity of organ chambers with their weeks of labor and costly repairs.

Theatre Has Natural Ventilation

The Princess has lately installed two giant typhoon fans, which are making the big theatre a very cool spot at all times. The Princess is open on all four sides, which gives it a natural ventilation seldom found in a theatre.

Items From Washington, D. C.

Tom Moore, owner of the Rialto and promoter of the Federal Theatres, Inc., a chain of neighborhood houses, of which impending chain the Rialto is the forebear, announces that the latter will close for renovations and redecorating. The announced theatres are the Biltmore at 18th and Columbia Road, and the Parkway theatre, at 14th and Park Road. In this connection, Mr. Moore pointed out that the purpose he had in view in disposing of his converted-store and other antiquated theatres was to limit his operations to large neighborhood replicas of the Rialto, possibly ten in all. Construction of the building at 14th and Park Road, assumed positive shape only with the recent announcement of the Moore plans, but was long contemplated, Mr. Moore says, pending a return to normalcy of building material and labor costs. He expects to re-enter the film exchange game as a District, Virginia, Maryland and Delaware distributor of such organizations as the Al Lichtman interests. He has been in both lines since 1906, here, and only dropped exchange work in 1919. It is understood that former Moore houses operated by Messrs. Linkins and O'Donnell will re-open August 15, under the general management of Mr. Sparrows.

Foundations for the magnificent new theatre and office building on Broad Street in Richmond, adjoining the Broadway theatre, were begun July 26. It is expected that this venture of the Pryor Brothers will amount to a million dollars.

A new $15,000 Morton orchestral pipe organ was installed last week at the York theatre.

The new Poli theatre will have more than 1,200 orchestra seats, and will again be the largest Shubert theatre in Washington. Thomas W. Lamb is the architect for Poli.—Knappen.

Bids Asked for Construction of Theatre

Bids for the construction of the Irvington theatre, a new neighborhood house, have been asked by O. B. Wight, architect. The building will have a seating capacity of 700, and will be placed on a lot 40 by 140 feet. The Irvington Theatre Company has been organized to manage the house.—Stuart.

J. T. Carroll Building Theatre

J. T. Carroll is building a new theatre in Whiteville, N. C., that is declared to be one of the nicest small town theatres in the Carolinas. It is hoped to be ready for opening the latter part of August.Stellings.

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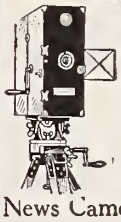
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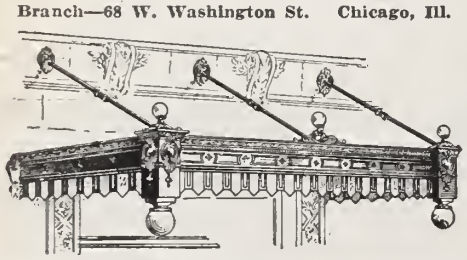
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Motiograph Installed for Longest Throw in the World

The Cleveland Auditorium which has just been completed is the largest building in the world equipped with motion pictures, having a throw of 336 feet 6 inches and a picture 28 feet wide by 21 feet 6 inches high.

The building, constructed by the citizens of Cleveland, cost the enormous sum of $8,000,000 and has the record seating capacity of 14,000.

All the equipment installed was given a thorough test by the civic authorities.

Motograph projectors have been installed.

Plans Complete for New Newark Theatre

Plans have been completed for a modern new motion picture theatre in Newark, N. Y., to be built by Associated Theatres, Inc., of which Harold Dygert is president and Mayor William MacFarlane of Canandaigua, N. Y., vice president. The house, which will be named the Capitol, will be at the corner of West Miller street and South Main street.

The Capitol building will be three stories high, with the auditorium, lobby and two stores on the main floor; balcony, three suites of offices on the second floor and a hall about 24 by 75 on the third floor. The building will be 75 by 132 feet. The front will be constructed of litholite stone, pressed brick and stucco. The central lobby and vestibule will be 17 by 24 feet. The lobby will be finished in art marble with a ceramic tile floor. The auditorium will have a ramp floor and will have a seating capacity close to 1,000. The floor will be of reinforced concrete with carpet runners in the aisles. A large electric organ will be installed in the Capitol.—Taylor.

New House Opens in Altoona, Pa.

Athena George recently opened his new magnificent house, the Victoria, Altoona, Pa.

In construction, equipment and architecture, Mr. George's new theatre ranks favorably with any in the state of Pennsylvania.

New Management for the Leland

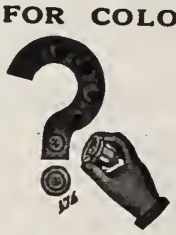
The Leland theatre in Albany, N. Y., is now under the management of Oscar J. Perrin, former manager of the Empire theatre, now being demolished to give way to a bank. Mr. Perrin took over the management of the Leland last Saturday, and in his announcement stated his intentions of giving Albany the best motion pictures obtainable. The house will be run along the same lines as in the past.—Grant.

Lyndhurst Theatre Opens

A new motion picture theatre was opened in Lyndhurst, August 1st, by the North Jersey Theatres Corporation.



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Reviews of the Latest Features

Conducted by LAURENCE REID

"Under Oath"

Selznick Pictures—Five Reels

(Reviewed by Charles Larkin)

THIS is Elaine Hammerstein's best picture to date. It has a good story, one that will interest most folks. This story is told in a setting that is marked by elaborate interiors as well as outdoor scenes. The cast is an unusual one, three leading men being featured. Patrons will certainly sit up and take notice when they see their old friend Mahlon Hamilton march into the set in the role of Big Jim Powers. This characterization by Mr. Hamilton is thoroughly enjoyable. He puts the role over with a smash. Wallace McDonald as the girl's brother does well with the little assigned to him. Niles Welch, as the district attorney, tries nobly to appear convincing as a dignified officer of the law, but he is miscast in this part. They should have had another actor such as Hamilton for this role. This unconvincing role assigned to Welch is the one jarring note in the picture.

The story deals with big business, frenzied finance, its victories and its despairs. It has a good moral, showing how a man is awakened to his despicability by the courage of a girl. The interiors in Wall street and in Powers' bachelor apartments are elaborate. The wedding scenes in the church are true to detail and here one of the biggest moments of the picture is enacted. The lighting is unusually good in this picture and some good work is in evidence at the megaphone.

Miss Hammerstein has an appealing role that will win sympathy. There are a few moments of over-expressive emotionalism on the part of the star, but these pass quickly and will not be noticed by the average audience. The work of Carl Gerard as Steve Powers calls for praise.

The Cast

Shirley Marvin.....Elaine Hammerstein
Jim Powers.....Mahlon Hamilton
Hartley Peters.....Niles Welch
Steve Powers.....Carl Gerard
Chester Marvin.....Dwight Chittenden
Ralph Marvin.....Wallace McDonald

By Edward J. Montagne. Directed by George Archainbaud.

The Story—Shirley Marvin's father is ruined in Wall Street by Jim Powers, his bitter enemy. The latter is determined that no one shall cheat him of his victory, however, when appealed to he agrees to "lay off" if the daughter will marry his worthless brother. The girl, thinking only of her father agrees. Powers, however, admiring her courage, releases her from the promise. The brother, indignant, gives the Marvin sides some information that will indict Powers. The girl tells Powers and also saves him when he is accused of the murder of the brother. Powers marries the girl.

Classification—An absorbing drama of big business and romance, finely staged and well acted.

Production Highlights—Mahlon Hamilton's convincing portrayal of the role of Powers. Miss Hammerstein's attractive appearance throughout accentuated by some striking gowns, which will interest your feminine patrons. The scenes between Powers and the District Attorney, both in the beginning and during "The Third Degree" moments. The wedding scenes. The fine lighting and photography. The fight between Powers and his brother. Scenes in which Powers "lays his cards on the table," for the girl.

Exploitation Angles—You've got a popular star to begin with here and three well known leading men in addition. Therefore play up the all-star cast. Tell them that this is Miss Hammerstein's best picture to date. You have also got a fine chance for exploitation in the gowns the star wears, especially the bridal attire. Use the Wall Street theme to tie up with your local bank, stock brokers, etc.

Reviewed in This Issue

"UNDER OATH" (SELZNICK)
"UP AND AT 'EM" (F. B. O.)
"ALIAS JULIUS CAESAR" (FIRST NATIONAL)
"NICE PEOPLE" (PARAMOUNT)
"BOOMERANG JUSTICE" (RUSSELL PRODUCTIONS)
"A TAILOR MADE MAN" (UNITED ARTISTS)
"THE HANDS OF NARA" (METRO)
"DESTINY'S ISLE" (AMERICAN RELEASING)
"VOICES OF THE CITY" (GOLDWYN)
"QUEEN OF THE MOULIN ROUGE" (AMERICAN RELEASING)
"BLOOD AND SAND" (PARAMOUNT)
"WHEN HUSBANDS DECEIVE" (ASSOCIATED EXHIBITORS)
"JUST TONY" (FOX)
"FOOLS OF FORTUNE" (AMERICAN RELEASING)
"SO THIS IS ARIZONA" (WM. R. SMITH S. R.)
"LONESOME CORNERS" (PATHE)
"THE LOADED DOOR" (UNIVERSAL)

"Up and At 'Em"

F. B. O.—Five Reels

(Reviewed by Peter Milne)

"UP AND AT 'EM" is not the title to suggest any great amount of plot—or even the possibility that any great amount of thought went into the building of whatever plot there is present. It looks as if William A. Seiter and Lewis Milestone put their heads together one evening and decided that something had to be done toward a story for the morning. "Let's have Doris May play a tomboy," one of them possibly said. To which the other replied, "Yes, and let's have her get locked up in a waxworks museum and have a vision that all the characters come to life." And so they started. The wax works episode, though it is merely a ridiculous episode knocked down and dragged in by the heels, is about the funniest of the lot. The rest, concerning themselves with a thief of oil paintings and his ultimate capture by the heroine and her suitor, are spasmodically funny. The spasms are rather far between.

There is little suggestion of earnest effort to the picture. There is, on the other hand, much clowning about and burlesque which is rather out of place. Lost in the shuffle of the more ridiculous events which follow is the rather ingenious beginning of the picture which plunges the spectator into the midst of a dark and gloomy jail. A tearful mother pleads with the stern warden to pardon her wayward child. Much slow tempo and all that, and then the wayward child turns out to be the heroine, arrested for speeding. A good laugh.

Miss May was evidently told that she had to "bound" in this picture and not walk like a human being. Hal Cooley manages to make an impression as the serious-minded hero, while the others in the cast are not often in the foreground.

The Cast

Barbara Jackson.....Doris May
Bob Everett.....Hal Cooley

By William A. Seiter and Lewis Milestone. Scenario by Eve Unsell. Directed by William A. Seiter. Cameraman, Joseph Dubray.

The Story—Harum-Scarem flapper turns detective and eventually runs to earth a portrait thief who has stolen a valuable canvass from her father. She is aided and abetted by her fiance, a museum full of wax works, six tramps, a sheriff or two, etc.

Classification—Just a little too polite for burlesque and just a little too ridiculous for anything else.

Production Highlights—Production meets all demands of story but reveals nothing outstanding.

Exploitation Angles—The star is moderately well liked and her name seems to be the best thing about the picture to concentrate upon.

Drawing Power—Nothing wonderful. This feature seems to fit in with the great many that belong in the average class. It isn't good for a long run. Possibly it could split a week if the surrounding program was carefully selected.

"Alias Julius Caesar"

First National—Five Reels

(Reviewed by John Oscar)

THERE'S plenty of good-natured fun in this Ray production, and a lot of hokum, that is a bit different to some of the Ray pictures. Instead of the gawky awkward country-boy in overalls and a flapping suspender, he wears correct evening clothes—what time he doesn't wear a rubber shower-curtain draped about himself. The story is a fast and rattling one, and is thoroughly entertaining.

There is a lot of farce comedy fun in nearly every sequence. Complication upon complication is piled into the story, all of which, however, is properly disposed of in the final windup of the plot.

Ray shows full expression of his old time ability and Harry Gribbon in a prominent supporting role shares acting honors.

It is a good picture for those who like a little humor mixed in with their photoplay fare and a great bill for hot weather.

The Cast

Billy Barnes.....Charles Ray
Helen.....Barbara Bedford
Harry.....William Scott
Tom.....Robert Fernandez
Dick.....Fred Miller
"Nervy" Norton.....Eddie Gribbon
Mose.....Tom Wilson
Mons. Dumas.....Harvey Clark
Harrington Whitney.....Gus Thomas
Police Sergeant.....Milton Ross
Detective.....S. J. Bingham
Billy's valet.....Philip Dunham
Janitor.....Bert Offord

Story by Richard Andres. Directed by Charles Ray. Produced by Charles Ray Pictures Corp. Released by Associated First National Pictures.

The Story—Deals with a society youth who is the victim of a practical joke, who goes to jail because he is thought a lunatic for going around draped in bath-curtains; in jail, meets a thief, who takes him, willy-nilly, into partnership They make their escape by a clever ruse, and for awhile, they keep things going strong with excitement at a society function, but the thief's attempt to swipe all the jewels at the party, and the hero's desperate attempts to return them.

Classification—Typical Ray comedy.

Production Highlights—Ray's flight, draped in bath-curtains, and his being mistaken for a lunatic; his meeting with the crook, in jail, and the crook's attempt, at the party, to corral all the jewels by taking the matrons out to look at the moon. Harry Gribbon's work, and that of Tom Wilson, as Mose, would be a "production highlight" in any picture!

Exploitation Angle—Play up the comedy of course—a lobby with an atmosphere of the time of the real "Caesar" might go, with lettering in imitation of the Roman type; laurel-leaves around the heads of cutouts around the lobby. Catchlines and teaser-stuff lettered on cards placed about the lobby usually get a laugh—"All he wore was a bath-curtain—and he said he was Julius Caesar—so they locked him up. Why?" "If Running Rome gave 'Juluis' a thrill—running home gives his understudy—'Alias Julius Caesar'—nervous prostration." "Only a pair of pants—but their loss nearly wrecked Julius Caesar"—"Fiddling While Rome burned, was a cinch compared to getting home in a bath-curtain," etc.

Drawing Appeal—Anywhere where they like Charles Ray, or good comedies. Universal appeal.

"Nice People"

Paramount—Seven Reels

(Reviewed by Charles Larkin)

HIS is one of the series of pictures Paramount is offering for the new season which boasts of a strong cast. In this case we have four popular players, Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye. This quartette would put any picture over, but in this instance there is a good story included. "Nice People," was a big stage success. As a filmplay it is sure to attract business.

The picture opens with a series of lavish scenes showing just how many of the debs and sub debs of the "400" in your city while away the wee sma' hours. The dresses of the feminine players are cut decidedly "sport model," silver hooch flasks come into play and cigarette smoke clouds the air. These scenes tend to convince us that this is still a very free country. In fact there's too much freedom, says the picture. But how the fans will eat this up. The flappers will sit in rapt admiration.

The cabaret scenes are a la Japanese and unusually lavish. The dancing is decidedly modern. The American costume ball and tableaux are the last word in beauty. The night party is very realistic. These scenes and those which follow in the country home where "Teddy" portrayed in convincing manner by Miss Daniels and Scotty Wilbur, the role excellently taken by Conrad Nagel, are marooned all night, are not for the eyes of our unsophisticated populace. Mr. Reid hasn't much to do in this picture, but that doesn't matter to admirers of Wallie.

"Nice People" will be a great box office attraction. What more could you desire.

The Cast

Billy Wade.....Wallace Reid
Theodora Gloucester (Teddy).....Bebe Daniels
Scotty Wilbur.....Conrad Nagel
Hallie Livingston.....Julia Faye
Margaret Rainsford.....Claire McDowell
Hubert Gloucester.....Edward Martindel
Eileen Baxter-Jones.....Eve Southern
Trever Leeds.....Bertram Jones
Oliver Comstock.....William Boyd
Mrs. Heyfer.....Ethel Wales

Adapted from the play of the same name by Rachel Crothers. Directed by William de Mille. Scenario by Clara Beranger. Photographed by Guy Wilky.

The Story—The wilful daughter of a wealthy business man is leading a butterfly existence, but she always manages to get out of her difficulties. A climax comes, however, early one morning when the father tries to prevent the girl attending a party at a roadhouse. Another climax comes when the girl goes to the country home with an intoxicated companion and is overtaken by a storm. A stranger, attracted by lights in the house and who is also overtaken by the storm, enters and saves the girl from unwelcome attentions by her friend. All remain for the night. There is much scandal, explanations, etc. The girl in the end goes to live on the farm adjoining the country home. So does the stranger. The stranger weds the girl.

Classification—Another one of those "intimate" pictures which William de Mille contributes to the screen ever and anon. This one deals with the frailities of our modern flapperdom.

Production Highlights—The fine cast. The lavish settings, especially in the girl's home, at the Lotus Blossom, a cabaret; the American costume ball. The tableaux at the ball and in the country home. The timeliness of the theme The display of costly costumes. The excellent lighting. William de Mille's direction.

Exploitation Angles—The success of the play will help you exploit this. Might arrange for a newspaper discussion on the ways of our modern flappers. The cast is a big one, containing four stars. Play this up. It is a William de Mille production, which means a lot to most patrons. The picture has been elaborately mounted. You can use superlatives safely on this one. It will stand up.

Drawing Power—This one should be a box office magnet anywhere, downtown or in the communities.



Hoyt's Australian theatre, Sydney, Australia, showing "Chasing the Moon," starring Tom Mix (Fox)

"Boomerang Justice"

Russell Productions—Five Reels

(Reviewed by John Oscar)

HERE'S a hard-riding, hard-shooting, galloping, two fisted Western that is like nothing so much as the first four episodes of a Western serial. Not that it is that long, but there's enough action for about four episodes of "the continued-in-our-next" type of story. It's action, from start to finish—stunts, thrills, hand-to-hand struggles, desperate measures, and everything. George Larkin, besides being a capable actor, is one of the best stunt men in the business, and he certainly gives the exhibitor his money's worth in this.

Rejoicing in the name of "Kit Carson Boone"—with a monicker like that he could do no less than risk his neck in every other foot of the picture—which he does—with an apparent enthusiasm and glee that is quite contagious.

The cast surrounding Larkin is good. Earle Metcalfe, who did one of the finest bits of work of the past year, as the brutal lover in the slum-episode of "While New York Sleeps" is back on the job as a "heavy villain" in this, and his fights with Larkin—there are several little ones and one great big one—are enough to fill the souls of fight-lovers with an unholy glee. Virginia Warwick is acceptable as the heroine, and Fritzi Ridgeway registers in a part that is not big.

The back-grounds and direction are good. The picture is a good bet for that weak spot on your program, and it ought to be worth real money to the man who plays Westerns for Fridays and Saturdays—the small-town exhibitors' big days.

The Cast

George Larkin
Fritzi Ridgeway
Al Ferguson
Earle Metcalfe
Virginia Warwick
Karl Silvera

Story and Direction by Edward Sedgewick. Produced by Clinton Productions. Distributed by Russell Productions.

The Story—A young adventure-seeker saves the life of the daughter of a ranch-owner. Friendship rapidly becomes stronger, and the hero is forced to perform many daring and dangerous stunts, in order to save the girl's life, which is constantly endangered by Mexicans, half-breeds, and others. Finally wins out, and is rewarded with the hand of the girl.

Classification—Straight away Western drama.

Production Highlights—Unquestionably, Larkin's stunts. His fights with various members of the cast, particularly Metcalfe; his riding, and his leap from the second-story window.

Exploitation Angles—Western stuff, played up with the comedy touch of the adventure-seeker, and his flight from Mexico—his becoming entangled in more and more adventures in "quiet America." Some teaser stuff and comedy lines could be used to advantage.

Drawing Appeal—To all classes who like Westerns, and serials. A whizzing affair, full of breathless action. Down-town houses especially good, but should please in the neighborhood houses as well. Clean, and amusing.

"The Tailor-Made Man"

United Artists—9000 Feet

(Reviewed by Charles Larkin)

CHARLES RAY has come back! "A Tailor Made Man" is one of the finest pictures produced in the history of the silent art. We say this without fear of contradiction. It is some 9,000 feet in length. We understand that it was originally 14. One could have sat through that number of reels if the action continued the way it rushed through the nine.

Mr. Ray in the role of John Paul Hart, the "common clothes presser," who through sheer grit, ambition, enthusiasm and sticktoitiveness fights his way to a seat beside the captains of industry. John Paul Bart is Charles Ray. This portrayal puts the star back where he belongs—at the top.

The cast, undoubtedly, will create a lot of comment. It should. In the personnel are some 26 actors and actresses who are well known in the film world. The various types are wonderfully interpreted by players who evidently were picked with great care. Ethel Grandin, Jacqueline Logan, Charlotte Pierce and Irene Lentz have the principal feminine roles and all do well.

"A Tailor Made Man" has all the elements of the perfect picture: story, romance, comedy, compelling drama, thrills.

Most folks are familiar with the story of the Cohan & Harris play. They will want to see the film version. That's one great asset for the picture. Once the first few audiences see it, the news is going to spread and keep on spreading until the four corners of the world are told that here is the renaissance of real art in picturedom. As John Paul Bart would say—VOILA!

The Cast

Anton Huber.....Thomas Ricketts
Tanya Huber.....Ethel Gandin
Peter.....Victor Potel
Theodore Jellicot.....Frank Butler
Gustavas Sonntag.....Douglas Gerrard
Mr. Stanlaw.....Frederick Thompson
Mrs. Stanlaw.....Kate Lester
Corinne Stanlaw.....Jacqueline Logan
Cecil Armstrong.....Michael Dark
Mrs. Fitzmmorris.....Isabelle Vernon
Miss Shayn.....Aileen Manning
Butler.....John McCallum
Rowlands.....William Parke
Abraham Nathan.....Stanton Heck
Mrs. Nathan.....Edythe Chapman
Miss Nathan.....Irene Lentz
Gerald Whitcomb.....Thomas Jefferson
Hobart Sears.....Henry Barrows
Harvey Benton.....Frederick Vroom
Arthur Arbuthnot.....Harold Howard
Russell.....Eddie Gribbon
Cain.....S. J. Bingham
Flynn.....Fred Sullivan
Kittie DuPuy.....Nellie Peck Saunders
Bessie DuPuy.....Charlotte Pierce
John Paul Bart.....Charles Ray

By Harry James Smith. Directed by Joseph de Grasse. Scenario by Albert Ray. Photographed by Georges Rizard and George Meehan. Film Editor, Harry C. Decker. Art Director, Robert Ellis.

The Story—Deals with the rapid rise of John Bart. Bart from a common clothing presser to a place among the mighty. Bart "horns his way" into the confidence of Abraham Nathan, head of a big steamship company. Installed in his own private office, he is given the big job of settling some serious labor trouble. He succeeds against terrific odds. He is exposed as an imposter, returns to the old tailor shop, but here he is followed by Nathan who learning his story, gives him a permanent place "at the top." The tailor's daughter goes with him on his way up.

Classification—A comedy drama possessing all that one could wish for in a motion picture.

Production Highlights—The work of Mr. Ray. The exquisite photography and fine direction. The detail in the tailor shop. The scenes attending Bart's hammering his way into society, which are filled with highly amusing situations. Bart's session with the labor delegates and the moments surrounding the decision of the board. The exciting chase at the close.

Exploitation Angles—Space prohibits listing all the possible angles which one may use to exploit this one.

Drawing Power—The finest houses in the world can put this picture on and "clean up," in the full sense of that expressive phrase.

"Voices of the City"
Goldwyn—Six Reels
(Reviewed by Peter Milne)

WHEN Lon Chaney's name is featured in connection with a picture dealing with the underworld—a Le Roy Scott picture—hopes start to run high. His performances in "The Miracle Man" and "The Penalty" are instantly called to mind. Another vastly interesting characterization, with perhaps some more contortionist and acrobatic stunts, are expected. "Voices of the City" turns out to be just straight melodrama of crooks, mysterious crooks, whose manner of breaking the law is never quite revealed. How two innocent lovers are dragged into their web forms the story.

"Voices of the City" offers its eminent featured player a straight role and nothing more. He is a common villain and therefore just a bit disappointing in view of expectations. The picture as directed by Wallace Worsley is a bit slow-moving and studied. It doesn't move fast enough to cover up its obvious melodramatic character. However, it is a well-made picture from a mechanical viewpoint and the rich production given it by Goldwyn lifts it from the ruck into which it might have fallen.

Mr. Chaney is by all odds the most prominent of the cast. Others do good supporting work, including such well-known players as John Bowers, Leatrice Joy, Cullen Landis, Richard Tucker, Edythe Chapman and Betty Schade.

The Cast

Georgia Rodman.....Leatrice Joy
O'Rourke.....Lon Chaney
Graham.....John Bowers
Jimmy.....Cullen Landis
Clancy.....Richard Tucker
Mary Rodman.....Mary Warren
Mrs. Rodman.....Edythe Chapman
Sally.....Betty Schade
Pierson.....M. B. "Lefty" Flynn
Courey.....H. Milton Ross
Garrison.....John Cossar

By Le Roy Scott. Directed by Wallace Worsley.

The Story—How a leader of an underworld gang, taking a liking to an innocent girl he sees in a cafe, maneuvers to get her sweetheart out of the way. He frames up the arrest of the boy but a jealous woman intervenes and warns him. The gang leader shoots the boy. The girl believes him dead and goes to the gang leader's ball intending to kill him in revenge. But his death is brought about by the jealous woman. The love story ends happily.

Classification—An underworld melodrama, rather mechanical, but lifted from the ruck by a most extravagant production.

Production Highlights—The biggest scene here is the ball scene where the gang leader, resplendent in evening clothes, entertains his friends. It is his custom to dance but once at these balls. This time he chooses the sweetheart of the boy he and she think he has killed. Aside from Lon Chaney's name and the rest of the popular players, this seems to be the highlight of the picture and can be stressed in advertising.

Exploitation Angles—Both the author, Le Roy Scott, and the featured player, Lon Chaney, have long been identified with crook pictures. Play up their names, mentioning past performances. Feature the title as it is undoubtedly a good box office asset.

Drawing Power—This will stand up for the usual week runs and should draw well because of the angles above mentioned.

Exploitation Angles—Ballyhoo using horses with painted canvas blankets reading "The Loaded Door." In lobby, if there is room, erect cabin-like kitchen, showing interior how the door opening was expected to set the explosion of dynamite, and paint on outside "Watch Out for the Loaded Door!" An effective tie-up with hardware dealers is possible, also if there is a store dealing in saddles and requisites for the horseback rider, there are possibilities for tie-ups in advertising and window displays.

Drawing Power—This will please best and draw most effectively where Hoot Gibson is a favorite, or in localities where western melodramas are followed.



Joseph Depew, ten-year-old actor who appears in an important role in the first half of the Arrow picture, "The Broken Silence," and Gypsy O'Brein, who plays "mother"

"Queen of the Moulin Rouge"
American Releasing—6700 Feet
(Reviewed by Laurence Reid)

THE first thing the exhibitor needs to be told about this picture, is that it is preeminently respectable, even to the point of being orthodox. Virtue has its own reward, the villians are foiled in all their nefarious designs and the hero and heroine are all set at the end to live happy ever after.

Also the "queen" is only a simple little country girl who comes to Paris because she wants to be a dancer and the "Moulin Rouge" is notorious only so far as a title makes it so.

There is a lot of Apache atmosphere in the early part of the production, some cabaret scenes that might have been staged in any one of a dozen reputable New York restaurants, a well constructed story and a number of sequences that carry plenty of suspense and interest.

Martha Mansfield is a pretty heroine although she doesn't display any great histrionic talent. The supporting cast is made up of finely selected types and capable players. The sets are good and the general production up to standard.

All in all it is a good audience picture, founded on one of the sure fire themes and ought to make money and satisfy most people.

Incidentially it possesses exploitation possibilities that are not to be overlooked.

The Cast

Rosalie Anjou.....Martha Mansfield
Tom Richards.....Joseph Striker
Louis Rousseau.....Henry Harmon
Jules Riboux.....Fred T. Jones
Gigolette.....Jane Thomas
Moozay.....Tom Blake
Albert Lenoir.....Mario Carillo

Director, Ray C. Smallwood. Assistant Director, George Maguire. Art Director, Ben Carre. Cameraman, Michael Joyce. Scenario by Garfield Thompson and Peter Milne.

The Story—French girl from the provinces coming to Paris to learn dancing is saved from Apaches by a musical student. The two fall in love to the detriment of the youth's musical tuition. The boy's teacher conspires to kindle the flame of genius in his pupil through suffering, the means being that of destroying temporarily his faith in his sweetheart, who has been persuaded to become a dancer in a notorious Parisian resort. The result achieved, the teacher tells of the conspiracy and the lovers are united again.

Classification—Melodramatic romance set in foreign atmosphere and with underworld sequence a part of the early reels.

Production Highlights—Apache scenes. Sequence showing the heroine's escape from the den and her fight with the villain. Moulin Rouge shots and other realistic atmospheric bits.

Exploitation Angles—Opportunity for spicy newspaper displays that do not overstep the bounds of good judgment. Carnival ideas in lobby displays and prologues.

"Blood and Sand"
Paramount—7000 Feet
(Reviewed by Peter Milne)

SO many splendid box office pictures often fall short when it comes to the equally important angle of entertainment that when a picture such as "Blood and Sand" comes along that is a blending of every element sought for by the more or less long-suffering showman it is time to shout the news from the housetops—or from the first paragraph.

"Blood and Sand" may consider itself thus heralded. Valentino, Ibanez, title and production value can not conceivably but carry the picture to an enormous success throughout the country.

June Mathis, who adapted the Ibanez work to the screen, used rare discrimination in her selection from the materials with which the book was crowded. Her adaptation is drawn more from the book than the play. She has built a compact, potent and always effective drama from the manifold substance of the original work. Carping critics may insist that she has omitted certain incidents, and that these incidents will be missed, but such critics can be dismissed as not having a true appreciation of screen values.

Fred Niblo has handled the production in a masterful way. The mass effects, the atmosphere, the acting are utterly satisfactory. Rodolph Valentino in the role of Juan Gallardo, star of the bull-ring and idol of all Spain, has never shown such facility and variety of expression since his work in "The Four Horsemen." It is obvious that much of his success with the present role is due to Mr. Niblo's handling. And both Nita Naldi and Lila Lee seem to fit their respective parts as if Ibanez wrote with them in mind.

The story is ideally balanced and has the elements of comedy and sentiment as well as the delightful episodes of romance and the fiery scenes of passion, smouldering and flaming.

Special mention should be made of the remarkable manner in which the real bull-fighting scenes have been matched with those showing the star. The effect is more than thrilling.

The Cast

Juan Gallardo.....Rodolph Valentino
Carmen.....Lila Lee
Dona Sol.....Nita Naldi
Don Joselito.....Charles Belcher
Plumitas.....Walter Long
El Nacional.....George Field
Senora Augustias.....Rose Rosanova
Antonio.....Leo White

By Vincente Blasco Ibanez. Scenario by June Mathis from the novel and the play by Tom Cushing. Photography by Alvin Wyckoff.

Produced by Famous Players.

The Story—Famous bull-fighter, the idol of Spain, marries his childhood sweetheart but forsakes her for a soulless, sensual woman. When his mistress humiliates him he pleads with his wife that every man has two loves—the fine and the base. She wants to forgive him but cannot. Unnerved, the bull-fighter enters the ring and for the last time—he misses his aim and is gored by an enraged animal. As he dies his wife forgives him, while out in the arena the populace acclaims a new hero.

Classification—A romantic drama with a splendid theme interwoven, i.e. can man survive the test of being lifted to sudden affluence and fame from a humble environment?

Production Highlights—Romantic and picturesque atmosphere of Spain. Beautiful lighting and photography. Thrilling bull-fight scenes. And direction so excellent that it will be felt even if not acclaimed by the crowds.

Exploitation Angles—A famous author. A famous book. A famous star. An excellent supporting cast. A lobby display might be provided by the use of bunting showing the Spanish colors. These are flaring and attractive. But the combination of author and star will carry it anywhere.

Drawing Power—Will knock any exhibitor anywhere for a row of stuffed cash drawers.

"So This Is Arizona"

Wm. Smith-S. R.—Six Reels

(Reviewed by John Oscar)

HERE is a rip-roaring Western, full of speed, and pep, with a lot of genuine comedy flung in, and some rather broad humor that starts the risibles of Western devotees. Besides all this, it is a screen adaptation of a story that ran in the Argosy Magazine, and therefore, has had a great many readers, most of whom will be interested in seeing the screening.

Then, too, it has four Western players who have each one attained stardom on his own hook—Francis Ford, Al Hart, Shorty Hamilton and Franklyn Farnum—the last-named being technically, the star of the piece. Genevieve Berte, a blonde and dimpled young lady, is the necessary feminine relief to all this masculinity. Mr. Ford besides playing in the picture, directed it, and it does him credit on both counts.

Imagine a sergeant of infantry, who served his country overseas, returning to this country peeved because he didn't see "any real action," coming back home to nurse a grouch, only to tumble pell-mell into some action so lively and interesting, not to say dangerous, that it would make that same battle-front look like a Sunday-school picnic. That's what the picture is all about, and if your patrons don't mind things that are a bit illogical, and if they like Western pictures, whose humor is, at times a bit broad, they'll like this.

It's a great Saturday show for the small-town exhibitor who finds the majority of the "super-productions" a bit over the range of his pocketbook and the demands of his patrons.

The Cast

Norman Russell.....Franklyn Farnum
Ned Kendall.....Francis Ford
Art Pulvers....."Shorty" Hamilton
Buck Saunders.....Al Hart
Peggy Newton.....Genevieve Berte
Bob Thompson.....Art Phillips

Directed by Francis Ford. Photographed by R. E. Lyons. Produced by William Smith Productions.

The Story—Returning from France, after the big doin's over there, Norman Russell is seeking rest and quiet, where he may recuperate. He happens upon a little town in Arizona, and subsequent developments, one of which is blonde, and blue-eyed and answers to the name of Peggy, convinces him that, beside Arizona, France was a quiet and peaceful place.

Classification—Western comedy.

Production Highlights—All can be summed under one head—thrills, speed and action. Work of all four featured players good, and worthy of special comment. The four-cornered fight is a whizz.

Exploitation Angles—Western stuff—accenting the comedy line. A lobby could be arranged to represent a ranch-house corrall—with cut-outs of the actors.

Drawing Appeal—Anywhere where they like Westerns full of speed and action.

"Look Out Below"

(Educational—Two Reels)

ONE of the most humorous incidents in this short subject, is the opening flash, following the subtitle: "To traveling men who never worry about a lower berth," and describing two slumbering tramps who have selected the middle of the railroad track as a bed. Paying no attention to the onrushing train until it is almost upon them, the sleepers turn, when an attachment to an alarm clock signals danger, one rolling over to one side of the track and the other, the opposite side. When the train has gone, they resume their slumbers, wrapped in some cast off blankets.

Then follow a series of comical incidents, in rapid succession, though with very little connection. The last reel shows many scenes aboard ship and as usual, the canine actor, who eats a passenger's chocolates and becomes seasick, wins honors.—Lillian Gale.

"A Pair of Kings"

(Vitagraph—Two Reels)

THIS production in which Larry Semon takes a dual role is slapstick pure and simple, thunderous and rip-snorting. It appears to be one long fight and chase from start to end. Larry, as a tramp, is dumped into the palace of Larry, as a king, who at once abdicates, or rather skips gracefully out, having changed clothes with the itinerant Larry. The pseudo-king is on the go every minute trying to avoid assassination and eventually wins his way to marriage with the beautiful princess.

There aren't many new situations in comedy of this type, but Larry and his cast make the most of about all the old ones. Picture is funny, but oughtn't to be shown with a comedy feature.—*STUART GIBSON.*

"Lonesome Corners"

Pathe—Six Reels

(Reviewed by John Oscar)

FIVE years ago, this might have been called "a great heart interest picture" and have created something of excitement. But in competition against the present-day releases, the kindest and most charitable thing one can say about it is that it is silly.

It's the old, old, moss-grown Cinderella idea—the ragged, bare-foot, tangle-haired, mischievous child of the wilderness, who innocently marries a man she doesn't love, and who doesn't seem to love her particularly, dreading the time when, his period of waiting for a legacy expires, and he must take this back-woods child to civilization. And then along comes a friend of his, cultured, polished, who finds the child of nature very attractive, and who grows very bored with his friend's snobbishness about her. And he kidnaps the poor child, to keep her for six months and make a "lady" of her. The distracted husband is taken by surprise, and discovers, quite suddenly, that he loved his wife, after all. She is restored to him, after a lapse of six months, a very lovely, very well-groomed, thoroughly aristocratic young person—holding in her arms—their child. There's the clinch of course, and the final fade out, with the happy pair, now three—and the self-sacrificing friend fading into the background, his duty done, and his present job to stifle the love which has grown in his heart for the newly made "lady."

It's a simple tale for simple souls. Some people may enjoy it, but they'll be in the minority.

The Cast

Grant Hamilton.....Edgar Jones
HeHnry Warburton.....Henry Van Bausen
Nola.....Edna May Sperl
Jake Fowler.....Walter Lewis
Martha Forrest.....Lillian Lorraine

Edgar Jones Production. Presented by Playgoers. Released by Pathe.

The Story—Man retires to the wilderness to spend ten years while waiting for a fortune to come to him through a certain will. Marries ignorant little backwoods girl, and is snobbishly ashamed to take her back to the city. Friend comes along, kidnaps her, makes a "lady" of her, and returns her to her husband, at the end of six months, with her husband's son in her arms—a brand-new baby.

Classification—Romantic comedy-drama.

Production Highlights—None to speak of. The kidnapping scene is one of the best scenes in the picture.

Exploitation Angles—It's a backwoods picture, so a backwoodsy lobby, especially at this season, should be interesting. You might use teaser stuff, bringing out the question of whether a man cares more for a woman for what she looks like, than for what she is—beauties of the brain and soul, versus beauty of the flesh, etc.

Drawing Appeal—Limited to small towns, and theatres where the patrons are not too discriminating.

"The Loaded Door"

Universal—Five Reels

(Reviewed by Lillian Gale)

JUST a snappy, full of action, rapidly moving and thoroughly satisfying western. It has considerable more plot than goes with the average similar production, and furnishes a splendid vehicle for Hoot Gibson, who is supported by a clever cast of its kind. Especially does Eddie Sutherland, in the role of a rather weak brother accused of murder, deserve favorable mention, since he gives a convincing interpretation, while Victor Potel and C. L. Sherwood, as "Slim and Fatty," ordinary tramps, provide the humor and command a great deal out of their respective parts. Noble Johnson, in a difficult role, scores as the Western "bad man," so with an interesting story, well directed, and a cast well selected for this sort of picture, "The Loaded Door" ranks with the best of them.

The title is meant to keep one guessing, and finally refers to a door, the opening of which sets off a load of dynamite intended to destroy the hero but inevitably turning the tables and bringing the leader of a band of bad men to an untimely end.

Some of the exteriors include some beautiful "shots," and it might be added that this picture may claim considerable scenic value.

The Cast

Bert Lyons.....Hoot Gibson
Molly Grainger.....Gertrude Olmsted
Bud Grainger.....Bill Ryno
Joe Grainger.....Eddie Sutherland
Blackie Lopez.....Noble Johnson
Stan Calvert.....Joseph Harris
Dad Stewart.....Charles Newton
Purdy.....Charles A. Smiley
Slim.....Victor Potel
Fatty.....C. L. Sherwood

By Ralph Cummins. Scenario by George Hively. Photographed by Sol Polito.

The Story—Bert Lyons believes he can make a success in the world they read about on a ranch where he has lived many years, and he regrets only the necessity of leaving Mollie Grainger, in his quest for success. A year later, disappointed and considering himself a failure, Bert nears home, the occupant of a freight car, with two tramp companions. He finds his former employer dead, and the ranch in the hands of a band of men suspected as smugglers, the leader of whom has an eye on Mollie. In a fight Mollie's brother is accused of murdering the Sheriff, and not until after all plans of the bad men fail, is the innocent boy cleared by Bert, who wins back Mollie after she had believed false stories against him.

Classification—Western melodrama. Much riding, free for all fighting, some mysterious shooting, although there is not an excess of gun play. Mexican border country serves as the locale.

Production Highlights—Great fight scenes and final explosion which brings an end to the hero's troubles and gives the picture the main title. Dynamite is laid by one of the bad men, for the boy, but gets the leader of the outlaws.

"The Worm That Turned"

(Aesop's Fables-Pathe—2/3 Reel)

THERE is a flash of real novelty in this latest Fable. It presents a picture show in animation on the screen with the idea of moral being founded on the ancient wheeze: "Theory and practise are two different things." The chief of the animal characters is Harry Hippo—introduced as a henpecked and much-abused husband. When he is turned out of home he finds refuge in a motion picture theatre—the attraction being several Aesop's Fables. One point is brought forth which transforms him into a caveman. It shows a cat teasing a worm until the tiny wriggler turns and drives the feline away with a stick. He is so eager to get home that he doesn't wait for the end of the picture. He will profit by what he has seen. A fight occurs and Harry makes another rapid exit. It seems that he has married a powerful Katrinka. The sketch should encourage a hearty laugh.—Laurence Reid.

"The Hands of Nara"

Commonwealth-Metro—Seven Reels

(Reviewed by Peter Milne)

GREAT prospects were entertained for this rather sensational story by Richard Washburn Child. As a magazine serial and later as a novel it brought forth considerable comment. Transferred to the screen something seems to have gone amiss. Either the scenario writer or the director has been guilty of the error of omission of not balancing the various episodes properly. Without exception each one of them is dragged out quite unmercifully. They are talky and "walky." The characters exchange many insignificant spoken titles and move about incredibly often.

The story lacks unity. For an introductory sequence Nara is shown in her Russian home. Her father is murdered and the house burned by revolutionists. Next she comes to the United States. It takes four subtitles and three views of New York harbor to get her here. A sculptor models her beautiful hands. She is taken up by society and meets Claveloux, a cold-blooded doctor and scientist. And then, with very little reason, Nara becomes a healer—healing through faith. She discovers her power through a mountebank, not through any great crisis. Of course, ultimately she heals Claveloux's mother.

The direction appears to be a little lax. Clara Kimball Young, Eliot Dexter, Edwin Stevens and, in fact, the entire cast, are capable of better work. They seem to be wandering around in "The Hands of Nara" as if unanchored.

"The Hands of Nara," however, possesses possibilities even in its present form. Representing what is obviously a considerable investment, it is suggested in a spirit of utmost sincerity that it receive the attention of some film doctor capable of judicious cutting and simple, direct and forceful title writing.

The Cast

Nara Alexieff.....Clara Kimball Young
Boris Alexieff.....Count John Orloff
Emlen Claveloux.....Eliott Dexter
Connor Lee.....Edwin Stevens
Adam Pine.....Vernon Steel
Doctor Haith Claveloux.....John Milterne
Emma Gammell.....Margaret Loomis
Mrs. Miller.....Martha Maddox
Carrie Miller.....Dulcie Cooper
Mister Miller.....Ashley Cooper
Vanessa Yates.....Myrtle Steadman
Mrs. Claveloux.....Eugenie Bessemer

By Richard Washburn Child. Directed by Harry Garson. National Distribution by Metro. New York and Northern New Jersey distribution by Commonwealth Film Corp.

The Story—Nara, a Russian refugee, is taken up by New York society. Because she believes that society's extravagance and waste will precipitate a catastrophe similar in effect to the Russian revolution she forsakes her new friends. She becomes a faith healer and ultimately brings about the recovery of the mother of the man who had previously derided her ideas on faith. This accomplishment of Nara's brings about a deep love between her and the man.

Classification—The faith healing element is the dominating one in the picture although much footage is given to less important elements. It can be classed as one of the many following in the well worn trail of "The Miracle Man."

Production Highlights—The production is rich but the photography is not in the same class. There are many and varied settings and each one suffices.

Exploitation Angles—These are many, in fact the picture is unusually rich in this respect and it rests with the exhibitor how far he wants to go in talking it up. Of course the faith healing angle is always one that, delicately exploited, draws many people in these days when grasping for new ideas and creeds has become almost universal. Then the original story by Richard Washburn Child was a popular one. Perhaps a book-store tie-up might be effected. The supporting cast is particularly well known. Look it over and select the names that mean something at your house and feature them.



Players who are supporting Jackie Coogan in "Oliver Twist," including many favorites who will appear in familiar Dickens characters.

"Destiny's Isle"

American Releasing—Six Reels

(Reviewed by John Oscar)

HERE'S a picture whose somewhat hackneyed theme is redeemed by really worth-while direction, and the careful work of a well-chosen cast. The story itself is by no means remarkable, but it has been carefully developed, and W. P. S. Earle, the director, has given it a human note of interest that prevails through most of the story, though you can predict, each minute, what is going to happen next.

The tale is another variation of the "you-n'-me-'n-a-desert isle," but it holds the interest. The cast is well-chosen, Virginia Lee and Florence Billings being excellent types for the girls, since they are different enough for each to be a foil to the other; Arthur Housman is convincing as a sort of quasi-villain. And the rest of the cast is in keeping. The background is Miami, Florida, and in several scenes of the picture, the sea-plane, "Miss Miami," of such tragic memory, is used. Most everybody remembers the dreadful tragedy early in 1922, when this sea-plane, forced to make a landing on the water, with four passengers and her pilot aboard, pounded herself to pieces, lasting more than forty hours, while her passengers, one by one, driven mad by the terrible predicament, went overboard to the death. The pilot's story, when he was finally rescued, has seldom been equalled by even the wildest photoplay. All this must be used adroitly in exploiting the picture—but there are a great many people who would like to get a glimpse of "Miss Miami" as she looked before her tragic finish.

The story is by Margery Land May, who wrote Norma Talmadge's "By Right of Purchase" and a number of other "film best sellers." On the whole, it is a production that will please, and is worthy of runs in good theatres.

The Cast

Lola Whittaker.....Virginia Lee
Tom Proctor.....Ward Crane
Florence Martin.....Florence Billings
Arthur Randall.....Arthur Housman
Judge Richard Proctor.....George Fawcett
Lazus.....Wm. B. Davidson
Dr. Whitaker.....Mario Majeroni
Mrs. Pierpont.....Ida Darling
Mr. Ripp.....Albert Roccardi
Mammy.....Pauline Dempsey

Story by Margery Land May. Directed by W. P. S. Earle. Photographed by Wm. S. Adams. Distributed by American Releasing Corp.

The Story—Considering himself jilted by a faithless sweetheart, hero seeks solitude, and is injured in a thunderstorm, being nursed by a girl on a neighboring island. Former sweetheart follows, and situation arises which hero and girl attempt to down by pretending to be married. They are taken at their word, and return to civilization together. Later, former sweetheart attempts to fasten crime on hero, heroine sacrifices reputation to save him—they see each other's real worth, and there is a real wedding.

Classification—Romantic society drama.

Production Highlights—Thunderstorm at sea; seaplane flight to island. "Miss Miami" being the sea-plane in question. The fight on the cliff. George Fawcett's inmitable work in comparatively small part.

Exploitation Angles—Press book contains suggestion for excellent atmospheric lobby; desert island stuff will go, as well as society stuff. If the "Miss Miami" episode is to be followed, great care should be used, to see that the grim and tragic part is not too strongly accented.

Drawing Power—General appeal.

Little Stories on Big Pictures

TWENTY-FOUR HODKINSON BRANCH EXCHANGES have just completed their first nine months of independent operation, and enter the Autumn selling season with the most notable group of big pictures thus far announced in the five years of the Corporation's history. Consult the nearest HODKINSON EXCHANGE for Fall play-dates on the new HODKINSON audience-tested products

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W. W HODKINSON CORPORATION
469 FIFTH AVENUE
NEW YORK

HODKINSON PICTURES

"When Husband's Deceive"

Associated Exhibitors—6000 Feet

(Reviewed by Charles Larkin)

THIS picture is undoubtedly the best Leah Baird has appeared in to date. The subject is a great one for the women, and exhibitors who book it should go after the women's clubs of all kinds in seeking support and in exploiting it.

The production is one that gives some pointed truths about wedlock, according to the introduction, and where is the woman who is not interested in such a subject? Nowhere! The story deals with a young girl basking in the sunshine of expected romance such as was enjoyed by the knights and ladies of King Arthur's Round Table days but who is suddenly plunged into an unhappy marriage with a man she does not love, and who goes through a series of stirring adventures which crash to earth all her ideas about fairy romance and bring the stern realities of life before her.

The cast has been well selected. Jack Mower is convincing as the leading man and William Conklin contributes a fine bit of "heavy" characterization. Katherine Lewis repeats her former success in the role of a flapper. One of the big features of the picture is the introduction of "Teddy," the famous dog actor, and a monkey that gives the dog a close race for histrionic honors. These two animals contribute some excellent comedy moments and have some very important work assigned to them, which they dispose of in almost human manner.

The feature abounds in dramatic and melodramatic situations. The scene at the close when husband and wife struggle for the possession of a gun should be edited. They are drawn out too much. The scene where the dog is breaking out of his pen should also be speeded up. While the film is in six reels, it succeeds in holding the interest most of the time. Miss Baird wears some stunning gowns during the action of the piece. A real novelty in talking machines is introduced in one scene. Hooch in bottom, and cards, dice, etc., on top.

The Cast

Viola Baxter.....Leah Baird
Marshall Walsh.....William Conklin
Richard Fletcher.....Jack Mower
Madge Eller.....Eulalie Jensen
Lulu Singleton.....Katherine Lewis
Andrew Tarleton.....John Cossar
Teddy, the dog.....Teddy

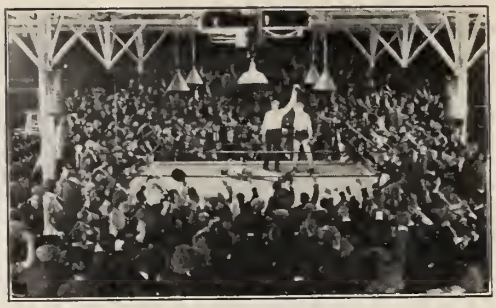
Story, scenario and continuity by Leah Baird. Directed by Wallace Worsley. Photographed by Charles J. Stumar. Supervised by Arthur F. Beck.

The Story—Deals with "some pointed truths about wedlock." Viola Baxter, reduced to poverty through the operations of her guardian with her father's stock, which she is led to believe are worthless, is led into a hasty marriage with the man who has also framed her real lover into a bond theft. How the girl discovers her husband's perfidy and learns the real facts through "the other woman's" confession is told in a series of melodramatic scenes, which lead to a stirring climax.

Classification—A melodramatic domestic drama of the "problem" type. Filled with action.

Production Highlights—Miss Baird's work in the role of Viola Baxter. The excellent cast. The elaborate mounting given the picture which has been lighted and photographed in commendable manner. The introduction of "Teddy" the famous dog and a real monkey actor. The interior set, showing "The Vanity Box Revue," is a lavish bit, filled with color. The ballet scenes, which are unusually artistic. The many excellently worked up "thrillers." The absorbing climax.

Exploitation Angles—Tell your patrons that this is a picture that will appeal especially to the women folks. Get the fair sex interested and they will drag the other half to the box office. Boost the famous dog actor, "Teddy." Miss Baird's beautiful gowns will aid you put over a style shop tie-up. The title is an alluring one. This "intimate" stuff is all the vogue just at present. Convey the "intimate" idea in your ads.



An exciting moment in the Universal production "Afraid to Fight," in which Frank Mayo is starred.

"Just Tony"

Fox—Five Reels

(Reviewed by Peter Milne)

"JUST TONY" is one of the most unusual and interesting westerns that has been shown in a long time, this for the reason that many of the stellar honors fall upon the sleek back of Tony, Tom Mix's favorite mount, instead of upon the very reliable shoulders of Tom Mix himself.

Tony is a most expressive actor. He can register the primitive emotions with the best of them. Hate, love, sympathy and understanding are all contained in the gamut of this horse.

The story has been admirably molded to suit Tony's talents, and yet irrelevant action and horse-play are not included in the picture. It is as fast a moving melodrama of the West as has been produced. Lynn Reynolds, who adapted and directed the production from Max Brand's story, "Alcatraz," has cast it before beautiful western backgrounds.. Reynolds always was one to incorporate beauty in his productions as well as action. Here he shows long stretches of plains with the white peaks of mountains, collared in misty clouds, in the distance. Many of his panorama shots, with the wild mustang herd tearing at full gallop across the horizon, suggest paintings of Remington.

While a section of Tony's career is prominent in the story and the manner in which he takes revenge on his enemies is well worked out, there is a good element of romance, amply introduced by Mix and Claire Adams, while Frank Campeau, king of western villains, never allows his end to sag.

The Cast

Tony.....By Himself
Jim Perris.....Tom Mix
Marianne Jordan.....Claire Adams
Oliver Johnson.....J. P. Lockney
Manuel Cordova.....Duke Lee
Lew Hervey.....Frank Campeau
"Shorty.....Walt Robbins

Adapted by Lynn Reynolds from Max Brand's story "Alcatraz." Directed by Lynn Reynolds. Photography by Dan Clarke.

The Story—Traces the methods of revenge employed by a wild mustang on the men who mistreated him. He is finally brought to an understanding of the human race when a cowboy saves him from a bad beating. Later he saves the cowboy and his sweetheart from the villains and refuses his proffered freedom, preferring to remain with them.

Classification—Belongs in a class by itself as a novelty western.

Production Highlights—The beautiful scenes selected by Reynolds as locations and the admirable photography and inspiring long desert shots stamp the production as distinctly as individual as it is first stamped by the fact that a quadruped plays the leading role.

Exploitation Angles—The main thing to exploit in connection with this is obviously the fact that Tom Mix's horse, Tony, plays the principal role. If the feature is played for a good length of time a horse ballyhoo might be excellent advertising. Get a black animal and call him Tony and advertise the fact that the horse is starring at your theatre. Thus paraded through the principal streets he should attract considerable attention.

Drawing Power—Its novelty ought to get it into theatres where the usual run of westerns aren't played.

"Fools of Fortune"

Davis-Amer. Releasing Corp.—5609 Feet

(Reviewed by Laurence Reid)

IT strikes us that the director of this picture did not take advantage of the comedy angles of W. C. Tuttle's story, erstwhile known as "Assisting Ananias." He has followed conventional, old-fashioned lines, resorting to many subtitles and facial expressions to get his efforts over. The introductory reel promises something in the shape of comedy adventure, particularly when the plot concerns a rollicking cowboy, determined to masquerade as a missing heir and who takes his three cronies along for proper evidence of his rightful inheritance. Once they are aboard the pullman the comedy becomes forced and is extensively padded before it reaches the climax.

Really the humor is of an infantile appeal—when you consider that one of the quartette of characters is disguised as an Indian, feathers, blanket et-al. There is a bid for laughter in having him scare a feminine traveler, but because the sequence isn't burlesqued, it doesn't build any humor. "Fools of Fortune" should have been treated in the manner of mild burlesque. .It soon becomes tiresome because there are no moments of relief from showing the reactions of the cowboy to city customs and characters. A few of the captions err in making the speech of the ranchmen convincing.

The quartette commandeer a taxi, drive to a hotel and stage a mild riot—a scene which is married by the employment of a trick lawyer, garbed like a fashion plate. This figure has altogether a too prominent part in the picture. .There isn't a single item of physical action. After the hotel sequence comes the climax, when the cowboys pretty well "liquored," drive up to the rich man's home and "crash" into a formal reception.

To give it some spirit the director employs the knock-a-bout device of police interference, though we ask why should the innocent guests flee in all directions? The romance is almost negligible. The acting is competent enough, though there are no opportunities for comedy sketching.

The Cast

Chuck Warner.....Frank Dill
Magpie Simpkins.....Russell Simpson
Scenery Sims.....Tully Marshall
Ike Harper.....Frank Brownless
Milton DePuyster.....Thomas Ricketts
Mrs. DePuyster.....Lillian Langdon
Marion DePuyster.....Marguerie De La Motte

By W. C. Tuttle. Produced by Byron Davis. Directed by Louis Wm. Chaudet. Photographed by King Gray. Distributed by American Releasing Corp.

The Story—Cowboy reads newspaper story about the disappearance of rich man's son when he was twelve years of age. Concocts a scheme with a trio of comrades to represent himself as the missing heir. The quartette journey East, finding plenty of adventure en route. When they make appearance at the rich man's home, the occasion is cause for a riot and their subsequent arrest. However, the cowboy discovers that he is the son of the wealthy man's second wife.

Classification—Western comedy, carrying wild adventure.

Production Highlights—The picturesque types played well by Russell Simpson, Tully Marshall and Frank Brownlee. The scene on the Pullman. The hotel episode.

Exploitation Angles—Tuttle's stories are widely read. So feature his name. Play it up as something novel in western comedies, though don't use too many superlatives. The four characters suggest a ballyhoo.

Drawing Power—Will likely please audiences in second class downtown houses and in neighborhood houses, catering to westerns.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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HOLLYWOOD, CALIFORNIA

AUGUST 26, 1922

Motion Picture News

Reg. U. S. Patent Office



Fall Announcement

of

Associated First National Pictures, Inc.

Contained in this issue

VOL. XXVI No. 9 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Los Angeles — *Published Weekly—$3.00 a year* *729 Seventh Avenue, New York* — *Chicago*



Announcing

Arthur Housman

in

"MAN WANTED"

For several months we have been searching the market for a picture that would come up to the expectations of the exchangeman and theatre owner when they say "we want a picture we can use for our fall opening. Something that can be played up, that will stand advertising and that will leave that good impression."

"Man Wanted" is that picture. It is one of those rollicking comedy dramas, which when good are mighty good. It has the bigness of production and theme as well as a corking cast that naturally places it as the foremost independent fall release.

Arthur Housman heads the brilliant cast which includes Frank Losee, Flora Finch, Huntley Gordon, Florence Ashbrook, H. H. McCullum, and others.

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PRODUCTION

"Manslaughter"

A Paramount Picture





FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres.



JESSE L. LASKY
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Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH

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From the novel by Alice Duer Miller.
Scenario by Jeanie Macpherson.

A Paramount Picture

It's a Paramount Picture







Cosmopolitan Productions
Presents

MARION DAVIES

IN

"THE YOUNG DIANA"

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI
Settings by
JOSEPH URBAN

Created *by* Cosmopolitan Productions



MARION DAVIES

IN THIS exquisite, thrilling production Marion Davies has compelled the enthusiastic admiration of even the most conservative critics.

The combination of comedy and real dramatic ability shown by this delightful actress in a dual role, fixes her even more firmly in the forefront of the glittering galaxy of stars that shine in motion pictures. In support of Miss Davies is one of the finest casts ever assembled, while the story

Holds the Interest Every Moment



It's a Paramount Picture



"The YOUNG DIANA"

THE brilliancy of pulsating Paris—the colorful ice carnival of Switzerland are among the many gorgeous settings by Joseph Urban which prompted the Motion Picture News to characterize it as the most lavishly mounted picture that Cosmopolitan has ever offered the Paramount program.

The dazzling array of beautiful costumes worn by Miss Davies is in keeping with her wonderful acting and the lavish production.

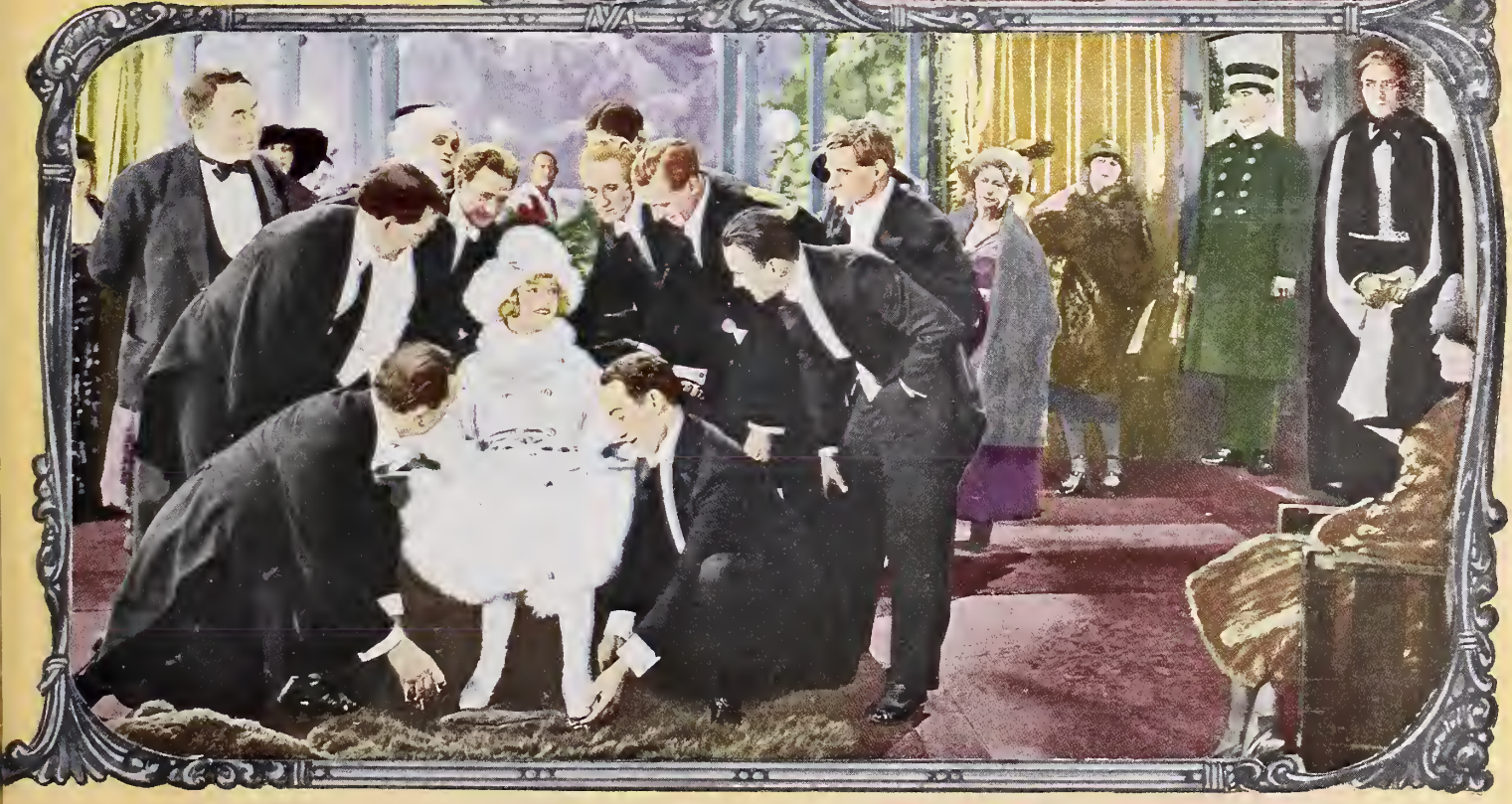
As the Motion Picture News adds: The Young Diana is

The Picture That Has Everything





Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA and
ALBERT CAPELLANI
Settings by
JOSEPH URBAN



Created by Cosmopolitan Productions



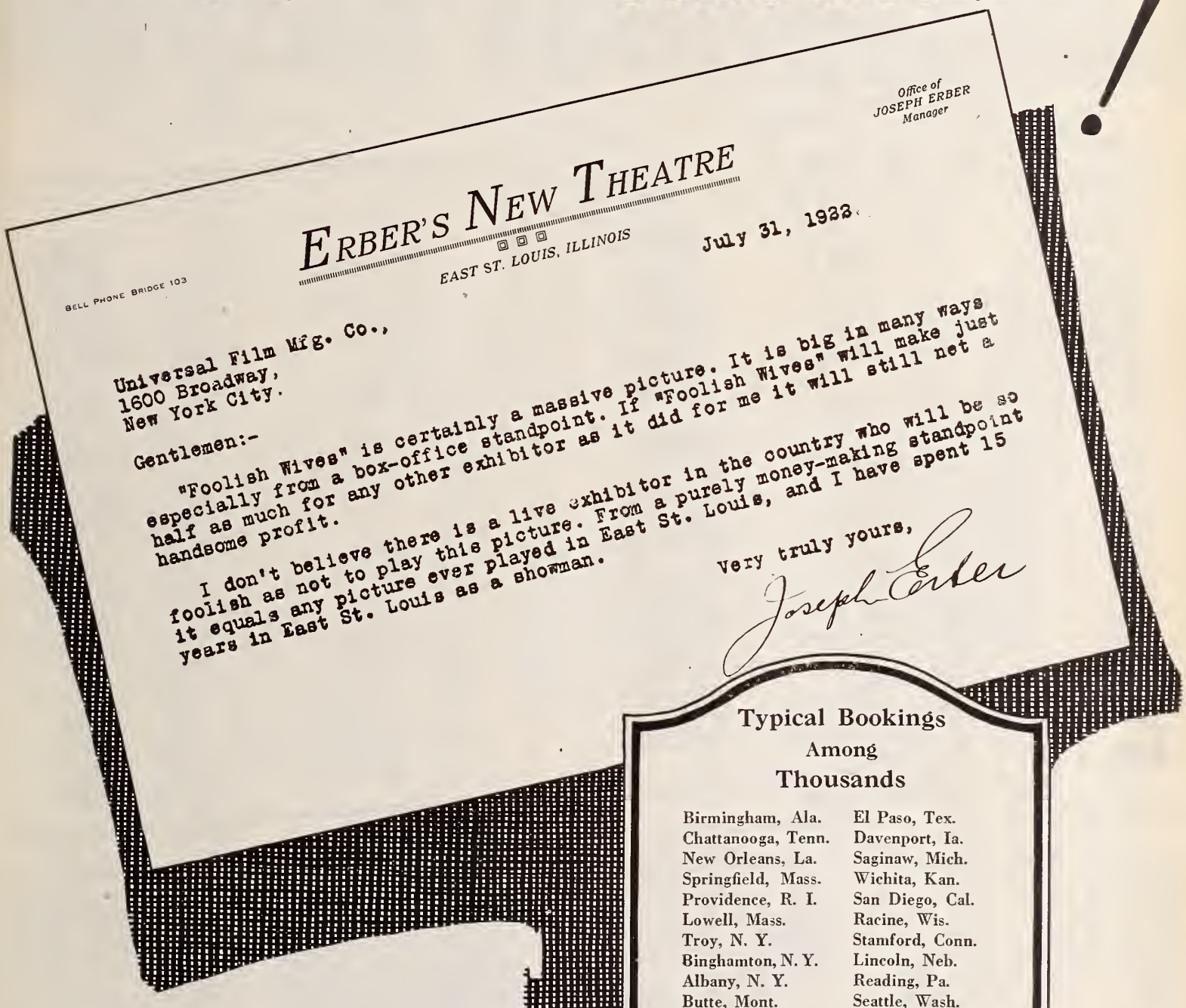






MARION DAVIES
IN
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Directed by King Baggot

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Directed by Tod Browning



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and AN ALL STAR CAST IN

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By Peter B. Kyne
Dir By Jack Conway

HOOT GIBSON in "The GALLOPING KID"
By WM. H. HANBY
Dir by Nat Ross

GLADYS WALTON in "The GIRL WHO RAN WILD"
By Bret Harte
Dir by Rupert Julian

HOOT GIBSON in "The LONE HAND"
By Ralph Cummins
Dir by Reeves Eason

FRANK MAYO in "CAUGHT BLUFFING"
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Dir by L. Hillyer

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The Leather Pushers

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Lloyd Hamilton

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E. W. Hammons, President

LLOYD HAMILTON



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20 Big Pictures

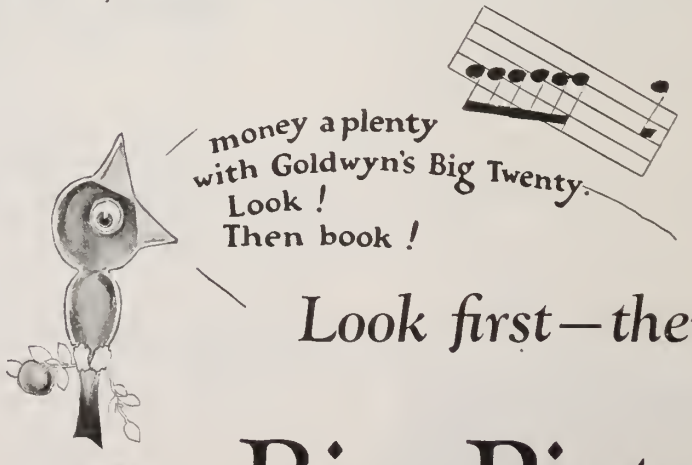
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Goldwyn

announces the first Fall releases

these 8 pictures

RUPERT HUGHES has bettered "The Old Nest" in "Remembrance." John Barrymore will crowd your doors. "The Sin Flood" is a positive knockout. "Hungry Hearts" is a record breaker for next Fall. "The Christian" will astound America. "A Blind Bargain" with Lon Chaney and Marshall Neilan's "The Strangers' Banquet" complete a remarkable Fall line-up, each one of which means big profits. We list all of the first eight but remember that each is an individual production, sold by itself, screened for you before you book it.



Each one on its merits

Rupert Hughes'
Released Oct. 8 *Remembrance*

John Barrymore *in*
Oct. 29 *Sherlock Holmes*

Frank Lloyd's
Nov. 12 *The Sin Flood*

E. Mason Hopper's
Nov. 19 *Brothers Under the Skin*

E. Mason Hopper's
Nov. 26 *Hungry Hearts*

Maurice Tourneur's
Dec. 10 *The Christian*

Lon Chaney *in*
Dec. 24 *A Blind Bargain*

Marshall Neilan's
Dec. 31 *The Strangers' Banquet*

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Carey at his absolute best plus Henry Walthall and Ethel Grey Terry—all great box-office names. Backed by the greatest exploitation in the show business—the same powerful showmanship that is making "In the Name of the Law" the sensation of the industry!

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HAROLD LLOYD
In "GRANDMA'S BOY"

HIS LATEST., GREATEST
AND LONGEST
PRODUCTION



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HAROLD LLOYD IN "GRANDMA'S BOY"

EQUALLY acceptable in a village hall or the Throne Room of Buckingham Palace.—*Bioscope, London.*

It is impossible to reproduce the smallest fraction of the praise, commendation, exultation, adulation with which Harold Lloyd in "Grandma's Boy" already has been received.

Up to *August* 1*st* no theatre had opened it except for indefinite runs. No run had finished, although begun as long before as May 14th.

A veritable tornado of endorsements has followed its every showing.

More indefinite runs start during August and September, as well as shorter ones beginning with September.

Don't show this greatest comedy feature of all time if your seats are in bad repair or if you and your staff do not want to work handling crowds.

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The most wonderful Kiss the screen ever has known!

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WEEK of Aug. 20th

B. P. SCHULBERG *Presents*

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"RICH MEN'S WIVES"

WITH THIS WONDERFUL CAST

HOUSE PETERS
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Making Even Bigger Money for All Who Played "Last of the Mohicans"







An S.E.V. Taylor Production

The Mohican's Daughter



From the story of "JEES UCK" by

JACK LONDON

Directed by
S.E.V. Taylor

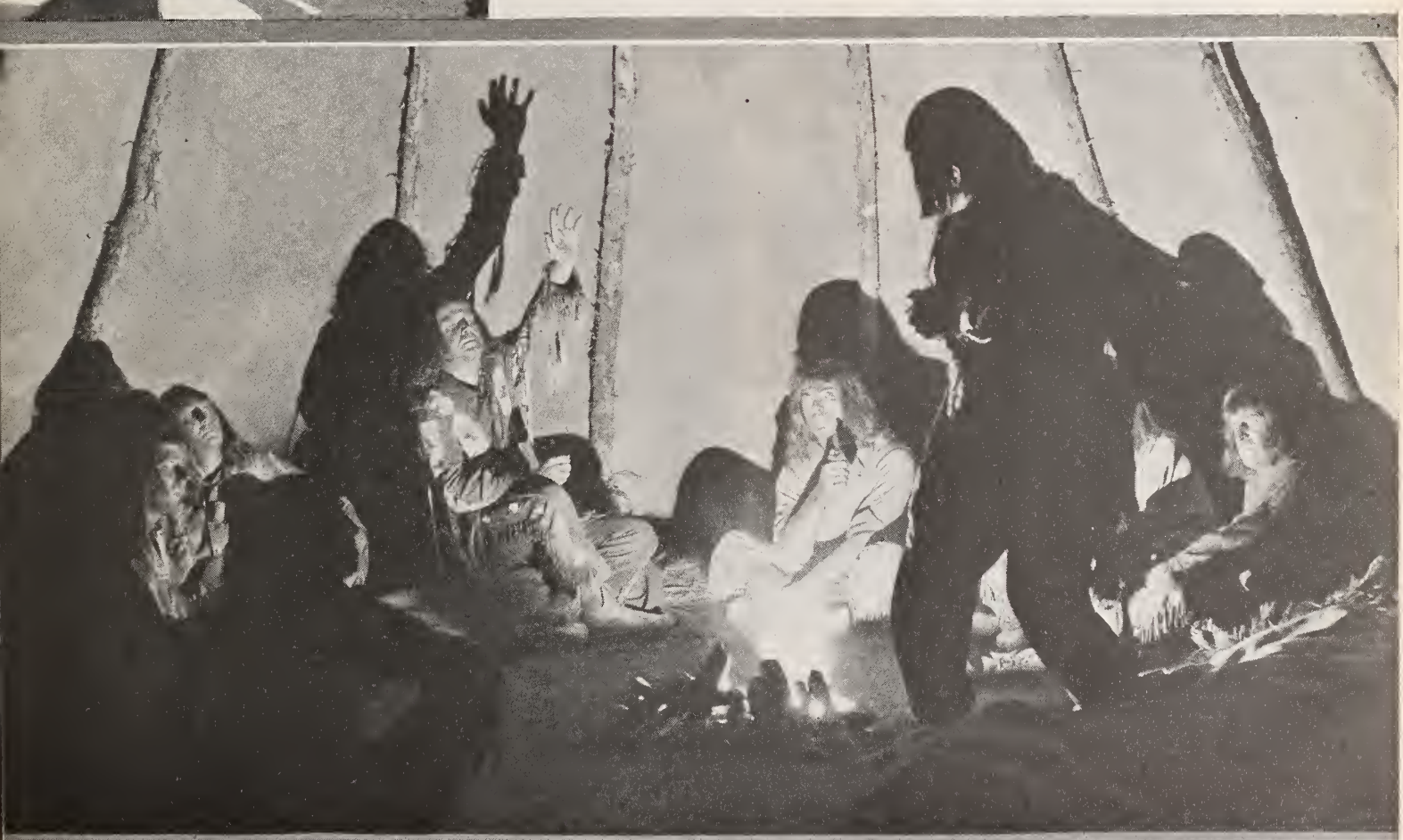
Produced by
P. T. B. Inc.

A Jack London story with all of his powerful qualities of primitive drama. S. E. V. Taylor, "a Griffith director" of skill and reputation. A progressive, moving, appealing heart drama with a genuine and sustained love interest and an appealing cast including Nancy Deaver, Hazel Washburn, Saxon Kling, William Thompson, Paul Panzer and Jack Newton.

A well-rounded, valid, human production with a title that means assured patronage everywhere that Jack London's name and novels have ever been heard of.

American
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In Canada: Canadian Releasing Corporation, Limited





Thousands of exhibitors say: "When I have a fast-moving society melodrama I always do a good business." "DESTINY'S ISLE" is a society melodrama.

Made by the director of one of the best melodramas ever produced, "The Lone Wolf's Daughter." Directed by the man who made the famous "Within the Law."

"Destiny's Isle" is all-star cast; vivid and real in direction. If you refer back to the reviews in all the trade papers you'll find that all of them praised it and advised you to *"Be Sure and Play This One."*



Destiny's Isle

A William P. S. Earle Production

With an all star cast including
VIRGINIA LEE GEORGE FAWCETT
FLORENCE BILLINGS WARD CRANE
Personally directed by Wm. P. S. Earle

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited





Betty Balfour

and Fred Groves

in

ME AND MY GAL

A Welsh-Pearson Production

American Releasing has lived up to its name and never, until now, taken for distribution a picture produced outside of the United States. Then we saw "Me and My Gal" and it had a star and a story that reminded us of the days when "Keystone Mabel" was the star comedienne of all the world.

Harrison's Reports, issue of August 19, Page 131, says: "This is easily the best English-made picture that has so far reached these shores. It should prove satisfactory to any audience. Extremely human .... holds the interest .... deeply affecting scenes in their simple pathos."



American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Atten

READY for a clean-up?
AIM for box-office records
FIRE the publicity barrage

"IN THE
OF THE
AND BE

WITH great, shattering blows this biggest of all box-office bonanzas is smashing and crashing its way to the greatest money clean-up in the history of the show business——

Like a mighty army it is storming the greatest citadels of the nation—It rocked New York to its foundations—It overwhelmed Los Angeles and left it gasping in wonderment—It has mopped up Detroit clean as a whistle—It has hit Fort Wayne plumb on the nose like a shell from a Big Bertha—It has exploded with the mightiest roar of exploitation the show world has ever known and is sweeping on across the country knocking all attendance records galley west despite the deadly heat!

Five hundred Police Superintendents and Chiefs, together with thousands of policemen throughout the nation, have hurled themselves into the unprecedented campaign—Never before since the dawn of the industry has a single attraction been exploited on such a stupendous scale!



tion

SALUTE the picture supreme
HALT hot weather set-backs
PRESENT

NAME LAW"

AT EASE

VERY city, town and hamlet from Sandy Hook to the Golden Gate is preparing for it—Showmen everywhere are falling in line for the greatest clean-up in years—Police Chiefs in every important community in the land are ready to let you go the nit in exploitation—You can have carte blanch in towns that ordinarily restrict you—ore big exploitation angles than FIFTY ordinary productions combined—Paper that ieks like sirens—Other accessories to smash your public between the eyes—You get s kind ONCE IN TEN YEARS! Communicate NOW with your nearest F. B. O. change. Wire, telephone or call—BUT GET BUSY!

ILM BOOKING OFFICES OF AMERICA, Inc.

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presents

"The Isle of Love"

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"AN ADVENTURESS"



RODOLPH VALENTINO

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A Stirring Novel—**SCIMITARS OF THE SEA**—*By Kingsley Moses*



Member NEWSSTAND GROUP—Circulation More Than a Million a Month

Dear Mr. Burr:

I congratulate you on seeing the motion-picture possibilities of Gerald C. Duffy's great story. As a vehicle for Johnny Hines, and with Doris Kenyon, Effie Shannon, Edmund Breese, Robert Edeson, J. Barney Sherry and Charles Gerrard, it should make a splendid motion picture.

(Signed) HAROLD HERSEY.



In the Literary Digest of May 20th is a reprint of an article which Gerald C. Duffy wrote in Picture Play Magazine. This article appears under the sub-heading "Letters and Art," and Mr. Duffy is probably the only screen writer who ever broke into this magazine, let alone this department.

Mr. Harold Hersey, Editor of Ace High Magazine, published by The Readers' Publishing Corporation, states that Mr. Duffy, in his opinion, is one of the best writers of the day.

JOHNNY HINES
DORIS KENYON
EDMUND BREESE
ROBERT EDESON
EFFIE SHANNON
CHARLES GERRARD
J. BARNEY SHERRY

A Sensational Cast

Directed by
Dell Henderson

Art Director
Chas. Osborn Seessel

Sub-Titles by
Ralph Spence

Photography by
Charles Gilson
and
W. G. (Billy) Bitzer

"'Sure Fire Flint,' most extraordinary story, by one of the best writers in the country."

C. C. Burr Presents

JOHNNY HINES' LATEST

"SURE FIRE FLINT"

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FILMS, Inc.
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SELZNICK PICTURES
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Lewis J. Selznick presents

LOVE IS AN AWFUL THING

STARRING

OWEN MOORE

AND A SPLENDID SELZNICK CAST INCLUDING
MARJORIE DAW

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION



Distributed by SELECT

— — — as fast as "REPORTED MISSING"
— — — as farcial as "THE POOR SIMP"
— — — as flippant as "THE CHICKEN IN THE CASE"





The most irresistible screen farce ever produced

"LOVE IS AN AWFUL THING"

Written and directed by Victor Heerman
and starring

Owen Moore

with a supporting cast including.
Marjorie Daw, Kathryn Perry,
Arthur Hoyt, Alice Howell and
other notables

Ready for Immediate Booking

Right smack into Hugo Riesenfeld's beautiful Rialto Theatre, New York!

I reckon you'll give me credit for crashin' into the Rialto.

It's like bustin' a safe with a tooth-pick to get into that house—right plumb on Broadway, New York City!

But I did it with my brand new series of Plum Center Comedies — the GREATEST RURAL COMEDIES EVER CREATED—BAR NONE!

Greater than my Toonerville Trolley comedies—funnier gags—greater situations—greater laughs—and absolutely THE GREATEST RURAL CHARACTER I'VE EVER PLAYED IN ALMOST FIFTY YEARS!

Mr. Riesenfeld—a great showman—booked "Pop Tuttle's Clever Catch," and Broadway ate it up.

You'll have to charge yourself with an error if you muff these gems of clean rural comedy.

Every one a riot! Get in touch with your nearest F.B.O. exchange and grab these.

Produced by the Paul Gerson Pictures Corp.



PLUM CENTER COMEDIES

WATCH F. B. O.

Starring the grand old comedian of the screen

Dan Mazon

DIRECTED BY ROBERT EDDY

Distributed by

FILM BOOKING OFFICES OF AMERICA

HOME OFFICE, 723 SEVENTH AVENUE, NEW YORK

William Fox
presents

THE BIG SPECIAL

A FOOL THERE WAS



From
Porter Emerson Browne's
Dramatic Masterpiece
Inspired by
KIPLING'S Poem THE VAMPIRE

Directed by
EMMETT J. FLYNN



A LIVE WIRE FOR THE BOX-OFFICE

FOX
INDEPENDENCE & STRENGTH

William Fox
presents

A POPULAR STAR IN A WONDERFUL STORY

John Gilbert in Honor First

by
George Gibbs
Directed by
Jerome Storm



FOX
INDEPENDENCE & STRENGTH

William Fox presents

LUPINO LANE in The Reporter

First release of the international comedian



CLYDE COOK in The Eskimo

A torrid tale of the frozen North



FOX

INDEPENDENCE & STRENGTH

William Fox SUNSHINE COMEDIES

Dandy Dan

He's a detective man



AL ST. JOHN in All Wet

A comedy in 2 acts
A laugh in every frame



William Fox
presents





MONTE CRISTO

THE WORLD IS MINE

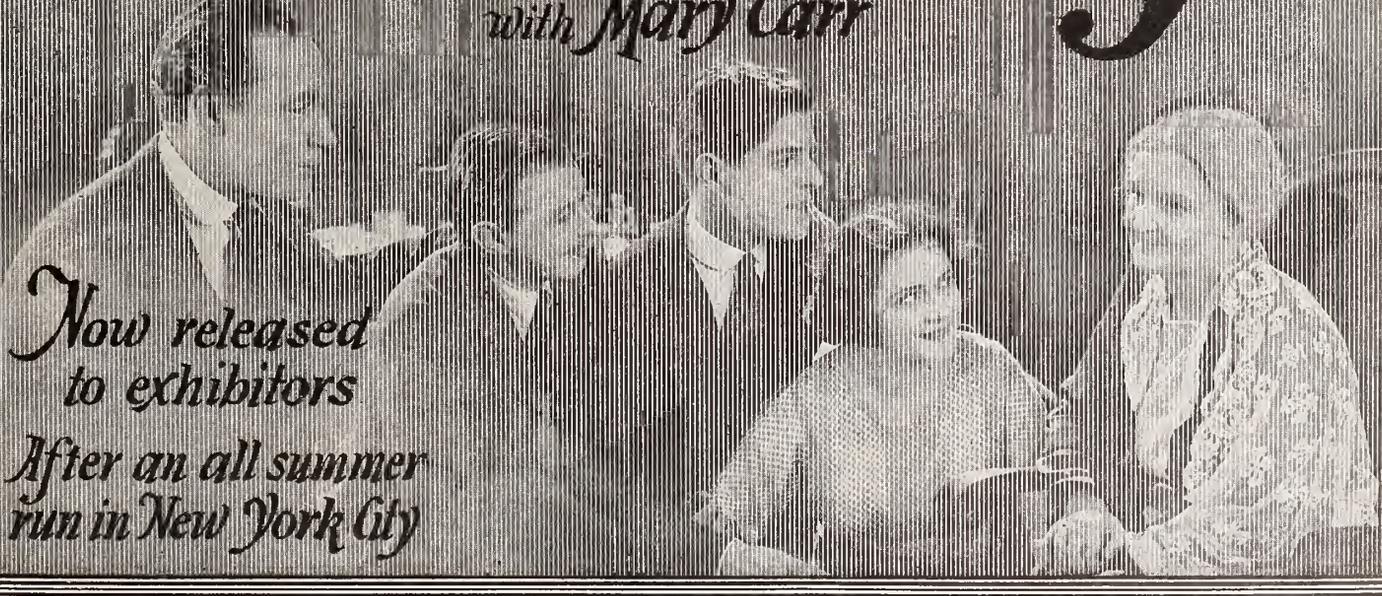
Now booked at prominent theatres throughout the country

Hailed everywhere as a GREAT picture

FOX
INDEPENDENCE & STRENGTH

Silver Wings

with Mary Carr



Now released to exhibitors

After an all summer run in New York City

We'll tell the World



The reasons why
The All American Pictorial Record

FOX NEWS

IS

"MIGHTIEST OF ALL"

HERE ARE THE REASONS

1 It is independent, with no strings attached to it. Its one big consideration is to get the picture that entertains. Expense is secondary.

2 Its camera staff is greater than all the other news reels combined. More than 2000 cameramen in all parts of the world work for it day and night.

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First Flight Over Vesuvius in Eruption.
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Picture of German Crown Prince in Exile.
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First Flight Over the Grand Canyon.

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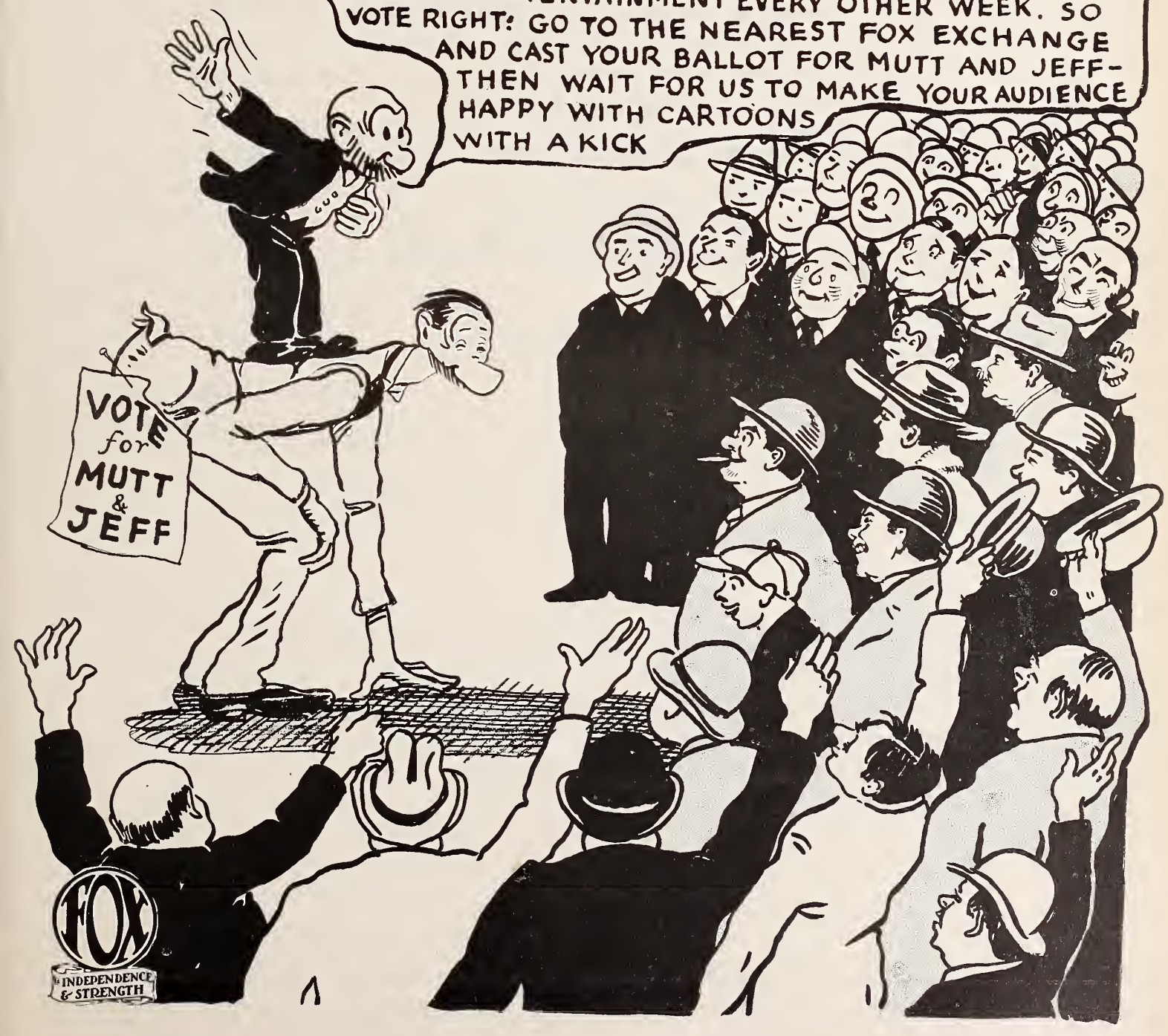
7 It has expert cameramen from the home office looking for the unusual and the unique, all over the globe.

RELEASED EVERY WEEK — **FOX FILM CORPORATION**

FOX — INDEPENDENCE & STRENGTH

FEL-LOW CIT-I-ZENS:-

HERE WE ARE AGAIN! THERE'S JUST ONE PLANK IN OUR PLATFORM - FUNNIER PICTURES. TO DO A THING RIGHT TAKES TIME, SO WE ARE GOING TO DO HALF AS MUCH AND DO IT TWICE AS WELL. WE'VE BEEN WORKING DAY AND NIGHT, FIFTY TWO WEEKS IN THE YEAR. NOW WE KICK. WE'RE TIRED OF DOING FIFTY TWO CARTOONS A YEAR. WE WOULD QUIT WORK ENTIRELY, BUT WE SAW A LOT OF LETTERS ON THE BOSS' DESK TELLING HIM HOW GOOD WE ARE. THEY'RE RIGHT! WE AGREE WITH THEM. SO WE TALKED IT OVER WITH WILLIAM FOX AND WE FIGURED WE COULD MAKE OUR EXHIBITOR FRIENDS HAPPY IF WE TOOK EACH INDIVIDUAL CARTOON AND SPENT TWICE AS MUCH TIME ON IT. IN THE FUTURE WE ARE GOING TO GIVE YOU TWENTY-SIX KNOCK-OUT CARTOONS A YEAR, INSTEAD OF FIFTY-TWO. WE WILL MISS THE PLEASURE OF BEING ON YOUR SCREEN EACH WEEK, BUT WE WILL GIVE YOU TWICE AS MUCH ENTERTAINMENT EVERY OTHER WEEK. SO VOTE RIGHT: GO TO THE NEAREST FOX EXCHANGE AND CAST YOUR BALLOT FOR MUTT AND JEFF- THEN WAIT FOR US TO MAKE YOUR AUDIENCE HAPPY WITH CARTOONS WITH A KICK



—he wrote to the home office

" For your information, I consider the ' MOTION PICTURE NEWS ' the best advertising medium in this industry, for I believe that it reaches more exhibitors by far than any other trade journal in existence. I am not only expressing my own opinion but that of the very many exhibitors to whom I have mentioned this trade journal in the past few months.

" We *do* subscribe for the ' MOTION PICTURE NEWS ' and if we did not I would subscribe for it personally as I have always done heretofore in any office of which I had charge whether the Company furnished the subscription or not.

" Very truly yours,

" UNIVERSAL FILM MFG. CO.,

" Beverly Griffith,

"(Havana Branch)."

—and *LEWIS LEZAMA, an experienced producer and distributor, says:* " In Mexico City you find MOTION PICTURE NEWS regularly read, *as an authority*, by every single exchange and theatre. Often no other paper is ever in sight."



Associated First National Pictures, Inc.

presents the first group of its

Great Selection of Incomparable Fall Attractions

All for release by January 1

"First National First"

SEASON
1922-1923

Here we offer the Batallion of Life—

box office life!

Go through this List. Weigh and measure them by the Standards of Showmanship

Consider them picture by picture, star by star, story by story. You'll find more famous names, more famous titles, more Box Office *Power,* than any one concern has ever dared offer for release in the same time in the history of the business.

We'll exploit them for you

Our Franchise Holders will put them over first in their own palatial theatres. Their newspaper and billboard advertising will blazen the fame of First National Attractions so that your audiences will be waiting for them.

Our national staff of Exploitation Agents—the greatest gang of Go-Getters in the field are ready to help you exploit them.

—and more Big ones Coming!
60-70 Real Features this Season

RICHARD BARTHELMESS

in another heroic homespun role.

Inspiration Pictures, Chas. H. Duell, President, announces that its first release for the Fall will be

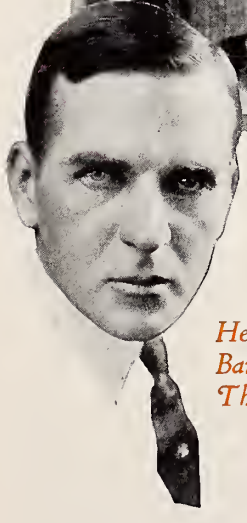
Geo. W. Ogden's Celebrated Story, "The Bond Boy"

Henry King to direct this successor to "Tol'able David"

INSPIRATION PICTURES is unable as yet to announce its full plans but promises that the next Barthelmess series will outdo its predecessors.

"The Bond Boy," like "Tol'able David," is the story of a southern farm boy in which our Dick will have the same type of heroic role. It will have a notable cast including Mary Alden as the Mother, Mary Thurman, Virginia MacGee, Charles Hill Mailes the famous character man, Ned Sparks as heavy and Lawrence D'Orsay. The scenario will be by Charles Whitaker. No expense will be spared to make this production of a standard which will equal, probably excel, "Tol'able David." "Fury," by Edmund Goulding, who with Henry King was responsible for the adaptation of "Tol'able David," is ready for filming. It will be a gripping tale of the sea, magnificently produced. First National Franchise Holders may well congratulate themselves upon the Barthelmess productions soon to be delivered by Inspiration Pictures.





Henry King will direct Mr. Barthelmess for the next year. This is good news from Inspiration Pictures



A big moment in "The Bond Boy"

Two New Pillars of Achievement Created

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

paralleling her "Smilin' Through" triumphs in

"The Eternal Flame"



TODAY Norma's greatest achievement is declared to be "Smilin' Through."

Tomorrow "The Eternal Flame" *must* be hailed as its peer.

For Norma it is her greatest *acting* part: the gorgeous Duchess de Langeais, moving untouched through the romance and scandal of the Old French Courts—only to find herself regarded as a toy by her husband who wagers on her faith just as he would upon a horse.

And then—the rallying, the baring of those emotions which make this a creation of dramatic and artistic perfection. Norma Talmadge alone could achieve it.

A FIRST NATIONAL ATTRACTION



Supporting Cast Comprises:
Conway Tearle
Adolphe Jean Menjou
Wedgwood Nowell
Rosemary Theby
Kate Lester
Thomas Ricketts
Irving Cummings
Otis Harlan

Do you know of any cast greater?

Adapted by Frances Marion from Honore de Balzac's famous "Duchessde Langeais"

Directed by Frank Lloyd

Her Next now in preparation "The Voice from the Minaret" a truly great production



by Norma and Constance Talmadge



The screen's most piquant portrayal—Constance Talmadge as Ming Toy



With a bombshell

CONSTANCE TALMADGE

announces her next production will be

"East Is West"

EVER expect the unexpected of Constance Talmadge though you may, her sudden leap from comedy character to that poignancy of little Ming Toy will catch many unawares—and delight them all the more.

Just as "Smilin' Through" was the first of Norma's really great pictures, so "East Is West" is the first of Constance's.

Remarkable stage success though it was, Joseph M. Schenck plans an even greater screen triumph, exotic in Oriental setting, dramatic in its narration of the color conflict, amazing as a realization of what Constance Talmadge can do.

Frances Marion, genius of adaptation prepared the scenario; Edward Burns, Frank Lanning, E. A. Warren and Warner Oland are in the cast; Tony Gaudio, master cinematographer, scores a personal achievement —

And bigger still —

"EAST IS WEST" IS DIRECTED BY SIDNEY A. FRANKLIN WHO DIRECTED "SMILIN' THROUGH"

A Banner Week awaits First National Franchise Holders here

Ah!—Mabel Normand in "Suzanna"



Mack Sennett presents the star of "Mickey" and "Molly-O" in a play destined to outdo both.

IT'S a habit with Mabel! She's kicked a hole in so many box-office records at First National Theatres that it seems only natural she should do the same with this type space.

And it's only a forecast of what she will do with "Suzanna."

Just think of "Suzanna"—produced by Mack Sennett and directed by F. Richard Jones, with most of the players who, and an even stronger organization than, brought "Mickey" and "Molly-O" to—well, everyone knows what they did.

And just think of Mabel Normand as a quaint figure of fascination, in broad sombrero and tatters, romping through the comedy, drama, throb and thrill of a romantic play of picturesque old Mexico—yes, even through a bull fight staged with all the riot of romance and of color that Mack Sennett alone can create.

These aren't just promises—but facts which put "Suzanna" high in the honor roll of the Great Selection.

Supporting Cast includes

George Nichols, Evelyn Sherman, Walter McGrail, Eric Mayne, Winifred Bryson. Carl Stockdale, Lon Pott, Leon Barry, George Cooper, and Minnie.

Remember "Mickey"—Remember "Molly-O"—Then forget them both in the surprises of "Suzanna"



This is the kind of picture they mean when they talk about the

Thos. H. INCE PUNCH

Every dollar that Ince lavished on this shows upon the screen

Douglas MacLean

and an Ince picked cast including

Madge Bellamy

The Ultra Society Racing Drama of all time!

"THE HOTTENTOT"

One of the great big Hits of the year

Sam hates horses but loves Peggy



LOVE, LAUGHS, THRILLS

Greater than Willie Collier's roaring stage success, because they couldn't do the race on the stage. And such a race! Take it from J. D. Williams — and he knows a race when he sees one — the steeplechase race in "The Hottentot" will empty every seat in every theatre where it's shown, it'll have the audience on their feet *yelling*. Punch scenes? Well, if Tom Ince never makes another picture in his life "The Hottentot" will put him in the everlasting hall of fame.

The story? Sam Herrington hates horses. Peggy Fairfax, with whom he is in love, adores them. And what is worse for Sam, she thinks he is Mr. S. Harrington, famous steeplechase rider. To win Peggy, Sam has to make good. You can imagine the rest.

First National recommends this 100 per cent.



Peggy, she loves horses





Guy Bates Post in "The Masquerader" and "Omar the Tentmaker"

Moments of aramatic thrill in "The Masqueraaer"





Big News, this—the screen debut of one of America's greatest actors

GUY BATES POST

IN

"The Masquerader"

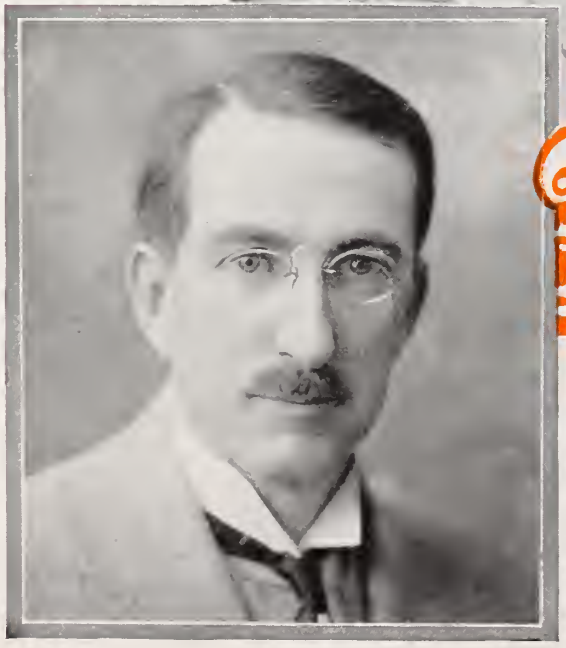
UNANIMOUSLY acclaimed one of the most distinguished players in the United States, for years besieged with offers for motion picture stardom, Guy Bates Post has at last accepted, and under the aegis of Richard Walton Tully, is recreating in films for First National the great stage successes with which both have been identified.

Guy Bates Post in "The Masquerader."

For six years a record breaker! A repeater over and over again! As a play and book endeared to millions.

You KNOW what that means when you announce Guy Bates Post in "The Masquerader," recreating his dual impersonations of John Chilcote, M. P., leader of men and then the outcast; and of John Loder, the double who takes his place, his power—and his wife.

It's a masterpiece among truly great motion pictures!



Richard Walton Tully, famous producer and playwright, who is transferring his stage successes to the screen

Ruth Sinclair as "Eve" in "The Masquerader"



Virginia Browne Faire—Shireen of "Omar the Tentmaker"



GUY BATES POST

IN

"Omar the Tentmaker"

ALMOST paralleling "The Masquerader" as a creator of stage history—certainly rivalling it as a screen attraction—is Guy Bates Post and Richard Walton Tully's second production, "Omar the Tentmaker."

It has caught the drama, the romance, the picturesque charm, the subtle sophistry of Omar Khayyam. For the picture goers of America: another spell of screen enchantment. For the exhibitor: another box office bet as sure as "The Masquerader."

Technically, too, they are artistic revelations. Know why? James Young, achiever of big things in motion pictures, is the director. Wilfred Buckland, former stage director for Frohman and Belasco, and supervisor of two hundred screen presentations, is art director; while the camera man is George Benoit who made cinematographic history with "The Birth of a Nation"—and is still making it. Surely they are an incomparable combination!



James Young, director of "The Masquerader" and "Omar the Tentmaker"



Wilfred Buckland, genius of art direction



George Benoit, more than a cinematographer

"Omar the Tentmaker" Will Repeat In Films Its Surprising Stage Triumphs



His comedies steal the show!

We know it! You know it! The newspapers shout it!

Time and again newspaper reviewers feature the Keaton Comedy above the socalled feature film.

Keaton Comedies should be called Keaton "feature" Comedies — Because they're just that. Features! And they're Artistic! And they're clean!

Read what Life says:

"It is strange that the silent drama should have reached its highest level in the comic field. Here, and here alone, it is pre-eminent. Nothing that is being produced in literature or in the drama is as funny as a good Chaplin or Keaton comedy. The efforts of these young men approximate art more closely than anything else that the movies have offered."

Have you played all of these?

"The Playhouse," "The Blacksmith," "The Boat,"
"The Paleface," "Cops," "My Wife's Relations."
"The Frozen North," "The Electric House."

We are mighty glad to announce that Joseph M. Schenck will present through Associated First National

A new series of Keaton Feature Comedies

BUSTER Keaton




HOPE HAMPTON
has achieved greater picture still in "The Light in the Dark"
LOOK for — and realize — the unusual: Story strong in theme, stronger still in telling; a cast that lists Lon Chaney and E. K. Lincoln; color — by the newest and finest photographic invention which makes a perfect painting of every scene in the wonderful Holy Grail sequence; and above all beautiful Hope Hampton in the most appealing role she has yet presented.
A FIRST NATIONAL ATTRACTION





OLIVER MOROSCO







Oliver Morosco's

"SLIPPY McGEE"

"SLIPPY McGEE" had outwitted the police but he couldn't evade fate. It caught the cleverest safe-cracker in America, tossed him injured into a little parish house, and imprisoned him with butterflies, goodness and a girl's smile. A priest was his "jailer" and he shackled his prisoner with more lasting bounds than steel.

When Marie Conway Oemler wrote the book "Slippy McGee," she wove a story that found immense popularity. Oliver Morosco has given it all his mastery of the dramatic art.

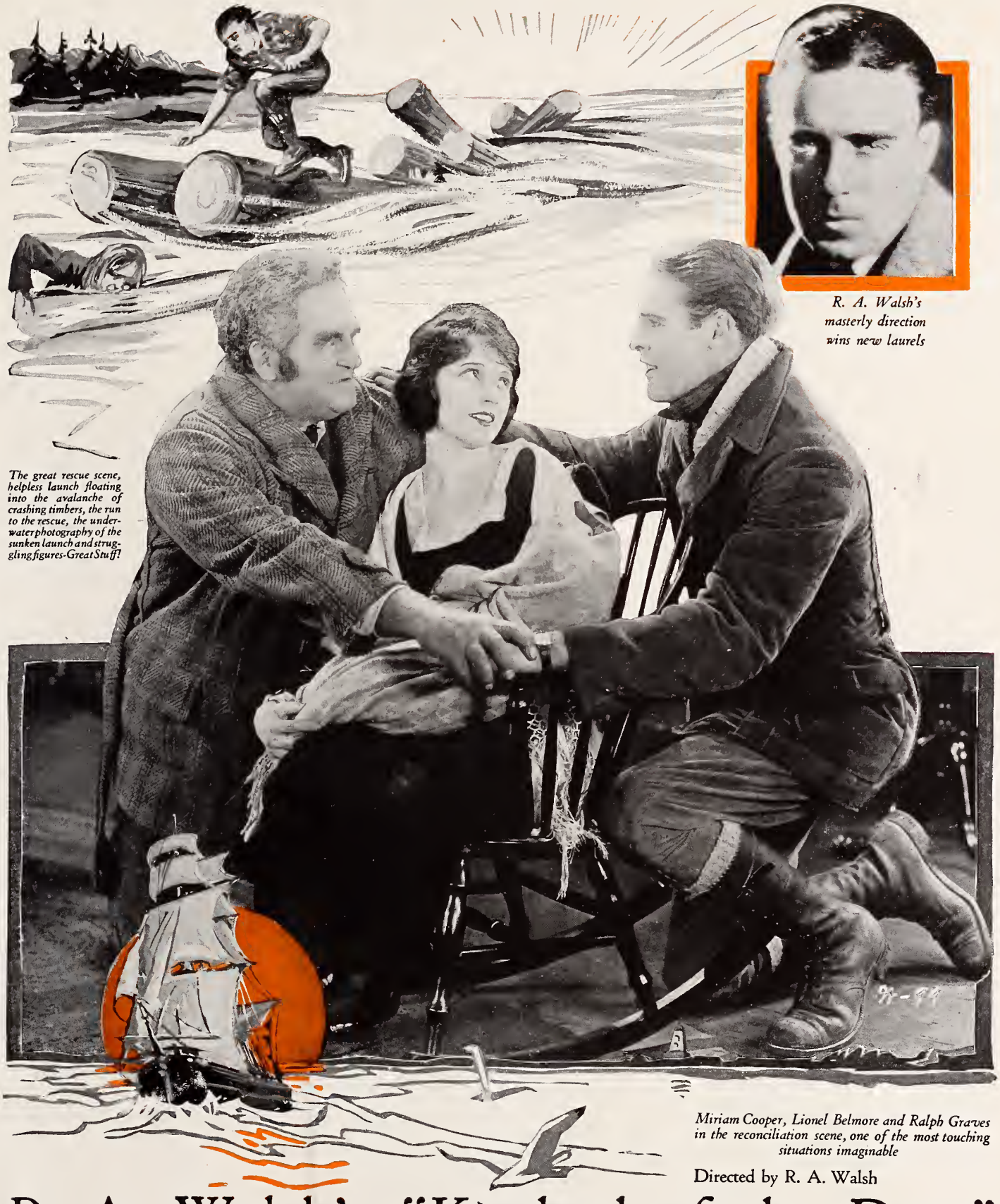
For more than a score of years one of the foremost producers on the stage, Oliver Morosco has brought to the screen his genius for originality, suspense and climax. The picture was filmed in Natchez, Miss., so that there would be genuineness to the locale and in selecting his cast, he personally sought to match up each of the book's characters with actors who would step as from the pages.

NOT ONLY A STAGE SUCCESS—
THE BOOK IS IN ITS 12th EDITION

The Cast

Wheeler Oakman
"Slippy McGee"
Sam De Grasse
The Priest
Colleen Moore
The Southern Girl
Pat O'Malley
Edwin Stevens
Edith Yorke
Lloyd Whitlock
Alfred Allen
Evelyn Selbie
Charles E. Evans
Robert E. Dunbar
Nellie Park Saunders
Little Wanda Phelps
Directed by
Wesley Ruggles

This will rank with First National's best and biggest



R. A. Walsh's masterly direction wins new laurels

The great rescue scene, helpless launch floating into the avalanche of crashing timbers, the run to the rescue, the under-water photography of the sunken launch and struggling figures-Great Stuff!

Miriam Cooper, Lionel Belmore and Ralph Graves in the reconciliation scene, one of the most touching situations imaginable

Directed by R. A. Walsh

R. A. Walsh's "Kindred of the Dust"

a rare combination of heart interest and thrills

FROM the famous story by Peter B. Kyne in the Saturday Evening Post, now a best selling book. An exceptional cast headed by MIRIAM COOPER. This is a big audience picture. Your patrons will cry over the heart-aches of little Nan of the Sawdust Pile who sacrifices her own life to make the man she loves happy. There is the breath of the great out-of-doors in the picture, the scenes being built in the logging camps of the north-west. The characters are rugged, primitive, red blooded men and women. It is filled with thrills and daring deeds which will make folks gasp and a romance and a love story that will touch every heart.

Enhancing the American Beauty

Katherine MacDonald



Unique merit places her next three productions among the best of her career

Presented by B. P. Schulberg, *President,* Preferred Pictures, Inc.

"And ne'er did Grecian chisel trace
A Nymph, a Naiad or a grace
Of finer form or lovelier face"

BEAUTY is a thing to bow to; Art a thing to honor—and because Katherine MacDonald is thus doubly endowed, she stands today as the recipient of more unique public tributes than have been accorded any other screen favorite.



WOODROW WILSON
Ex-President of the United States who declares Miss MacDonald to be his favorite screen star

These have not been only to her beauty; for it takes far more to win at once the favor of Woodrow Wilson and of those newspapers which express the mass of public opinion.

Katherine MacDonald brings rare art to the screen and tunes that art to popular taste. She is not just making pictures; she is striving to make better and better pictures—productions that MUST appeal.

in Three *Class* Productions

"HEROES AND HUSBANDS"
By CHARLES A. LOGUE *Directed by* CHET WITHEY

"THE WOMAN CONQUERS"
By VIOLET CLARK *Directed by* TOM FORMAN

"WHITE SHOULDERS"
By GEORGE KIBBE TURNER *Directed by* TOM FORMAN



No wonder they call her the screen's most beautiful woman



Katherine MacDonald, radiant in a scene from "Heroes and Husbands," a drama of heart dealers and heart stealers



GLANCE over this page at the illustrations of what Miss MacDonald offers: unusual productions which have more than star, more than technical perfection—but stories high in entertainment value.

First: "Heroes and Husbands," drama set in society's scintillation, directed by Chet Withey.

Leap from there to the northern primitive of "The Woman Conquers," directed by Tom Forman.

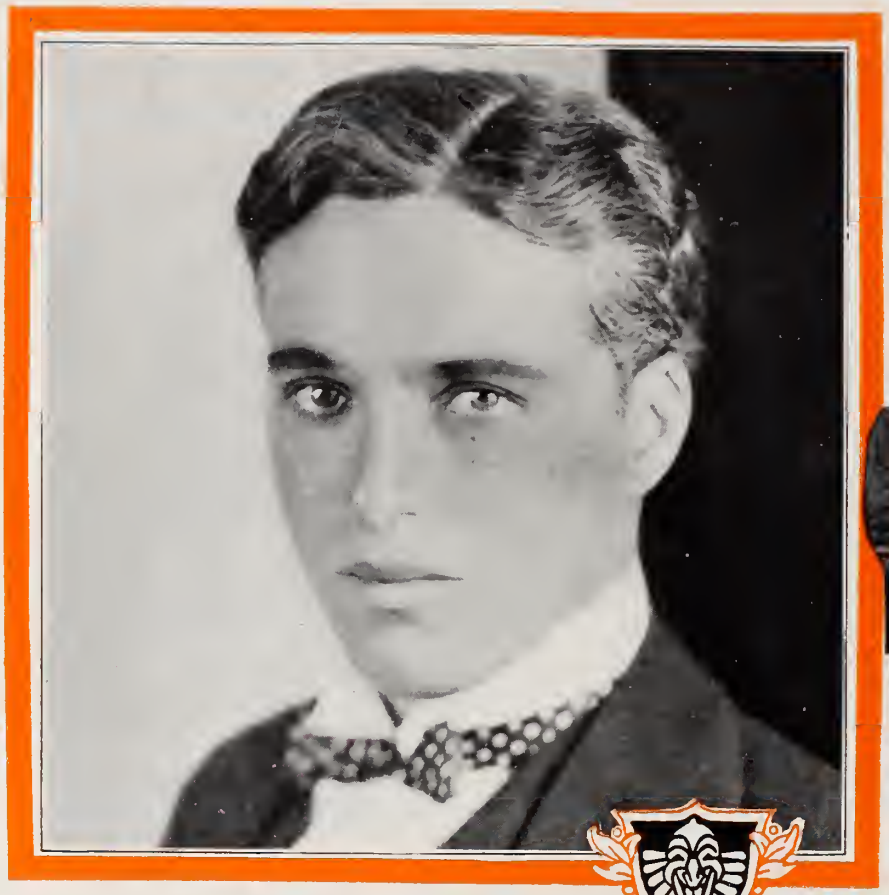
And then from the pages of the Saturday Evening Post and dreamy Dixieland, comes George Kibbe Turner's entrancing story "White Shoulders;" while to follow that will be "Money, Money, Money," with Tom Forman directing both.

Two words describe Miss MacDonald's productions for the Great Selection—Infinite Variety.



Above: Away to the Northern Lights with Katherine MacDonald in "The Woman Conquers"—a distinctive departure in the American Beauty's portrayals

Left: Picturesque romance—the threat of tragedy—in "White Shoulders," George Kibbe Turner's great Saturday Evening Post story





Mr. CHARLES CHAPLIN

will present his latest production early this fall



Reports would seem to indicate that it will be a comedy. Beyond the fact that it will be an original story written and directed by HIMSELF we know little. But what more need we know in advance about any picture from the studios of the world's greatest jester? Charlie is Chaplin—the one and only—philosopher, dreamer, artist extraordinary, by God's good grace the entertainer of the age, the benefactor of the race and withal, modest gentleman.

Let us be content that he is to make yet another picture for First National. We await your pleasure Mr. Chaplin—*prythee it be your good pleasure.*

Not less than two reels—possibly a big 3



THE HOUSE



THE STUDIOS

Strongheart won't just repeat—he'll eclipse—out-do—his triumphs of "The Silent Call" in his newest, "Brawn of the North" - -



THERE'S another great story with Strongheart as star—that same wonder-dog which packed the theatres from coast to coast.

Back of it are the dramatic genius of Jane Murfin and the creative ability—yes, and dog-wisdom of Laurence Trimble, the two who guided Strongheart to his first success.

Now they present

STRONGHEART

The Wonder-Dog in

"Brawn of the North"

It has the thrill of the northwoods, peopled with figures of hate, love, courage, cowardice and Strongheart leaping through drama, sensation, to moments that make you choke or cheer. That's what awaits First National theatres here

A Laurence Trimble—Jane Murfin Production

Laurence Trimble who, with Jane Murfin, is directing Strongheart to another terrific success

The plane soared upward with the escapee clinging to the ladder.

Thos. H. Ince
PRESENTS

"SKIN DEEP"

Drama to Grip You; Thrills That Get a Gasp; Mystery, Romance, Remarkable Portrayals, and a Plot Amazing in Conception.

A CROOK marked by a face repugnant, unforgettable; a jail-delivery that runs the gamut of thrill; a miracle of modern surgery which transforms his features and gives him a face to belie his soul; a woman who accepts and betrays love; and a girl who takes him at face value—and makes him make good! They're the elements of a play as entrancing, as dramatically original as any ever offered as a First National Attraction.

Milton Sills, Florence Vidor, Frank Campeau and Marcia Manon head powerful cast.



Milton Sills in the transformed phase of his startling dual impersonation



Florence Vidor



Milton Sills, as crook, gangster and convict before his escape

"HURRICANE'S GAL"
makes thrills thrill!

From tropic isle to underworld with straining sails and beating hearts; from love to hate—and back to love on the broad Pacific's breast







Borg's dream of a South Sea paradise



Above—A flash of action in the smuggler's raid
Right—Allen Holubar, producer of "Hurricane's Gal"

Thus starts the story—one of the strongest, one of the strangest

LOLA, girl captain of a smuggling schooner, ruler of wild men but not of her own wild heart. She gives her love to a traitor. And the winning of it back brings destroyers, hydroplanes, phantom ships into terrific play. Wonderful sea-scapes; gripping snatches of life and strife where league long rollers swell; Dorothy Phillips superb as Lola; Robert Ellis, Wallace Beery, Gertrude Astor in the cast. Every element of profitable entertainment is blended in

Allen Holubar's latest starring Dorothy Phillips

A FIRST NATIONAL ATTRACTION



Dorothy Phillips as Lola—the most picturesque portrayal she has given the screen



Neilan Punch, Pathos and Fun

in his latest

"MINNIE"

LIVES there a dame with heart so dead who to herself has never said, "My Man!" The skirt in this latest movie of Mickey's had just about given up hope of getting hers when, bingo! Cupid dropped her fortune, meaning her man, right at her feet and then, by heck, she didn't know just how to grab hold of him. If you've ever seen a bashful couple trying to get down to serious courtin'—with everybody trying to help and maybe a bit of villainous opposition thrown in for sauce and thrills —why that's Marshall Neilan's latest. And say, don't our Babe Ruth of box office directors know how to handle a story like this! Ask any First National franchise holder.

Adapted from the Saturday Evening Post story by George Patullo



Recent NEILAN pictures
"Penrod"
"Fools First"



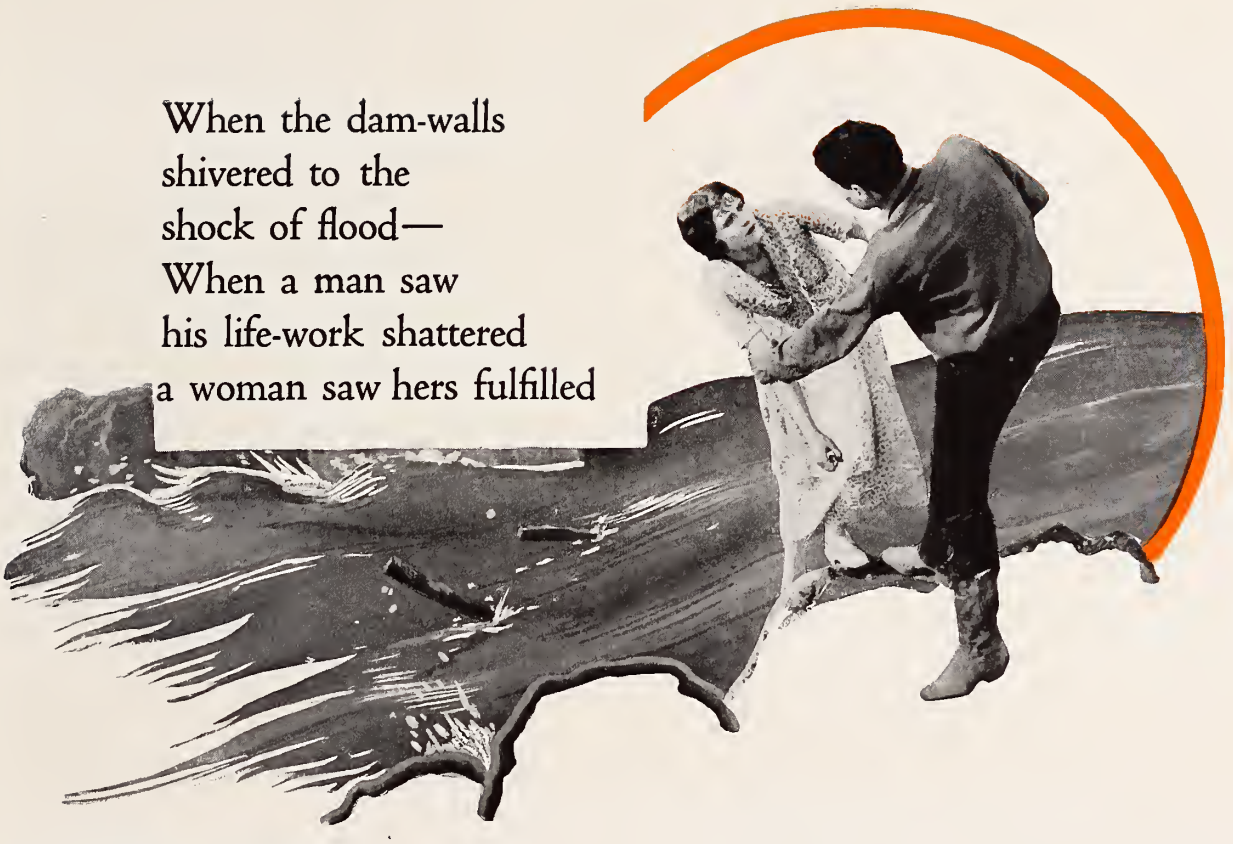
A Neilan Cast

Matt Moore	*George Barnum*
Leatrice Joy	*Richard Wayne*
Helen Lynch	*George Drumgold*
Raymond Griffith	*Mabel Shoulters*
Josephine Crowell	*Tom Wilson*

Fritzie Brunette

A First National Attraction

When the dam-walls
shivered to the
shock of flood—
When a man saw
his life-work shattered
a woman saw hers fulfilled



Another Gripping

Thos. H. Ince Production "JIM"

John Bowers, Milton Sills, Marguerite de la Motte, magnificent in a drama of the work a wife should do

BIG in dramatic thrill—bigger still in spectacular sensation. Few have seen anything to equal the terrific dam-burst that sends flood waters seething over the country-side in miles-wide sweep of disaster, nor anything to surpass the mad stampede of a thousand steers, crushing life beneath flying hoofs, thundering down on the man who stands alone to check them. Thos. H. Ince has made those moments masterful.



A story of the lonely spaces of the Northwest and Broadway's swarming nights—of a fiery, dominant man and a cultured city-bred woman. A conflict of souls, an elemental clash prolific of situations of high-powered drama.

A First National Attraction

John Bowers as Jim





Marguerite de la Motte as the wife
Milton Sills as the interloper

Mack Sennett's Studios

will make our comedies

The world's leading laugh-making genius commands the greatest aggregation of comedy talent in the world.

Thirty acres of ground in the heart of Los Angeles, the finest equipment that money can buy, a whole city seething with a population of artists and comedians.



M ack Sennett



Ben Turpin







B.lly Bevan

When the wife changes from sweetheart to mother —that's the dangerous age in married life



It wasn't a fatherly kiss that he gave the neighbor girl



Sulphur and molasses instead of a kiss for the breakfast greeting

Lewis Stone as the husband who tired of his mothering wife

EVERY married couple has to go through the dangerous age. When husband and wife reach the late thirties—after they've sat opposite each other at table year after year—when the children reach the high school age, when comfort instead of fashion becomes the prime requisite in clothing—then beware! Either husband or wife may revolt—the call of youth burns into the heart—fidelity is forgotten and the temptress comes!

Here is real poignant drama that will stir the hearts of every hearth

And John M. Stahl, master ot emotional screen drama has rendered this all-appealing theme a vital living thing. Remember Stahl's other emotional dramas—"The Woman in the House," "The Child Thou Gavest Me" and "One Clear Call." Stahl's genius for heart drama has made of this, his latest offering, a great burning flame of the heart.

There is a splendid cast of players and the production is perfectly mounted.



LEWIS STONE



JOHN STAHL

Louis B. Mayer *presents this*

John M. Stahl Production "THE DANGEROUS AGE"

By Frances Irene Reels

A First National Attraction

Sensational it is! Foolhardy it may seem—

for one concern to offer such a prodigal, such an unparalleled selection of *BIG TIME* attractions in one group.

We know that nothing but BIG pictures, real *Attractions* that will fairly reach out and pull people to your Box Offices will bring business back to normal.

Your theatres need business *right NOW!* This season has got to open with a *BANG!* Ordinarily good pictures won't do!

You must have ATTRACTIONS, *Selected* attractions.

You need Big Pictures

NOW! NOW! NOW!

So-called "polite" photoplays and character studies are all right for highbrows who like them, BUT

Most Audiences Relish a Real Substantial Dramatic Feast—

REX BEACH'S

Latest Romantic Melodrama Box-Office Hit

"FAIR LADY"

Founded on his famous novel, "The Net," is the last word in

Real Punch and Heart Interest, Plus Gorgeously-gowned Feminine Appeal—

"Fair Lady" is interpreted by BETTY BLYTHE and other superlative artists, and shows one of the BIGGEST MOBS in any American-made picture of the year. A beautiful production in every detail.

Produced by
Whitman Bennett

Direction by Kenneth Webb; Scenario by Dorothy Farnum;
Settings by Elsa Lopez.

A truly expensive picture THAT SHOWS THE MONEY unmistakably ON THE SCREEN where audiences can't fail to see it.

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

IT'S ALL HERE!

Motion Picture News

"A Tailor-Made Man"
United Artists—9000 Feet
(Reviewed by Charles Larkin)

CHARLES RAY has come back! "A Tailor Made Man" is one of the finest pictures produced in the history of the silent art. We say this without fear of contradiction. It is some 9,000 feet in length. We understand that it was originally 14. One could have sat through that number of reels if the action continued the way it rushed through the nine.

Mr. Ray in the role of John Paul Hart, the "common clothes presser," who through sheer grit, ambition, enthusiasm and sticktoitiveness fights his way to a seat beside the captains of industry. John Paul Bart is Charles Ray. This portrayal puts the star back where he belongs—at the top.

The cast, undoubtedly, will create a lot of comment. It should. In the personnel are some 26 actors and actresses who are well known in the film world. The various types are wonderfully interpreted by players who evidently were picked with great care. Ethel Grandin, Jacqueline Logan, Charlotte Pierce and Irene Lentz have the principal feminine roles and all do well.

"A Tailor Made Man" has all the elements of the perfect picture: story, romance, comedy, compelling drama, thrills.

Most folks are familiar with the story of the Cohan & Harris play. They will want to see the film version. That's one great asset for the picture. Once the first few audiences see it, the news is going to spread and keep on spreading until the four corners of the world are told that here is the renaissance of real art in picturedom. As John Paul Bart would say—VOILA!

Drawing Power—The finest houses in the world can put this picture on and "clean up," in the full sense of that expressive phrase.





RELEASED BY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

In New York, For Example —

The Strand Theatres — both in New York City and Brooklyn — and in Albany and Syracuse as well — And Seventeen B. F. Keith — F. F. Proctor — B. S. Moss Theatres in the Metropolitan District have booked

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

It's a clean-up for the wide-awake theatre-man



Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

— A Branch Office located in each United Artists Corporation Exchange —

The greatest PICTURE-THEATRE-
THE IRENE CASTLE



from the story by
Charles K. Harris

Directed by
Alan Crosland



HODKINSON
PICTURES

This Combination will Pack

PUBLIC tie-up of the Year!

ASHION PROMENADE

nd "SLIM SHOULDERS"

"Slim Shoulders," a picture the press all praise. "It's the kind of picture the public will thoroughly enjoy," says the Morning Telegraph. "One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of"—Exhibitor's Trade Review. "A picture that eclipses anything in which the star has ever appeared." Motion Picture News.

The Irene Castle Fashion Promenade

An exploitation idea which in addition to the great advertising value of Irene Castle's name and what it stands for, will mean thousands of additional dollars at any box office. This consists of five girls selected by the producer of Broadway's most lavish extravaganzas, who will display 20 gowns of exquisite design that were personally selected by Irene Castle during her recent tour of Europe.

A dancing act, of carefully selected artists will give a demonstration of modern ball room dances.

Special Publicity Men, equipped with the most carefully thought out plans for newspaper, department store and general exploitation will accompany each unit and see that every exhibitor who has booked this finest of Irene Castle productions gets the greatest amount of publicity that is possible to obtain.

The proposition is too big to enumerate the great number of ideas that have been formulated to assist exhibitors in putting over this tie-up, so we will let our representative in your locality give you the full details. Send for him at once. This is one of the strongest box-office combinations being offered on the market today, and every first-run exhibitor in the country should know about it.



ıny Theatre in the Country

A Million Dollar Reason

The time has come to speak of trade papers.

And we propose to do so—in several more three minute talks just like this.

We only hesitate for fear they will not be thoughtfully read.

But we believe they will be—

For one reason if no other—that this trade today is spending a good deal over a million dollars for this one branch of service—*trade paper service.*

And a million dollars is worth thinking about. So is such service worth thinking about.

* * *

They are going to be very frank—these brief talks—*very* frank.

* * *

There are two main troubles with trade papers in this field.

(1) There are too many.

(2) The function and the use of a trade paper is not understood by the advertiser.

* * *

We will eliminate the exhibitor reader in these talks—to an extent.

It is not his fault if too many papers exist; and *he does* know the function of a trade paper, and he *does* know how to use it.

Nevertheless he *is* interested in this important respect—

—That if there were less papers he would have better ones—better in service to him, both in editorial service and in advertising service.

And he wants and so does the entire trade want this better, more efficient service.

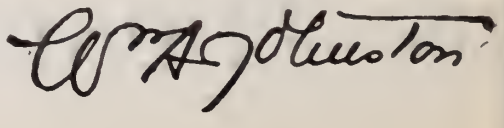
It is possible; it is economic; it is important—so important that it is above all other considerations involved.

* * *

The exchangeman is *altogether* interested. His job is the merchandizing of pictures. And that is the job of the trade paper. Their efforts parallel each other's — or at least they *should.*

Perhaps he will agree with us—as he reads on.

Next chapter—next week—is "Deadly Division."



Motion Picture News

The New Spirit

ADOLPH ZUKOR, in this issue, says that a new spirit has been born within the industry.

A spirit of broadmindedness and far-sightedness.

A recognition of the fact—which every group of men sooner or later learn—that the *common* good is the greatest good—

—that the *general* prosperity of *the industry* and the standing of the motion picture in the *public* eye and favor—these are the ends to be aimed at by all and most to be desired by all—

—that they stand first, always first, above industrial politics, civil strife, opportunism, individual vanity and greed.

No other end, however immediately desirable it may seem at any time to any individual, or firm or branch of the industry, is so great or so important as the one end of the common good and the clean dignity of the industry as a whole.

* * *

We exist only, and we grow only—by these standards.

And that's the highest and first concern of every individual in the industry.

* * *

The motion picture is damned by one bad picture.

"What one man does"—and we quote now from a letter from Frank Rembusch—"makes it hard for every other man in the business."

Which means that the industry backslides just as the individual member backslides.

* * *

Mr. Zukor says that the NEW SPIRIT of the industry has been born out of stress—out of the severe panic that has shaken the business structure of the world and the tremors of which we have had to share.

We have, for the first time, taken stock of ourselves, our future, our responsibilities.

And out of this has come a common vision of the common good.

* * *

If that is true then, truly, the severe depression has been a blessing in disguise.

This is not mere preaching; it's about the plainest and soundest business sense.

It isn't theory; it's *fact*.

* * *

Mr. Zukor isn't the only man who feels this way.

As a matter of fact, it was E. V. Richards of New Orleans who first and most seriously urged upon the writer the fact that the industry if it is to progress solidly must sincerely recognize and seriously adopt this principle as its own.

And that is just what other leaders believe.

If you were to travel today among exhibitors—from William Gray of Maine to Eugene Roth of California—you would get an immediate and cordial handshake upon this one and the same industrial slogan.

They *believe* in it.

* * *

There's just one hand that feeds our industrial coffers—and that's the public hand.

There's just one eye that measures our stature—and that's the public eye.

And we stand on the threshold of a new business year with—at last—the *positive* assurance of success.

VOL. XXVI AUGUST 26, 1922 No. 9

PICTURES AND PEOPLE

"THE Count of Monte Cristo" is a great picture. We prophesy all kinds of success for it.

At its premiere presentation—at the 44th Street theatre this week—a very unfortunate thing happened. Just as the handsome young sailor Edmond Dantes, was locked in the dungeon, the film stopped. When the repairs had been made, the picture, resuming, skipped ahead and showed a man with a long beard. It was about as severe a strain as could be imposed upon an audience. And a number applauded the error. But in a second's time almost, the picture—so good and true it is, in every foot of length—caught back the entire audience and held them tense and forgetful of the break.

Plaudits followed thick and fast at the picture's finish. And they came from a very large and representative New York audience.

Fox's "Monte Cristo" has a fine and long future before it.

* *

YOU ask what's ina name? Well, we are introducing to you, Tyekcoinski-Tykociner, a professor in the University of Illinois. His monicher has not been flashed along the film horizon, but if his experimentations prove successful he will surely get plenty of fame and publicity.

Professor Tykcoinski-Tykociner (doubtless the typesetters will call him "Tyky" after they knew him better) has invented the talking photoplay. The stunt has been accomplished through a process of photographing and reproducing sounds.

The professor's apparatus to receive sound consists of an ordinary telephone speech receiver. Fluctuations in the electric current caused by the vibration of the transmitter cause variations in a beam of light, and these vibrations are photographed on a strip of film alongside the regular negative. By means of a cell which is sensitive to light and the amplifiers used in radio, this sound is reproduced simultaneously with the picture.

If you do not understand this technical talk perhaps the professor and his staff will acquaint you with its intricacies.

* * *

TOM J. GERAGHTY (Note to printer: Don't under any consideration make it read Thomas), Tom is back in the east, again acting as supervising director at the Paramount Long Island studio, which place he vacated a year ago when an emergency closed down the big producing plant. In the interim London saw the supervising director for eight months and the Lasky studio in Hollywood the rest of the time. With his chief comes E. Lloyd Sheldon, author and continuity writer, recently with the Mary Pickford company and Metro. Mr. Sheldon is new to the Paramount group of writers. Others in the present Long Island 'script department are Albert Shelby Le Vino and Margaret Turnbull.

* * *

THERE is said to be an unusual amount of juvenile lawlessness in the city of Toronto. More than three hundred boys have been arrested for various offenses during the past seven months of the current year. Toronto's picture affairs are governed by the Ontario Board of Moving Picture Censors and so the natural thing to look for in the backwash of the juvenile crime wave is a statement from some member of the Ontario Grundy group that pictures are to blame. But it appears that the usual has not happened. The impossible has. Mrs. Edmund Phillips, a Toronto member of the board, states that no motion picture of recent years could possibly have inspired such lawlessness in the young of Toronto! Such a statement leaves the casual observer speechless.. The best he can do is breathe a sigh of relief and continue in believing in Santa Claus after all. But the rest of the Toronto report is interesting also. Some professional reformers, it says, hold the comic supplements of newspapers as cause of the juvenile escapades. Which is just as foolish as blaming the pictures that move. But commend us to J. J. Kelso, provincial supervisor of neglected children, and Police Chief Dickson, both of the city of Toronto. Both these men blame the juvenile crime wave on the lack of home training. Such common sense doesn't often assert itself when the pictures are handy on which to misplace the blame.

* * *

THE American Releasing Corporation with "Me and My Gal" and First National with "White Shoulders" head the latest selected list issued by the National Board of Review. Educational has three short subjects on the list, "The Yellow Face," a Sherlock Holmes story; "Look Out Below," a dog comedy, and "The First Barber," a Tony Sarg cartoon, this last being specially recommended for young people. It seems to us that a Tony Sarg comedy ought to be recommended for the old just as much as for the young. First National also claims an important place on the selected list with "The Frozen North," Buster Keaton's latest. And that's only natural.

* * *

AFTER spending ten months studying the methods of advertising and presenting pictures in the United States, Albert Deane of the Famous-Lasky Film Service, Ltd., distributors of the Paramount product in Australasia, will leave for London on Saturday, August 26. He will study the same angles in England and on the continent before returning to his home office.

* * *

THE Rodolph Valentinoritas are still beseiging the Rivoli theatre in New York. The belated summer heat wave certainly doesn't seem to have influenced business to a downward trend with respect to "Blood and Sand."

* * *

OO much cannot be said of the great entertainment offered in "Nanook of the North." We are glad to note that it is receiving its just share of attention in the press of the country. Only recently Bruce Bliven, editor of the New York Globe, wrote a column and a half regarding the picture and its producer, Robert J. Flaherty, and printed it on the editorial page. All of Mr. Bliven's article is worth reading. We quote what seems a particularly interesting portion:

"Why is "Nanook of the North" important? After all the motion picture theatres must be supplied with at least 500 feature films each year, and the story of the Eskimo having been done once and superlatively well, there is not much point in doing it over again. Does not the salvation of the movies lie in the production of better stories of the type which the existing studios are prepared to produce?

"Yes and no. It is obvious that Nanook, amazingly good as it is, does not offer a guide to safe and satisfactory imitation. Yet it seems to me that the picture not only points to an extraordinarily interesting new kind of thing to be done in films, but is in a way an acid test of the intelligence of the motion picture exhibitors. It is perhaps not too much to say that if these gentry have brains enough to recognize the worth of Nanook and things like it, there is hope that the motion picture may take the great and useful place in the

world which is most certainly and emphatically has not yet earned, for all its size and expensiveness. And if they haven't, there isn't."

* * *

F. HOLLMAN & COMPANY, a prominent distributor of Mexico City, writes us regarding the pirating of American film in Mexico. The writer estimates that the loss to the American industry from this practice in the past year amounts to over $100,000. Outstanding instances of piracy cited involve copies of "Kismet," "Theodora," "The Old Nest" and "My Boy." There is a copyright law in Mexico protecting literary rights, but it is antiquated and inefficient. The pirate of American productions registers his rights in the University of Mexico City, where no questions are asked as to the rightful ownership of the literary exhibition rights. Fake invoices are also made out. The letter charges that the pirated copies in Mexico come from irresponsible State Right buyers in the United States. F. Hollman & Company ask that this serious matter be taken up by the Producers and Distributors Association.

* * *

LUIS LEZAMA of Mexico City has just brought to New York a picture which he recently produced and which has been sold to the Aywon Film Corporation. A literal translation of the Mexican title is "Up On the Wings." Mr. Luzama is an experienced producer and distributor. He goes from New York to Los Angeles and then back to Mexico City, where he will form a producing and distributing corporation.

* * *

THE Department of Commerce in Washington issues a bulletin stating that practically ninety per cent of all the picture films shown in Australia are produced in the United States. The following statements, facts and figures contained in the report are interesting:

Consul Henry Balch, Adelaide, reporting to the Department of Commerce states that Sydney, New South Wales, is the importing center for pratctically all pictures shown in the country. All the leading American film companies have agencies in Sydney which supply the films used throughout the Commonwealth.

Moving picture theatres are extensively patronized in all parts of Australia. In Adelaide five theatres with seating capacities averaging about 2,000 each, procure their films direct from the Sydney agencies. After the films are shown in these principal theatres they are then redistributed to the numerous smaller places in Adelaide and throughout the State for further use.

The admission rates of the best moving picture theatres in Adelaide range between threepence for small children up to two shillings for adults, as the minimum and maximum prices.

There is a demand in South Australia, as well as elsewhere throughout the Commonwealth, for films showing news events of the world. Arrangements could be made with theatre managers to supply Australian news events in film form for exhibition in the United States should such service be desired.

The imports of motion picture films into the Commonwealth for the fiscal years ended June 30, 1919, 1920, and 1921, were 10,803,747 feet, 16,935,096 feet, and 17,278,806 feet, valued at £163,196, £236,494, and £234,854 respectively. Of these totals the United States furnished 10,069,383 feet, valued at £152,042 in 1919, 15,420,068 feet valued at £211,544 in 1920, and 15,256,874 feet valued at £205,851 in 1921.

England ranks second in importance as a source of supply, but the imports from the United States are nearly ten times as great as those coming from England.

* * *

NORMA and Constance Talmadge are paying New York a hurried visit before sailing for Europe on August 26th—also on the Majestic. With them in arriving from the coast were Mrs. Fred Talmadge and Joseph Schenck, husband of Norma and president of the Talmadge Productions. Mrs. Talmadge and Mr. Schenck will also make the European trip. The itinerary of the party will include France, Germany, Austria and Egypt, this last named "location" being included for the purpose of considering it as a background for "The Garden of Allah" with Norma Talmadge as the star. However, it is announced that her next picture will be a version of "Within the Law" so "The Garden of Allah" seems remote at the present writing. Anita Loos is already somewhere in Europe and has safe in her keeping a new vehicle for Constance Talmadge which will follow the recently completed production of "East is West."

* * *

IT is a pleasure to announce that Eugene O'Brien, who returned to the Talmadge company as leading man for Norma in "The Voice From the Minaret," will also be in New York soon. Mr. O'Brien has almost recovered from injuries received when hit by an automobile in Los Angeles. His rapid recovery is welcomed by the entire trade, particularly in view of the alarm the seriousness of the accident at first caused. "The Voice From the Minaret" was completed previous to the accident.

* * *

THE motion picture business is supposed to be in its infancy, but the following report from Cleveland seems to indicate that it is at least in rompers:

C. R. Bosworth, of the Eastman Company, was in Cleveland last week, for the first time in nineteen years. In 1903 Bosworth introduced the first straight motion picture show that Cleveland ever saw. "There were pictures tacked on to vaudeville in those days," says Bosworth, "but Cleveland had never seen a complete program of pictures until 1903 when I brought on Lyman Howe's picture 'The Siege and Capture of Port Arthur.'

"It was a two-hour show, run just like the legitimate shows, one at two o'clock in the afternoon and one at eight in the evening. Admission was fifty cents. There were no movie theatres here at that time, so I rented Grays Armory. Motion pictures were not held in such high esteem at that time as they are now. I had to pay the rent for the armory in advance.

"After securing the armory by the advance payment, I went to the Cleveland papers to place advertising. They refused to eccept any without being prepaid. I paid that in advance, too, and so secured the good will of the papers, who gave me plenty of advance notices and press notices.

"Everyone watched the experiment of showing a straight picture program. Nobody believed in it. But we filled the armory at the first performance. After that it was easy sailing and we pulled better than $1,200 out of Cleveland. $1,200 was a lot of money in 1903."

And now Cleveland has a hundred and fifty theatres devoted exclusively to the exhibition of motion pictures.

The first popular priced theatre in Cleveland was a ten cent vaudeville house located on what in the old days was called "Erre."

Worth Copying

THE motion picture theatre in Idna, Kas., a small rural community, probably holds one distinction which no other house in the country can boast of—that of being owend and operated by its patrons. Some time ago, farmers organized a company and stock was sold at $10 a share. The cashier of the local bank was designated to supervise the theatre. Two performances a week, on Wednesdays and Saturdays, were given, and an admission of 10 and 20 cents charged. The picturs are selected by the patrons and the dynamo that supplied the current for the second hand projector, was run by a tractor, brought in from a farm each time a performance is to be given. The attendances average about 250. The theatre recently paid dividends of $5 a share and since then earnings above operating expenses have been added to a special fund.

Past Topped by Standards of Today—Zukor

Industry Purged of Waste by Slump and Sensible of New Values Faces Big Fall Business

ADOLPH ZUKOR, president of Famous Players-Lasky Corporation, recently did us the honor of engaging with us in an informal chat on the producing branch of the motion-picture industry. Not Paramount's productions particularly, but the output of the industry in general, and especially the product that will find presentation on the screen this fall, formed the subject of his very interesting forecast.

Mr. Zukor believes that the industry today is in better shape than it has ever been; that the severe slump has cleaned up the industrial waste everywhere; that it has also brought forth on all sides a new dignity, seriousness of purpose, conservatism; that, on the eve of the Fall season the entire producing branch of the industry stands ready with pictures the average quality of which actually towers above average standards of the past.

And the earnestness with which Mr. Zukor made these declarations is ample proof that he means just what he says.

"YOU ask me if business will be good this Fall. That depends, first, upon the pictures, doesn't it? Last week's evidence on Broadway is proof enough that people, as always and under any conditions, will flock to good attractions.

"When I say that pictures are several times better than ever before—that may sound extravagant. But that's my sincere judgment.

"In the first place we know here, pretty clearly, what the entire market is producing. I mean our competitors. It is our business to know. And we know they are away ahead of past products. So I speak for pictures in general.

"Secondly, producers, in this day, know better what the public wants. Production is always a speculation. But we have more standards to judge by now. We have many box-office records closely analysed. We know values pretty clearly these days. We are much more sure-footed.

"And, thirdly, the past depression has put us far forward. We've had to cut out the wild guesses, the easy-going methods, the rush and extravaganee and carelessness which always attend the earlier years of a big new industry.

"But, best of all, we are working harder—all of us. Hard work, painstaking care and sincerity—that is bound to make a good picture. We have the other essentials."

"Some say," we put to Mr. Zukor, "that business will not be markedly better this Fall. They take the stand that the theatrical business is always last to feel a general business depression but also always last to recover."

"That is not true" said Mr. Zukor warmly. "That's a stock theory.

"It might be true if our attractions were of the same quality as during the war, and if our plants and theatres and businesses in general were in the same disorder. But, I insist and I know that pictures are ever so much better; and our business house—all through the industry—is in order and on a better foundation.

OUR COMMON INTERESTS

(Extracts from interview with Adolph Zukor)

"IT is my firm opinion that we are in better shape than ever to prosper and prosper as never before. It is not merely that production is in better shape; but distribution is more sound and the theatres are more solidly grounded.

"I often think of this business depression as a period of atonement for us. We have had time to take stock—of our resources and of ourselves. Previously we were elbowing each other in a mad rush. Today we are mindful of a common interest. It is important that we got Mr. Hays; but equally important is the fact that we were of a common mind to get a man like Mr. Hays, to feel that there was a common good and a common end to be thought of above the ambitions of the individual firm or branch of the industry.

"We are going to have better business, because we deserve better business."

"It is my firm opinion that we are in better shape than ever to prosper and prosper as never before. It is not merely that production is in better shape; but distribution is more sound and the theatres are more solidly grounded.

"Then, we stand higher in the public eye. There is a better feeling everywhere toward the picture and the industry. Mr. Hays has done much; he has brought us in contact with the right forces. But we ourselves are better minded. We have done away with braggart methods, with short-sighted activities. We are serious. We look ahead. We feel our large responsibilities.

"I often think of this business depression as a period of atonement for us. We have had time to take stock—of our resources and of ourselves. Previously we were elbowing each other in a mad rush. Today we are mindful of a common interest. It is important that we got Mr. Hays; but equally important is the fact that we were of a common mind to get a man like Mr. Hays, to feel that there was a common good and a common end to be thought of above the ambition of the individual firm or branch of the industry.

"We are going to have better business" concluded Mr. Zukor "because we deserve better business."

New Rochester to Open on Schedule

Regardless of conditions brought about by the coal and railroad strikes the University of Rochester's new $5,000,000 "perfect theatre" will be ready to open as per schedule early in September. To make doubly sure resort has already been made to the employment of automobile trucks for freight transport instead of depending upon the embarrassed railroads.

The architects of the Eastman Theatre have turned the executive offices over to Managing Director Charles H. Goulding and his staff. The offices are a busy scene in preparation for the scheduled special opening for the industry forty-eight hours before the institution is opened to the public. More than 1,000 invitations will be sent out over the signature of George Eastman to representatives of film, musical, theatrical and educational interests to be present at the professional premiere.

Manager Goulding has completed his executive personnel. Arthur Amm formerly of Shea's North Park Theatre, Buffalo, is house manager. The choice of Mr. Amm was made after Manager Goulding had made a survey of the work of several score theatre managers in some of the larger cities.

An orchestra of 62 musicians has been engaged by Arthur Alexander, general musical director, for the regular motion picture programme. Two-thirds of the personnel has been recruited in Rochester and instrumentalists from symphony orchestras in New York, Detroit, and Boston make up the balance. Victor Wagner, formerly conductor of the Criterion, New York, has been engaged as associate conductor.

Knickerbocker Injured to Ask U. S. Aid

The survivors of Knickerbocker theatre, Washington, who have swept aside the offer of Harry Crandall to donate the proceeds of four weeks receipts at the new Ambassador he is to erect on the old site, have now decided to issue a questionnaire for their members and other spectators of the horror to fill out showing their injuries, loss of time, doctors bills, etc.; as part of their plan to collect from Congress some form of annuity or pension.

All surviving members of the orchestra have suffered so severely, that none of them have been able to resume their chosen profession. This is cited as the need for Congressional appropriations. They can not realize that the Crandall offer means more than an pension from the Federal government.

Stand of Michigan M.P.T.O. Board Explained

Why Directors Protested Action of F. P.-Lasky in Gleichman Case Is Fully Set Forth

DEVELOPMENTS growing out of the controversy between Phil Gleichman of the Broadway-Strand theatre, Detroit, Mich., and the Famous Players-Lasky Corporation are responsible for a formal statement addressed this week to the exhibitors of the state of Michigan under the direction of the Board of Directors of the Motion Picture Theatre Owners of Michigan. The statement is occasioned by reports of internal dissension alleged to have resulted from the stand taken by the Board of Directors in the Gleichman-Famous Players-Lasky squabble. The reasons or the stand taken by the Board of Directors is explained in part as follows:

"If the Motion Picture Theatre Owners of Michigan is not an organization whose sole purpose is to safeguard the rights of an exhibitor, what then is its purpose?

"Indirectly such was the question that the Board of Directors of the Motion Picture Theatre Owners of Michigan faced a few weeks ago when it became known to them that there was liable to be an attempt made by the Famous Players-Lasky Corporation to abrogate an existing contract between them and the Broadway Strand theatre of Detroit. And their action was their answer.

"The result of their decision to send a resolution to Adolph Zukor, President of the Famous Players-Lasky Corporation, objecting to such a disregard of business principles, brought forth a letter of resignation of the John H. Kunsky theatres of Detroit, and the resignation of George W. Trendle from the Board of Directors of this Association. And it is because of the fact that Mr. Trendle and Mr. Kunsky saw fit to offer their resignations that it becomes necessary to present the matter to the members of the Association, that they may know the full details and facts regarding and leading up to this action.

"Three years ago the Famous Players-Lasky Corporation entered into a contract with the Broadway Strand theatre whereby that theatre was to run Paramount Pictures. All went well until the signing of a booking arrangement for the product this year. Then differences, which had never before come up, were brought into play, with the result that there was a grave possibility that the contract, made for five years and with two years still to run, might not be completed in the manner it had been completed for the past three years."

The statement here submits the resolution addressed to Adolph Zukor as president of Famous Players-Lasky Corporation, protesting the action taken by Famous Players-Lasky with reference to Mr. Gleichman and calling the matter to the attention of Mr. Zukor for his adjustment. The resolution adopted by the Board of Directors follows:

"BE IT RESOLVED that we, the Board of Directors of the Motion Picture Theatre Owners of Michigan, have in the consideration of this matter entirely disregarded personalities and have looked only on the principle involved, and now feel that it is only necessary that this matter be called to the attention of Adolph Zukor, President of the Famous Players-Lasky Corporation, whose enviable reputation for fair dealing would not permit him to allow such utter disregard for business principles."

The statement continues as follows:

"In doing this the Board could not, nor did not attempt to determine the validity of the contract. While they felt that precedent should play some part in the decision on the part of the producer interested, they still felt that the actual interpretation of the contract should be left to the parties interested, and if they could not agree, to the court, but they did feel that, as representing the exhibitors of Michigan, they would be derelict of their duty in not taking a stand that under no circumstances should a producer consider abrogating a contract with an exhibitor, no more than should an exhibitor consider breaking a contract with a producer, even though all of the contract he signs are inequitable.

This was the only action taken by the Organization. In taking it the Board forgot that the controversy involved indirectly two of the largest theatre owners in Michigan, and considered only the principle involved, that of the intended or possible violation of a contract. Certainly the intent of the Board cannot be questioned, certainly its aim could not be more noble.

"To say that we regret the hasty action of Mr. Trendle would be putting it only too mildly. It would not be adequate thanks to him for the many good services, constructive suggestions and valued counsel that he has given during his association with us.

"It has come to the attention of this office that in various trade publications the impression has been left by some one that the Motion Picture Theatre Owners of Michigan were not solidly behind the Board in its action. It is time that efforts are being made to induce other interests to withdraw from the organization, but once the action of the Board is investigated, once the circumstances of the case are known, every exhibitor in Michigan will say that the action was the only right and just thing to do."

A temporary injunction was secured by Phil Gleichman from Judge Jayne, restraining Famous Players-Lasky from furnishing John H. Kunsky with Paramount product. This temporary injunction, however, was dissolved on August 5th by Judge Richter of the Detroit Circuit Court.

Gleichman contends that the contract at issue confers on him the right to first choice of all Paramount product to be shown in Detroit and declares this was so understood by the parties to the agreement at the time the contract was signed. Gleichman further affirms that his interpretation of the terms in dispute is borne out by the contracts and practices of the parties involved. Famous Players-Lasky denies Mr. Gleichman's contentions and the annullment of the temporary injunction leaves further prosecution of the case in Mr. Gleichman's hands. The case undoubtedly will be heard on its merits in the circuit court.

Hays Is Made Member of "Wampas"

WILL H. HAYS has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the studios, theatres and exchanges in Los Angeles.

At a meeting of the "Wampas" where the leader of the industry spoke to the publicity men, Arch Reeve, president, offered Mr. Hays the membership of his organization.

"Our business is to sell specific pictures to the public," said Mr. Reeve in his address to Mr. Hays. "Your business is to sell the entire motion picture industry to the public, so we feel that you should be a member of the Western Motion Picture Advertisers.

Club Women to Follow Hays Suggestions

SAYING the educational value of motion pictures cannot be over-estimated, and referring as well, to their educational value, Mrs. J. W. Frizzell, president of the District of Columbia Federation of Women's Clubs, announced that her organization is making plans to follow the outlined suggestions made to them by Will Hays, at the General Federation convention at Chautauqua, N. Y.

Mrs. Locher of the Social Service department of the Crandall organization has various plans for practical co-operation with her sister clubwomen

Johnson States Charges Against Fox

Otis B. Johnson, the new secretary of the Federal Trade Commission, in the formal complaint aired last week against the Fox Corporation of New York, after a definition of their form of business and of contract forms made by them, also of release, and reissues, charges that in 1919 the photo-play, "The Yankee Way" was sold as "Sink or Swim" and the paper used purported to be for new film.

"The Love Thief" was re-issued as the "She-tiger." On these grounds the complaint dated July 29, 1922, gives them until September 18th, 1922, to appear and answer.

The only other film explicitly referred to, was "Camille of the Yukon" originally known as "The Silent Lie." On these charges the impression made upon exhibitor and public, are based the alleged malpractise and violation of the law.

The Fox Corporation has denied any wrongdoing.

Theatre Owner Killed By Stray Bullet

GRIEF was spread throughout Missouri last week as a result of a catastrophe. Dr. W. W. Wurtenberger, president of the Motion Picture Theatre Owners of St. Joseph and owner of the Empress theatre in that city, was killed by a stray bullet from the revolver of a man, Charles Haines, who was shooting at the house of his estranged wife.

Dr. Wurtenberger was preparing to go to Kansas City to attend the meeting at which the new arbitration board was formed. The slayer was killed a few minutes later by a policeman who rushed to the scene and fired upon him.

Theda Bara, Billy Sunday And The Censors

By CHESTER J. SMITH

TWO years away from the pictures and then to establish house records on a personal appearance tour; that is the achievement of Theda Bara, who has just signed a contract with Selznick for her re-appearance on the screen. Miss Bara starts work in September, but up to the present time neither she nor the producing company has decided upon the story to be filmed.

In her apartment in New York city the other afternoon Miss Bara talked of her personal appearance tour, of her coming work and of vampires. She has her own ideas of the present day vampire as it should be protrayed on the screen and after talking to the star for a few moments one is readily convinced that those ideas will be carried out in the portrayal of the role.

Theda Bara, the vamp of the past years, is through. Theda Bara, 1922-1923 vamp, is just about to start, and unless Miss Bara and Selznick are all wrong the new type is going to set 'em talking harder than the old one ever did.

The vamp of the Selznick pictures is not going to vamp solely for the purpose of upsetting the equilibrium of the male sex. She is not going to lure the unsophisticated and the weak merely for the fun of the luring, but she is going to justify the vamp; make of her art a justifiable asset to the community at large by applying the vamping in the interest of a worthy cause.

"My public wants me as a vampire," said Miss Bara; "I found that on my personal appearance tour through the west recently. From the stage each night I asked my audience how they wanted me to come back in the pictures; whether they wanted me as the vamp or in some other role. To the first question there was thunderous applause; to the second a scattering handclap.

"But the vamp of my Fox days is through. I want the role one that carries with it sympathy. The story might be, for instance, along the lines of me helping my husband by applying a little of the vamp. And because of that he eventually turns against me only in the end to find out that the vamping was justifiable.

"Just what that story is going to be or where it is coming from I do not know. I have read hundreds of manuscripts and I have not yet seen the one I like. Recently I got a wire from the coast suggesting that I get a highly dramatic story with the vampire to be played in a very dignified way and I very promptly wired back to the party to find the story."

Away from the screen Miss Bara is decidedly not the vamp, but a brilliant, serious-thinking woman qualified to discuss any subject that might arise and to discuss it well. She is soft spoken and mild with a splendid command of the English language, and it is not hard to understand why her personal appearance tour was such a pronounced success as to break attendance records at all houses but three in which she appeared in such cities as Chicago, St. Louis, St. Paul, Minneapolis, Kansas City, Tulsa and others.

Here's a secret that need not go outside of the industry: Miss Bara, whose vamping has sent as many to the devil by way of the silver screen as Billy Sunday has rescued from old Satan, was making a personal appearance in Tulsa, Oklahoma, at the same time and almost adjacent to the spot where Billy Sunday was conducting one of his most strenuous revival meetings.

With Miss Bara business was good in the afternoon; with Billy Sunday, not so good, and not so bad, at that. In the evening business was better with Miss Bara and not so good with Sunday. In fact if Billy had been asked to express it himself, he might have said it was rotten.

Miss Bara talked in the theatre that evening, but, as in the case of many other dignitaries whose fame is world-wide there were thousands on the outside clamoring to get in and they would not be satisfiefid until they had heard the star. So they literally dragged Miss Bara *from* the stage to an auto on the outside of the theatre and there a gathering of some five thousand listened to this movie vamp and cheered her to the echo when she had told them she was coming back to the screen and the type of vampire she was going to portray.

"And the papers next morning," said Miss Bara, "declared I had taken the play away from Billy Sunday. I was highly flattered, as I consider that he is doing a great good, and he is a friend of mine, who has told me he had no objection to the vampire, so long as she was a good vamp."

Which story naturally brings up the subject of censors and the question whether the public wants to see the weak and unsophisticated on the way to the devil via the Theda Bara route, on the return trip via the Billy Sunday route. If Tulsa, Oklahoma, is a criterion then the services of the "wrecking crew" are even less needed than is now generally supposed.

At the same time, Miss Bara's trip seems bound to react to the good of the industry so far as the censors are concerned, for she made it a point to meet that distinguished body in each city she visited where there was a censorship board.

"When I first started calling on these censor boards," said Miss Bara, "it was with some little fear and trembling. There was I, the vamp, personally meeting those people appointed to scrutinize my roles and possibly to eliminate those parts which they thought would not be entirely approved by the picture going public. But they were different than I thought, and I guess I was different than they thought. It was very evident that they did not think me as wicked after seeing me personally as they probably did at times on the screen. Many of them expressed surprise at my appearance and to learn that off the screen I was not the vamp that I was on.

"They were all splendid to me, as was everyone else I met on my recent tour. Mrs. Snow of the Ohio board, who has since been deposed, was particularly agreeable and expressed surprise that I was not at all what I appeared to be on the screen.

"Of course I was called upon to answer many questions by members of the board and sometimes by friends whom they brought with them to our little meetings. The Kansas City board has the reputation of being very severe and I rather dreaded appearing before them. Among the questions asked me there was one as to whether or not it was as right for women to smoke as men. I believe in answering all questions frankly and truthfully and I very promptly replied that I thought it just as proper for a woman to smoke as a man. Much to my surprise a tall, angular woman of perhaps forty-five with her hair plastered down severely, arose as I made my reply and clapped her hands. I thought it a good omen coming from a censor board gathering."

Among her other charms Miss Bara has a decidedly keen sense of humor and as a consequence she gets a pleasure at times out of some of her "fan" letters. She recalled one of these in particular which in some states might get by the censors, and in others not.

This one was about as follows:

"Will the honorable Miss Bara send to honorable Japanese boy her honorable picture as honorably naked as possible."

Reclamation Service to Show Work

C. J. BLANCHARD, statistician of of the U. S. Reclamation Service, Department of the Interior, has returned to Washington, accompanied by the official cameraman, R. B. Dane, after an extensive tour over 16 states, the past three months. While on government reservations, reclamation projects and national parks and forests, they filmed many interesting subjects of national importance.

One of their scenarios covers the area of the White Mountains in New Mexico, including a large number of interesting scenes on the ranch of Secretary Albert E. Fall of the Interior Department.

A special film was made of Zion Park, the nation's newest playground, for the National Park Service, including Bryce Canon in Southeastern Utah. A picture was made of the beautiful Ogden Canon.

A portion of these films are being assembled, cut, edited and spliced, and will be shown at the Brazilian Centenary at Rio de Janeiro, to be later released here.

Regulations Strict on Canada Shipments

Unless the Shippers' Export Declarations are made out correctly and completely, the United States customs authorities, at points of export, refuse to permit express shipments destined to points in Canada to pass through. Efforts to improve the service on this traffic have been handicapped accordingly, and the cooperation of shippers in eliminating this trouble is being solicited by the American Railway Express Company.

In a statement issued by the express company it is explained that these declarations are required by the United States Government for the purpose of securing definite information as to what goods are sent from this country to Canada, and also serve to identify shipments returned from the Dominion free of duty.

The customs authorities require that the declarations which are made out by shippers themselves be specific and complete.

Los Angeles as "Dollar-A-Week" Man Saw It

By BEN DAVIS, Formerly Manager Colonia Theatre, Norwich, N. Y.

VISITING the studios and seeing productions in the making was a revelation—a business enlightenment.

As an exhibitor, looking at the finished product, one gets no conception of the amount of labor, time and money put into production or realizes the long chances a producer takes to get his money back and make a profit.

The erroneous notion that the studio is a place for lucky ones who get big salaries and all they have to do is walk before the camera an hour or two a day and loaf and gambol the rest of the day, finding time hang heavy on their hands, is soon dispelled.

The studio left with me the big thought that it is a highly and efficiently organized factory with no place for drones—and this includes the stars, who are supposed to bask in the sun and just be happy.

Every one works hard whether it be in the many shops found in a studio lot or on the set, everyone giving his or her best to make the production a success and please the public.

The amount of time, thought and energy devoted to production can never be estimated from the front of the screen. "Omar the Tentmaker," a First National attraction, will, in the near future, be presented for public approval. An oriental city will be seen. The money, time and energy spent by Mr. Richard Walton Tully to make sure that no detail is left out, the effort expended by Guy Bates Post, the star, to reach perfection and bring about an artistic as well as a financial success can never be known to the exhibitor or the public. The same applies to Mr. Joseph M. Schenck, who is filming "East Is West," with Constance Talmadge, and who has just completed "The Eternal Flame," with Norma Talmadge. This applies to all studios, stars and producers.

It seems that all efforts are bent to make bigger and better pictures. While it is true from the exhibitor's standpoint that vast sums spent on a picture do not insure its success—from the public's standpoint the efforts of the producer must be reckoned with, for our success depends on the merit of the production.

The trip through the studios seeing production from the ground up was an education and brought about a better understanding of producers' problems. Would that all exhibitors could have the good fortune to visit studios, talk to producers, stars and directors and exchange ideas. It would prove of mutual benefit. One thing that impressed me on the trip was the remarkably fine pictures being turned out by producers who release through First National. It struck me that they were working earnestly and honestly to give motion picture patrons the best to be seen.

Theatre Men Accused of Holding Tax

CHARGES of defrauding the United States Government by embezzling funds collected at the Hippodrome theatre as admission tax have been filed against three Dallas, Texas, theatre men with a United States Commissioner by Geo. C. Hopkins, collector of internal revenue.

The charges are against R. A. Cox, Jack Parsons and Alvin Chapman. Chapman was arrested and made bond in the sum of $750 for his appearance before the United States court in event of a bill being found by the federal grand jury.

The complaint against the three theatre men charges that the defendants did unlawfully fail and refuse to pay over to the United States Government at the office of the collector of internal revenue at Dallas admission taxes of $4,173.69, said sum being the amount of admission taxes due for the months of May and June, 1922.

Bluest of Blue Sundays Observed in Piqua

Mayor's Proclamation Closes Every Business In Strict Law Interpretation

THE operation of the picture theatres of Piqua, Ohio, on Sunday has been a controversial subject for over ten years, during which time at various periods the various houses of the city have been open for short periods, depending on the attitude of the various mayors who have been in office.

Last Sunday the long contested question came to a climax. Blue Sunday in a form so rare that it got head lines in every New York newspaper, was in effect in Piqua.

Not only the theatres were closed but every business place in the town had locked doors. No gasoline was available, the drug stores were locked, the ice cream parlors closed all day and so on down the line of the various trades that are usually to be counted on as almost a necessity.

Piqua's Blue Sunday was the result of a proclamation issued by Mayor A. W. De Weese following the arrest of Harry W. Kress, owner and manager of the Mays, Bijou and Strand theatres of the city, for Sunday openings of his houses under the statute forbidding dramatic performances on Sunday, the complaints being made by the Piqua Ministerial Association and the local Law and Order League.

A week before the annual Chautauqua opened at a public park, Mr. Kress opened Mays opera house on Sunday and the Chautauqua and the theatre ran two Sundays without interruption.

After the Chautauqua moved on and Mr. Kress's theatres continued to remain open on Sunday the complaint was made in municipal court.

The same day that Mr. Kress was arrested Charles Steadman, a member of the Central Labor Body, and representing the Sane Sunday League, caused the arrest of Hedges & Higgins, the city's foremost druggists, and both of whom were conspicuously identified with the Chautauqua. They were arrested under the common labor statute of Ohio, which is very drastic and forbids everything bordering upon labor or trade by individuals above 14 years of age, for selling cigars and perfumes on Sunday.

The following day Mayor A. W. De Weese issued a proclamation, based on a public statement made three weeks before, that he would close the town absolutely on Sundays if action were taken against the picture theatres. In his proclamation he said he saw no difference between the violation of either law, as both had been sustained by the supreme court, and that until the Ministerial Association receded from its position of discrimination against the theatres and in favor of cigar stores, confectioneries, restaurants, newspaper distribution, gasoline stations, card games in soft drink stores, etc., he would stand for nothing but the enforcement of every known Sunday law.

The proclamation was observed from midnight Saturday until midnight Sunday so abjectly that it is definite notice to the ministers that public sentiment favors the position the mayor has taken, for it would have been impossible to shut the town as tightly as it was if it had not been based on a spirit of co-operation to the end that the moving pictures are essential on Sunday to the city's welfare.

There was not a single infraction of the Sunday law, while at Middletown, Ohio, forty miles away and a town about the size of Piqua, seventy-six arrests were made the day a similar order went into effect. The pictures were accepted by the ministers at Middletown after three Sundays of oppression. Outstanding evidences of the drastic character of the enforcement order were no street cars, no newspapers, no clubs. It was just shut tight.

The municipal court, with jurisdiction in three townships, entered into the spirit of the mayor's order and closed gasoline stations and all other activities in radius of ten miles, including the sale of beverages at the golf club and the use of caddies above 14 years of age.

It is pretty generally accepted that a few weeks of such conditions as prevailed last Sunday will settle the matter for all time, as it will probably be impossible to get a jury to convict either Mr. Kress for opening his theatre, or Hedges & Higgins for keeping their drug store open.

Harry W. Kress is one of the best known picture show men in Ohio because of his conspicuous identification with the organization of the Ohio Screen League.

He is chairman of the executive committee of the league and has been an influential factor in everything that has been undertaken in the state in the interest of the industry.

Ince to Release Through First National

Agreement Is Reached Whereby Eight Specials Will Be Distributed This Season

ANNOUNCEMENT was made this week by Thos. H. Ince and Associated First National Pictures, Inc., jointly, that eight special productions would be released during the season of 1922-1923 through the Associated First National.

This announcement comes as a conclusion of a series of negotiations extending over a period of several months, between Thos. H. Ince and his representatives with the officials of Associated First National, during which there has been much speculation within the industry over the channel of distribution of the Ince product.

This interest has been stimulated by the knowledge that the output included eight special productions, all of which would be in finished form by the time the Fall season opened.

The negotiations terminated at Indianapolis, where an agreement was signed by Robert Lieber, President of First National, and Clark W. Thomas, General Manager of the Thos. H. Ince Studies, representing Mr. Ince.

The Ince productions have been produced each as an individual special in accordance with the producing policy with specially selected casts.

The first of the series will be released about September 1st. The others will follow at intervals of four and six weeks.

The first release will undoubtedly be "Skin Deep," a fast action drama of New York's East Side. It was directed by Lambert Hillier, with a cast including Milton Sills, Florence Vidor and Marcia Manon. It is from an original story by Marc Edmund Jones.

Among the early releases will be "The Hottentot," an adaptation of Willie Collier's stage success. The chief role is portrayed by Douglas McLean, who is supported by Madge Bellamy.

Douglas McLean will be the featured player in "Bell Boy 13."

Under the working title of "Jim" a drama has been built from Bradley King's original story, with John Bowers, Milton Sills, Marguerite De La Motte, and Francelia Billington in the cast. It is a story of the New York theatre and the great West.

"The Sunshine Trail" is the title of a comedy drama in which Douglas McLean will be featured.

It will be followed by "Someone to Love," a drama of the circus, in which the heroine is portrayed by Madge Bellamy and the hero by Cullen Landis.



Thomas H. Ince

Frank Keenan, Lloyd Hughes and Marguerite de la Motte appear in a drama temporarily titled "The Brotherhood of Hate," a story of old Kentucky.

The eighth of the series will be "A Man of Action," in which Douglas McLean will star.

Commenting upon the announcement that the forthcoming eight specials will be distributed through First National, an official of that organization made the following statement:

"There is no more consistent producer in the world than Thos. H. Ince. He possesses that keen sense of knowing what picture patrons want when he sits down to plot out a picture. The result is that when his productions are placed on the market they are successes. Beside this, Mr. Ince is a man who has always worked sincerely to make each of his productions an artistic triumph for the screen. His success speaks for itself."

Of unusual interest in connection with this statement is the announcement made by Mr. Ince personally that these eight productions constitute the greatest pictures of his career, a career which dates back to the earliest days of the motion picture and has been marked by one success after another. Thos. H. Ince first won recognition in the days of Biograph when he directed one reelers. He was one of the first, if not the first, to make a two-reel picture.

He blazed the trail of motion picture production westward, establishing for the New York Motion Picture Company the first studio in California, producing in the foothills outside of Santa Monica.

Mr. Ince then became one of the three producers whose productions "made" Triangle. He built for Triangle the studios at Culver City, which later became the Goldwyn Studios.

At the expiration of his contract with Triangle and the dissolution of the producing units of that organization, Mr. Ince entered into a contract with Famous Players-Lasky and built the beautiful studios at Culver City, which he now occupies.

It was during his days with Triangle and during his contract with Famous Players-Lasky that Mr. Ince won the name of the "maker of stars," for he brought out and developed such famous screen celebrities as Charles Ray, Wm. S. Hart, Dorothy Dalton, Enid Bennett, Bessie Barriscale, Hobart Bosworth, Sessue Hayakawa, William Desmond, Frank Keenan.

In conunction with Mack Sennett, J. Parker Reed, Jr., Maurice Tourneur, Alan Dwan, Marshall Neilan, Geo. Loane Tucker, Mr. Ince later organized the Associated Producers, and for this organization began the production of big specials.

Probably the best known success of his big and successful producing career is "Civilization."

Kansas M. P. T. O. To Vote On Hoy Systems

THE Hoy system, it is rumored, is about to be installed in Kansas City, Kan. The adoption or rejection of this system will be one of the big topics of discussion at the meeting of the executive board of the Kansas organization, August 21.

"Future action or developments pertaining to the Hoy system in Kansas City, Kan., will be submitted to the executive board of this meeting," M. Van Praag, president of the M. P. T. O., Kansas, said, "and the question will then and there be decided. I have no idea as what action will be taken by the board, but whatever it is it will be definite."

M. P. T. O. A. Establishes Music Department

The music department of the Motion Picture Theatre Owners of America will become the clearing house of most of the good music produced in the United States if the co-operation urged in the following letter from the organization to all distributors is observed:

"The Music Department of the Motion Picture Theatre Owners of America is open to you. Under the circumstances cited here the need for close co-operation in this connection is obvious. The American Society of Composers, Authors and Publishers are now endeavoring to collect a music license fee or tax from all Theatre Owners using any part of the copyrighted music issued by any of its members. The possession of the music through purchase or otherwise does not, according to the rules of this Society, give the Theatre Owner the right to use the same.

Theatre Owners all over the country, believing the Music License Fee or Tax imposed by the American Society of Composers, Authors and Publishers to be unfair and prejudical to their rights and those of the American public, will refuse to use any of their music in their theatres.

"To afford the Theatre Owner the necessary measure of protection in this connection, the Motion Picture Theatre Owners of America have established a Music Department for the purpose of supplying to Theatre Owners everywhere suitable music for all purposes free from such license fee or tax."

Amendment Reducing Duty on Raw Stock Passed

THE United States Senate in committee of the whole on Tuesday, August 15th, passed without a record vote the Finance Committee's amendment to Paragraph 1451 of the tariff bill, reducing the originally proposed duty on film raw stock of a half-cent a foot to four-tenths of one cent. The bill as a whole will be adopted on August 20th, and the conference committees of the two houses will have to adjust the difference of 20 per cent. between the House and Senate drafts of the bill.

Wisconsin M.P.T.O. Holds Convention

COPERATION between the producers and exhibitors and avoidance of censorship were the main topics of discussion at the convention of the Wisconsin exhibitors association held in the Hotel Wisconsin, at Milwaukee, Tuesday and Wednesday, August 15 and 16.

"Get the pictures on a plane where the reformers can't kick," said E. W. Vanderman, chairman of the press committee. "A better understanding between the public, the exhibitors and the producers will work for a higher grade of morality and cleaner pictures."

A resume of the year's business in Wisconsin was made by Joseph G. Rhode of Kenosha, president of the association, whose term expired during the convention. He said, "Exhibitors have gone through the hardest year and a half in the theatrical history of this country. Many of the exhibitors are fighting for their very existence. I have been in the show business for thirty years and never have seen anything like it."

Rhode dwelt on more equitable contracts with producers, which will cause them to share more directly the risks of the exhibitors. He complained of the high rentals, terming them exorbitant and almost prohibitive.

Over 100 delegates representing about 160 theatres in the outskirts of Milwaukee and the smaller centers in the state attended the meeting. The large downtown houses in Milwaukee are not represented in the association.

The following officers were elected for the ensuing year: F. J. McWilliams, Madison, president; Charles Guelson, Stoughton, vice-president; Jack Silliman, Milwaukee, secretary; Joseph Winninger, Waupun, treasurer; Steven Bauer, Milwaukee, sergeant-at-arms; F. C. Siekert, Milwaukee, National Committee member; J. H. Rhode, Kenosha, director; Thomas Foster Stanley, executive committeee member; E. W. Van Norman, grievance committee member.

The convention received telegrams from Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, and Al Steffes, president of the exhibitors of Minnesota and the Dakotas.

United Artists Not to Put Out a Program

THE United Artists home-office in New York denies emphatically a report to the effect that it intends to put out a program. It is at the same time explained that the report very likely gained credence through the activities of the new subsidiary organization of the "Big Four," which was recently announced to the trade as the Allied Producers and Distributors Corporation.

Concerning the Allied, it is announced that this new organization will distribute certain independent productions "on exactly the same basis as that under which the four United Artists—Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith—now market their productions."

"The allied company, which is everything that the name implies," explained Douglas Fairbanks, "was formed not so that the present United Artists could make more money—which, by the way, none of us needs, but to insure an outlet for other independent producers, some of them star-producers, working on exactly the same basis as we who make up United Artists Corporation now operate."

William Allen White Expresses His Ideas On Cures For Censorship

LAST week MOTION PICTURE NEWS commended in an editorial under the heading, "The Law and Free Speech," an editorial written by William Allen White of Kansas. Mr. White had ably outlined his views. Under the topic of free speech Mr. White included, "by voice, by posted card, by letter or by press," but did not include the motion picture.

This week Mr. White offers the following on motion pictures:

"It isn't that I believe the moving pictures are wicked, so much as I believe they are stupid, and their stupidity is largely due to the ungraded moving picture audience. If you grade your audience as the theatre grades its audience, putting the lowbrows in some theatres, and the highbrows in other theatres you could then develop a line of intelligent pictures for the intelligent, and happy endings for the morons. Then, also, much of the talk of censorship would disappear.

"But, when you have only one kind of house where all kinds of pictures are shown, you are showing intelligent pictures which in the nature of things must deal more or less frankly with sex to unintelligent people and children, who do not get the intellectual significance out of the picture, but do get its stinking sex smear.

"I feel that if you had different grades of houses for different kinds of pictures nearly every picture that is now censored would go through, because it would appeal to the audience for which it had an appeal, and not to the audience which is incapable of looking at it normally and intelligently.

"Books and plays generally attract readers fitted for them. But your motion picture distribution in the nature of things must attract spectators who are not up to the picture which you would like to show. The fault is with distribution. It is not the matter of censorship, and when the moving picture people get this into their heads, you will have no trouble with the censors.

California M.P.T.O. Meets at 'Frisco

Annual Convention Gets Off to Fine Start: Banquet Held

UNDER the banner, "Your step is being watched," with a picture of the advocates of censorship closely trailing the industry, and with the promise of the full cooperation of Will H. Hays, about 250 men of the motion picture industry of Northern California pledged themselves Tuesday, August 15, in San Francisco, to work uutiringly for the betterment of the industry.

Enthusiasm ran high, and with the reading of a telegram from Hays by John P. Meehan, honorary chairman of the meetting, in which Hays highly commended the movement of the California men, the groups around the banquetboard were brought to their feet cheering.

The outcome of the meeting was the formation of an organization to protect the motion picture industry against censorship and blue laws on the lines laid down by Will H. Hays, and at the same time to more closely cement the interests of the four big branches of the motion picture business—the public, the exhibitor, the distributor and the producer.

P. J. Hanlon was elected temporary chairman for the afternoon, and after appointing a committee to act on the program and order of the meeting, Frank R. Devlin, recently engaged as counsel for the Motion Picture Theatre Owners of Northern California, was unanimously elected to the chair.

The temporary committee brought forth a resolution, which was accepted by the convention, to cooperate for improved conditions in the motion picture industry and to throw the weight of its power against adverse and un-American legislation. A publicity group was organized; also a group for the purpose of calling upon newspaper proprietors to urge upon them the advisability of diminishing the notoriety usually given to the less creditable happenings in film communities.

A committee was then formed to outline the sense and future activities of the association. On this committte were appointed the following exhibitors, producers and film exchange members: W. W. Kofeldt, W. L. Crank, Morgan Walsh, R. A. McNeil, M. L. Markowitz, Paul Gerson, L. M. Beach, T. C. Beavis and E. H. Emmick.

In the evening a banquet was given in honor of Frank R. Devlin, atttended by 200 of the local and visiting motion picture men and their wives. Rupert Hughes was toastmaster of the evening and his witty and illuminating address was enthusiastically received. Hughes spoke seriously of the difficult period through which the industry has just passed and concluded by saying that the film producers had been sorely punished for crimes that were, and sometimes were not their own, but that the worst feature of this punishment had been the fact that other men had used the ill-favored publicity to cloak their own misdeeds.

Addresses were also made by Edward Rainey, H. A. Nater of the Bank of Italy, Mrs. Anne Godfrey of the bureau of naturalization, Congressman Julius Kahn, and the Reverend James L. Gordon.

In conclusion, Mr. Devlin, as the representative of Will Hays in California, spoke briefly of his hopes for the future of the motion picture industry in the state, and his determination to assist with his counsel in the struggles for independence and intelligent output which the companies will face from now on.

Universal May Acquire St. Louis House

St. Louis film gossip has it that the Universal Film Corporation will take over the Royal Theatre, Sixth street near Olive street, as a first run house for Universal production.

The Royal, which is controlled by Harry Koplar, has been closed for the Summer season.

Brilliant Audience Views "Monte Cristo"

New York Premiere Attracts Dignitaries From Stage and Professional Life

THE New York premiere of "Monte Cristo," the Fox special, at the Forty-fourth Street Theatre last Monday night, was attended by one of the most brilliant first-night audiences that ever graced the presentation of a motion picture.

Among the fourteen hundred persons who filled the auditorium of the Broadway house were many of the nation's leading writers, artists, theatrical producers, justices, actors, clergymen, society matrons, editors, financiers and surviving members of the famous original casts of "Monte Cristo" when it was played on the American stage in past years.

One of the decorative features of the opening performance was the filling of all boxes and loges in the theatre with men and women attired in the unique costumes and perfumed wigs of the French period in which the story of "The Count of Monte Cristo," the Alexandre Dumas novel, was laid. The fluffiness and pomp of the dress and manners of the actors lent unusual grandeur to the presentation and helped impress the opulence of many of the scenes in the last reels upon the minds of the large audience.

Another feature of the showing was the singular invitations which were issued to all who attended. In accord with the general trend and spirit of the Dumas story, the paper upon which the message of welcome was printed was of gold and sealed with royal stamp and ribbons.

They were enclosed in gold envelopes. To a large number of New Yorkers was sent a set of two volumes of "The Count of Monte Cristo" as souvenirs of the premiere. The volumes were bound in expensive leather and imprinted in gold.

Among those present Monday night were: D. W. Griffith, Franklin P. Adams, Police Commissioner Richard Enright, Sidney Cohen, Mrs. W. K. Vanderbilt, Sr., Daniel Frohman, Will Hays, J. J. Shubert, A. L. Erlanger, Arthur Hammerstein, Jack Lait, A. Woods, Herbert Payne Swope, William A. Johnston, Robert E. Welsh, Mary Carr, representatives of the daily press, the fan magazines, trade papers, clergy and foreign newspapers.

The cast of "Monte Cristo" is headed by John Gilbert. Others are: Miss Estelle Taylor, William V. Mong, George Seigmann, Spottiswood Aitken, Francis MacDonald, Robert McKim, Ralph Cloninger, Gaston Glass, Albert Crisco, Miss Maude George, Miss Renee Adoree and Miss Virginia B. Faire. The musical setting was arranged by Erno Rapee.

F. B. O. Buys Rights to Witwer Fight Stories

A NEW series of H. C. Witwer fight stories are to be put on the screen by the Film Booking Offices. Mr. P. A. Powers, of the F. B. O., this week announces the purchase of the screen rights for twelve of these popular short stories.

Mr. Witwer's stories have been published in Collier's and Cosmopolitan magazines, and a number have already been produced and presented on the screen. The new series is expected by the F. B. O. officials to prove a worthwhile addition to the F. B. O. short subject program.

Production will start at an early date at the R-C Studios in Los Angeles, and an announcement of star and director will be made in the near future.



"Sherlock Holmes," in which John Barrymore appears in the title role (Goldwyn)



Scenes from Pathe's new two-reel "Our Gang" series, produced by Hal Roach.

Three New Stories Are Bought by Pyramid

Arthur N. Smallwood, production manager of Pyramid Pictures, Inc., announces the purchase of three stories for photoplay production, namely, "Wife in Name Only," by Bertha M. Clay, "Captain Eri," by Joseph C. Lincoln, and "What Fools Men Are."

Lewis Allen Browne has adapted for screen use Adeline Leitzbach's stage version of the Bertha M. Clay novel, and this will be put into production at once.

Joseph C. Lincoln's "Captain Eri" was classified as among the "six best sellers" for a longer period than any novel in recent years.

An all-star cast will be presented in "What Fools Men Are."

Cast of "Thorns and Orange Blossoms" Is Completed

B. P. Schulberg announces the cast of "Thorns and Orange Blossoms," the current production for release by the Al Lichtman Corporation, to consist of Estelle Taylor (in the leading female role), Kenneth Harlan, Edith Roberts, Arthur Hull, Carl Stockdale and Evelyn Selbie.

The subject was put into production last week at the Preferred Studios under the direction of Louis J. Gasnier, with George Yohalem as assistant director and Karl Strauss in charge of the photography. Hope Loring adapted "Thorns and Orange Blossoms" from the drama by Bertha M. Clay.

Sales Promotion Urged by Babson Conferees

THE consensus of opinion among the delegates to the recent ninth annual conference of the Babson Statistical Organization held at Wellesley Hills, Mass., is that the country has now entered the anticipated period of industrial expansion with prosperous conditions to follow immediately. This is the report brought back by John E. Storey, the Pathe General Representative, who participated in the conference. Commercial organizations in all sections of the country were represented, while Vice-President Coolidge and Secretary of Labor Davis, representing the administration at Wasington, were among those who delivered addresses.

"These addresses," said Mr. Storey on his return to New York from the conference, "including that of Roger W. Babson, all conveyed the one predominating idea that at present and for some time to come the principal incentive of every big manufacturing, financial and distributing organization should be 'Sales Promotion.' The general sense of the conference was that sales promotion and intelligent distribution are the two principal problems of the next two or three years. As one speaker said: 'Business travels in cycles, while business men and sales organizations travel in ruts. All we have to do is to shake ourselves out of the lethargy of last year's experiences, as the country is now in a healthy business frame of mind. The men who are going to stand out most prominently in the next two years are those with the greatest sales ingenuity.'"



From the Max Linder comedy "The Three Must-Get-Theres," an Allied Producers and Distributors' Corporation screen burlesque.

Christian Herald Backs Harry Levey

According to a statement issued by Arthur James, formerly editor of the Moving Picture World and lately having become identified with Harry Levey as vice-president of the National Non-Theatrical Motion Pictures, Inc., an exclusive contract has been entered into during the week whereby the National Non-Theatrical Motion Pictures, Inc., will place in each of the twenty-six exchanges now being organized to complete its non-theatrical distribution in the United States and Canada, a branch of the new organized Christian Herald Motion Picture Bureau, which will concern itself exclusively with churches and allied organizations.

The Christian Herald is now militantly espousing the cause of a free and unlimited supply of church pictures.

Pathe's Release for August 27th

Johnny Jones in "Makin' Movies" Is at Head of Short-Subject Schedule

"MAKIN' MOVIES" heads the Pathe release schedule for the week of August 27th. This is the second of the series of two-reelers featuring Johnny Jones, the juvenile star, in a number of "bright business deals" stories. "Makin' Movies" is said to give an amusing twist to the exhibitor end of the picture business, with the "Pay as you leave, if you like it" policy playing an important part in the picture story. An amateur juvenile performance of "Uncle Tom's Cabin" is also said to be a highly amusing part of this subject.

"The Timber Queen," Pathe serial with Ruth Roland, reaches its seventh episode, called "Mutiny." The hero and heroine have reached the Alaskan coast by a swift dog-sledge journey after a hair's breadth escape from the villain's effort to stop them by dynamiting a bridge. They secure passage for Seattle on a tramp ship loaded with oil, but which is delayed until Cluxton and his gang arrive and stage a mutiny with the object of getting rid of Ruth and Don. There is a thrilling deck fight with Ruth imprisoned in the hold. The old cargo catches fire. The bruised and battered hero is taken off by the crew in the boats, leaving Ruth locked in the hold of the blazing and sinking ship.

"Rough on Romeo," with Paul Parrott, is the listed Hal Roach Comedy. The Harold Lloyd re-issue is "Hear 'Em Rave."

With "The Mechanical Horse" the Aesop's Film Fable release shows that cupidity often over-reaches itself.

The issue of "Screen Snapshots" released on August 27 includes Madge Kennedy, Bobby Vernon in an amusing mix-up; little Richard Headrick on a visit to Henry B. Walthall; Mrs. Oscar Hammerstein, widow of the famous impresario, in his studio debut; "Bull" Montana in a chivalrous role, and Mabel Normand fondling some of Mack Sennett's pets.

In Pathe Review No. 170, the microscopic lens shows odd and interesting things in "Never-Never Land." A feature called "The Children of the Sun" pictures how modern science heals white plague victims with rays of sunshine at the J. N. Adam Memorial Hospital, Perrysburg, N. Y.

Important Circuits Contract for Series of Seven Warner Bros. Productions

THE entire series of seven forthcoming Warner Bros. attractions have been contracted for by:

Balban & Katz for Northern Illinois; Rubin & Finkelstein for Minnesota and North and South Dakota; R. H. Lieber for Indiana; A. M. Fabian for Northern New Jersey; A. H. Blank Film Enterprises for Iowa and Nebraska; R. G. Tunstall for Wisconsin; Independent Film Corporation, Philadelphia, for Maryland, Delaware, Virginia, District of Columbia, Eastern Pennsylvania, and Southern New Jersey; Franklin Film Co., Boston, for entire New England; Regal Films, Ltd., for Canada; Skirboll Bros., for the state of Ohio; L. K. Brin, Denver, for Alaska, Washington, Oregon, Montana, Idaho, Colorado, Wyoming, Utah, and New Mexico; S. & O. Pictures Corporation for California, Nevada, Arizona and Hawaii; Joe Skirboll for West Virginia and Western Pennsylvania; and M. Mitchell for Georgia, Florida, Alabama, and North and South Carolina.

The series of Warner pictures being made at the Coast studios include four Warner Brothers productions and three Harry Rapf productions. The Warner productions are "Main Street," Sinclair Lewis' novel of rural America; "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper; "Little Church Around the Corner," the stage play of the same name by Marion Russell; and "A Dangerous Adventure," a wild animal picture featuring Grace Darmond. The Rapf productions are "Rags to Riches" and "Heroes of the Street," both featuring Wesley Barry, and "Brass," Charles G. Norris' novel of marriage and divorce.

Goldwyn Announces Early Releases

"Remembrance," "Sherlock Holmes" and "The Sin Flood" Head the List

GOLDWYN PICTURES CORPORATION announces the order of release, through Goldwyn Distributing Corporation, of the first eight of its twenty features for the coming season as follows:

Rupert Hughes' "Remembrance," released October 8; John Barrymore in "Sherlock Holmes," October 29; "The Sin Flood," November 12; Peter B. Kyne's "Brothers Under the Skin," November 19; Anzia Yezierska's "Hungry Hearts," November 26; "The Christian," from Sir Hall Caine's novel, December 10; "A Blind Bargain," with Lon Chaney, December 24; and Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, December 31.

"Remembrance" is Rupert Hughes' companion picture to "The Old Nest," telling father's side of the family story as the earlier film depicted that of the mother. Mr. Hughes directed it and picked Claude Gillingwater to portray Father. Kate Lester is seen as his wife, and Cullen Landis and Patsy Ruth Miller in important roles.

"Sherlock Holmes" presents John Barrymore in the title role. Albert Parker directed the production. In the star's support are Hedda Hopper, Gustave von Seyffertitz, Roland Young, Carol Dempster, Anders Randolf, Reginald Denny and David Torrence.

"The Sin Flood" deals with a remarkable situation and the reactions of various human natures to the presence of imminent death. It is American in scene and character in spite of being an adaptation of Henning Berger's drama, "Syndafloden." Frank Lloyd directed the picture. In the leading roles are Helene Chadwick, Richard Dix, James Kirkwood, Ralph Lewis and others.

"Brothers Under the Skin," directed by E. Mason Hopper, is an adaptation of a Peter B. Kyne story of marital problems among New York's extremely rich and its extremely poor. In the cast are Helene Chadwick, Pat O'Malley, Norman Kerry, Claire Windsor and Mae Busch.

"Hungry Hearts" is a human-heart document of New York's East Side from Anzia Yezierska's short stories, directed by E. Mason Hopper and with a cast including Rose Rosanaova, E. A. Warren, Bryant Washburn, Helene Ferguson and George Siegmann.

Maurice Tourneur is making rapid progress in filming the interiors for the screen version of Sir Hall Caine's novel, "The Christian," at the Goldwyn studios, after his return from London and the Isle of Man, where the exteriors were shot. Photography, it is expected, will be completed on this production within a few weeks. In the cast are Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver, Harry Northrup, Beryl Mercer, Claude Gillingwater, Joseph Dowling and Mahlon Hamilton.

"A Blind Bargain" is a melodramatic thriller taken from a story by Barry Pain and directed by Wallace Worsley. Lon Chaney is featured, and Jacqueline Logan has an important role.

Song to Aid Exploitation of "Grandma's Boy"

Pathe Exchange, Inc., has completed arrangements with Stark & Cowan, Inc., music publishers in New York City, for the publication of a song, "Grandma's Boy," to be used as an additional exploitation accessory for the Harold Lloyd—Associated Exhibitors feature of the same name, produced by Hal Roach. Herbert Crooker and Jean Havez wrote the words, and the music is by Pete Wendling, who has many song hits to his credit. The melody is a fox-trot and the words convey the idea of the photoplay theme.

Craver Secures Picture for South East

R. D. Craver, President of the Associated First National of the Southeast, now serving on the rotating committee at New York, has secured "The Country Flapper" for his five Southeast States for his Charlotte and Atlanta exchanges.



Florence Vidor, and members of the company in "Dusk to Dawn," an Associated Exhibitors' release.



These scenes from "Sure Fire Flint," C. C. Burr's latest feature. Johnny Hines, left, is supported by well known players, Robert Edeson, Doris Kenyon and Charles Gerrard.

Executive Changes Made by Selznick

A triple announcement is issued this week from the executive offices of the Selznick enterprises. It contains the information that Joseph W. Schleiff has been appointed assistant to Lewis J. Selznick, carrying the official title of Assistant to the President of Select Pictures Corporation. Mr. Schleiff has been with the Selznick production unit—Selznick Pictures Corporation—for a number of years.

E. J. Doolittle whom Schleiff succeeds has been advanced to the position of Export Manager.

Adalbert G. Volck has been appointed assistant to Myron Selznick, succeeding Mr. Schleiff, and carrying with the office the official title Assistant to the President of Selznick Pictures Corporation.

Elsie Ferguson Has New Director

Chester Withey will direct Elsie Ferguson in her new picture, "Outcast," which is scheduled for production the latter part of August at the Long Island studio, instead of John S. Robertson as has been previously announced. Mr. Robertson is at present directing Mary Pickford and will not be finished with his work in time to take up the megaphone for Miss Ferguson.

William Duncan Starts on New Vitagraph Subject

William Duncan has started work on his next subject for Vitagraph, titled "When Danger Smiles." The picture is being made at the Vitagraph studios on the West Coast. The subject is said to be one in which horseback riding will play a prominent part.

Fox to Make "Six Cylinder Love" for Screen

ARRANGEMENTS for a screen production of "Six Cylinder Love" have been completed between Winfield R. Sheehan, General Manager of Fox Film Corporation, and Sam H. Harris, producer of the William Anthony McGuire comedy, which has been running to crowded houses on Broadway, New York, for over eleven months.

The following statement was issued from the Fox Film headquarters in connection with the acquisition of "Six Cylinder Love:"

"In line with the Fox policy of securing the best and most successful products of the stage and the novelist, of which 'If Winter Comes' and 'The Shepherd King' are striking examples, and making them into super-specials 'Six Cylinder Love' was selected as the stage success of last season best suited to follow the standard set for master pictures by such Fox productions as 'The Queen of Sheba' and 'Nero,' now running at the Lyric Theatre."

Kenyon is Honored as Playwright

Signal honor for Charles Kenyon, one of the supervisors of the scenario department at Universal City, and proof that he will rank permanently as one of the greatest dramatic writers of America, is contained in a letter sent him from Marjorie A. Best, chairman of the Drama League of America.

The letter is an announcement that "Kindling," the chief play in Kenyon's list of brilliant dramatic works, has been chosen by the Drama League as one of five representing the best American play of all times.



In top group, Monty Banks and members of supporting cast in "Simple but Pure." In the center, Eddie Barry, Belle Bletcher, Cecil Spooner, in "Family Affairs" while the three in the foreground of bottom "still" are Billie Rhodes, Joe Rick and Frank Alexander. All are Ben Wilson Productions for Arrow.



In "Omar the Tentmaker," these scenes laid in the Orient show Guy Bates Post, Virginia Faire, in the roles of Omar and Shireen. Lower left is the marriage scene. Associated First National.

Paramount Releases Due Aug. 21st

Betty Compson in "Bonded Woman" and May McAvoy in "Top of New York"

"THE BONDED WOMAN," featuring Betty Compson, and "The Top of New York," with May McAvoy in the leading role, are announced for release by Paramount on August 21st. Both have already been seen on Broadway at pre-release showings in the Rialto and Rivoli theatres.

"The Bonded Woman" is based on a story by the late John Fleming Wilson, which was published under the title of "The Salvaging of John Somers. The continuity was prepared by Albert Shelby LeVino, and Philip Rosen directed the production. The supporting cast includes John Bowers (as leading man), Richard Dix, Ethel Wales, and J. Farrell MacDonald.

"The Top of New York" was written by Sonya Levinson, a magazine story writer, and the picture was directed by the late William D. Taylor. George Hopkins prepared the scenario. The supporting cast, which is headed by Walter McGrail as leading man, includes Edward Cecil, Carrie Clark Ward, Charles Bennett, Pat Moore and Mary Jane Irving.

"The Bonded Woman" is described as follows in a statement from the Paramount home office:

"Storms at sea, South Sea island atmosphere and sea captains give a salty tang to 'The Bonded Woman.' Betty Compson is the quintessence of youth, beauty and self-sacrifice as Angela Gaskell, who, blinded by a great love, follows her derelict lover to the ends of the earth and is rewarded by his reformation, due to her faith and moral help. Many wonderful shots of the sea and the San Francisco waterfront, as well as the coast of the South Sea islands add interest to this picture."

In the same statement Paramount has the following to say concerning "The Top of New York":

"Never since her famous part as Grizel in 'Sentimental Tommy,' has May McAvoy had such an opportunity to display her ability to tug at one's heart strings as she has in her latest Paramount release, 'The Top of New York.' She is seen as a little toy saleswoman who is caring for a sick brother. The roof of her tenement house holds forth many unexpected things, for at the 'Top of New York' her little love romance with a desolate artist next door springs forth and ends in happiness for all concerned."

Announce $2,000,000 Drive for Literary Digest Reel

"FUN FROM THE PRESS," a new Literary Digest one-reeler which will be distributed by the W. W. Hodkinson Corporation, is to be exploited by a two million dollar advertising campaign, according to word from the Hodkinson home-office in New York. The campaign is to be conducted by the Literary Digest in behalf of its screen reel and will be centered in leading papers throughout the country as well as in the columns of its own publication, it is announced. The plans are reported to also include extensive space in thousands of street cars.

The circulation of the Literary Digest is estimated to be in excess of one and a half million a week and in addition the number of dailies which carry the advertising matter of this publicatino every week is stated by W. W. Hodkinson to reach over 400, with the advertising space running from one-quarter to a full page. It is also announced that thousands of newsdealers from coast to coast who handle Literary Digest will be given posters for display and handbills for local distribution, directly advertising "Fun from the Press."

Niblo to Direct "Captain Applejack"

Luncheon Tendered Director in East Celebrates the Affiliation with Metro

The announcement that Fred Niblo will direct pictures for Metro release, the first to be "Captain Applejack" was made authentically at the Hotel Astor, on Thursday, when a luncheon was tendered the director. Members of the executive staffs of both Metro Pictures Corporation and Louis B. Mayer were present as well as representatives of the press, who gathered to offer congratulations and celebrate the occasion.

Following introductory remarks by J. E. D. Meador, director of advertising and publicity for Metro, Mr. Niblo responded with the kind of extemporaneous remarks that mean something to such a gathering. While his consecutive successes evidence painstaking efforts, his convincing talk confirmed the opinion that he undertakes the production of a motion picture with serious consideration and preparation. It is safe to say that he left what he declared he desired to make—a good impression.

To the editors and critics who assembled to greet him, Mr. Niblo said, in part:

"I want to know, frankly, what you think of my work. That doesn't mean asking for praise. It means more than anything, a request for thoughtful, honest opinion. A lot of people do not take pictures seriously. I do. I try mighty hard to make my every picture as good as possible. If I fail in my effort, I'd like to know it, and for what reason. That will help me avoid the same mistake again. If I succeed, I'd like to know that, too, so that I may apply again the same principle of effectiveness. A man making a picture sometimes is in the same position as a man making a painting. He is so close to a big job that he has difficulty at times, with proportion. The fresh eye of the man at a distance, helps him right himself."

Mr. Niblo returned to California after completing his business in New York. His visit was primarily for the purpose of seeing "Captain Applejack" on the stage and to be present at the luncheon tendered him by Metro Pictures Corporation.

"Tailor-Made Man" Run Is Extended by California

Charles Ray's "A Tailor Made Man" was retained at the California theatre last week on an extended engagement. The unusual success of the picture during its initial week's run was responsible for its retention, according to word from Roy G. Miller, who also states that "A Tailor Made Man" is one of the few pictures to be given a second week's showing in the four years that the house has been operating. Mr. Miller also announces that the premieres of B. P. Schulberg's "Rich Men's Wives" and of "Flesh and Blood," starring Lon Chaney, will be staged at the California in the near future. This week, "A Tailor Made Man" was transferred to Miller's theatre, Los Angeles, for an indefinite run.

Picture Music to Be Composed by Victor Herbert

A musical score of a most ambitious character is being prepared for Cosmopolitan's picturization of "When Knighthood Was in Flower," with Marion Davies in the leading feminine role of Princess Mary Tudor. Victor Herbert, the noted composer, has been engaged to write two original numbers. The first is titled the "Marion Davies March" and will be used for the marches and other stirring scenes. A waltz entitled "When Knighthood Was in Flower," also composed by Victor Herbert, will furnish the love motif for the picture.

William Fred Peters will arrange the orchestral accompaniment, basing his score largely upon old ballads and dances popular in the Tudor period.



Wallace Reid appears in the Paramount production, "Nice People," scenes from which the above illustrates.



Scenes from "The Bonded Woman" (Goldwyn)

Barthelmess Will Appear in Sea Story

Richard Barthelmess is now engaged in the filming of "Fury," a story written especially for him by Edmund Goulding. Dorothy Gish plays opposite Barthelmess in this new subject. The supporting cast includes Tyrone Power, Barry MacCollum, Harry Blakemore, and Miss Patterson Dial. This production was started immediately upon the completion George Washington Ogden's "The Bondboy."

"Fury" is a sea story. A four-masted schooner has been engaged for the filming of the story, and the company now on the high-seas will probably remain at sea for three weeks to complete "atmosphere shots" for the production.

Century's Releases for August and September

THE Century Film Corporation in a statement issued this week announce its release schedule for the months of August and September.

The August schedule is headed by "Short Weight," set for the 2nd. This subject stars Brownie and was directed by Alf Goulding. For August 9th is selected "Henpecked," starring Lee Moran and directed by Fred Hubbard. "Bath Days" with Harry Sweet and Queenie, the wonder horse, will be made available August 16th, "Kid Love" presenting an all-children cast will be released August 23rd.

"Cured," presenting Queenie, supported by an all-animal cast, will introduce the September schedule, being set for the 6th. "Foolish Lives," starring Lee Moran and directed by Gillstrom, will be made available September 13th. September 20th will mark the release of "The Radio Hound," another Queenie Vehicle. "A Kicking Fool," with Maudie the mule, has been set for September 27th.

First National Dist. Managers Confer in N. Y.

The district sales managers for Associated First National Pictures have been in session this week at the New York home office of the First National organization. Much of the time was taken up in conferences between the managers and the First National executives. Most of the feature product for the new season was also reviewed during the week. Among the officials who addressed the district sales managers at the different sessions were: President Robert Lieber; H. O. Schwalbe, Secretary-Treasurer; J. D. Williams, General Manager; C. L. Yearsley, publicity manager; Floyd Brockell, superintendent of exchanges; Charles S. Pinkerton, financial comptroller, and Ned Holmes, head of the Exploitation Department.

The district managers who took part in the conference were:

O. Lukan, Western District Manager; R. C. Serry, Midwestern District Manager; H. A. Bandy, Central District Manager; Vincent J. McCabe, Canadian District Manager, and W. E. Tallaway, Southern representative.

"Adam and Eva" Rights Disposed Of

Contracts have been signed by Guy Bolton and George Middleton, the authors, and F. Ray Comstock, the manager of the play, "Adam and Eva," whereby the International Film Service Company, Inc., acquired the motion picture rights to this successful comedy for Cosmopolitan Productions. Marion Davies will be starred in the production.

"Adam and Eva" ran for a whole season at the Longacre theatre in New York, and was presented by two companies on tour for two seasons more.



"Love is An Awful Thing," so says Owen Moore, star of the Selznick production, from which the scenes above are taken



Scenes from the Universal Production in which Mahlon Hamilton plays the lead, supported by screen favorites, directed by Irving Cummings. The title of the production, "Paid Back."

Hodkinson Names Releases for Fall

Seven Feature Productions and Six Series of Short-Subjects on List

SEVEN feature productions and six series of short subjects are announced for release by the W. W. Hodkinson Corporation during the coming fall season.

"The Veiled Woman," a mystery drama produced by the Renco Film Company, heads the schedule and will be released on September 3d. Myrtle Reed's "Spinner in the Sun" furnishes the basis for "The Veiled Woman," which will be released in six reels. Marguerite Snow is the featured player.

The second release, set for September 17th, is a six reel Hugo Ballin production titled "Married People" and featuring Mabel Ballin. The author is Nell Marie Dace of Chicago, who last winter won the scenario contest conducted by Hugo Ballin and the Chicago Herald. The subject is described as a society drama.

"Slim Shoulders," the third Irene Castle picture, will be released on September 24. This is a six reel society drama by Charles K. Harris, the song writer, and was directed by Alan Crosland. The cast includes Rod La Rocque, Warren Cook, Marie Burke, Auders Randolph, Mario Carrilo and others.

On October 15, the Hodkinson Corporation will release "Affinities," a Mary Roberts Rinehart story adapted and produced by Ward Lascelle. It is in six reels. Colleen Moore and John Bowers play the leading roles, while two other important roles are played by Joe Bonner and Grace Gordon. "Affinities" is described to be a rollicking comedy of married life with country club atmosphere.

"Heart's Haven" a six reel Benj. B. Hampton production will be released on October 29. "Heart's Haven" is a drama by Clara Louise Burnham presented by a cast that includes Robert McKim, Claire Adama, Carl Gontvoort, and Claire McDowell.

Carl Stearns Clancy's production of "The Headless Horseman," adapted from "The Legend of Sleepy Hollow," with Will Rogers in the role of Iohabod Crane, will be released on November 5. Every foot of the picture was produced in Sleepy Hollow and Tarrytown where Washington Irving laid the plot of his famous classic. Lois Meredith is one of the featured players in the cast and others are Ben Hendricks, Jr., Mary Foy, Charles Graham, Downing Clarke, Robert Ayerton, Bernard Reinold, Sheridan Tansey, Jerry Devine and others.

"Mind Over Motor," another Mary Roberts Rinehart story produced by Ward Lascelle, will be released on November 19. This is one of the Rinehart "Tish" comedies. Trixie Friganza plays the leading role in this picture.

"Hope," the fourth Triart production in the series of "Great Masterpieces," will be released on September 3. This production marks the beginning of the distribution by the Hodkinson Corporation of five other series of short subjects.

There will be six Chester comedies featuring "Snooky," the Chimpanzee, the first of which, "A Jungle Romeo," will be released on September 3. The balance of this series will be released at the rate of one production every second month.

Two separate series of Bray productions are listed on the release schedule. One of the series, known as "Technical Romances," will be released at the rate of one production every month. The other Bray service will also be released at the rate of one a month.

"Fun from the Press," a short reel of quips and jokes compiled by the editorial staff of *The Literary Digest*, will be released at the rate of one a week, beginning with the week of September 3. This new series is the final development of this plan by *The Literary Digest* and, according to a statement from the Hodkinson home office, will be supported by an advertising campaign in 400 daily newspapers and 35,000 street cars.

"Days Afield with Rod and Gun" will be released beginning October 1. This is a series of six productions, one reel in length, featuring field and water experiences. It was produced under the personal supervision of Eltine Warner, publisher of "Field and Stream."

To Picture "Hunchback of Notre Dame"

Universal has definitely decided to film "The Hunchback of Notre Dame," Victor Hugo's famous novel. Word was flashed to the coast this week to begin work on the film.

The continuity is being whipped into shape, and the location and production departments are undertaking the preliminary steps necessary for the construction of the various sets.

PROGRAMS FOR THE WEEK OF AUGUST 19TH

With First Run Theatres

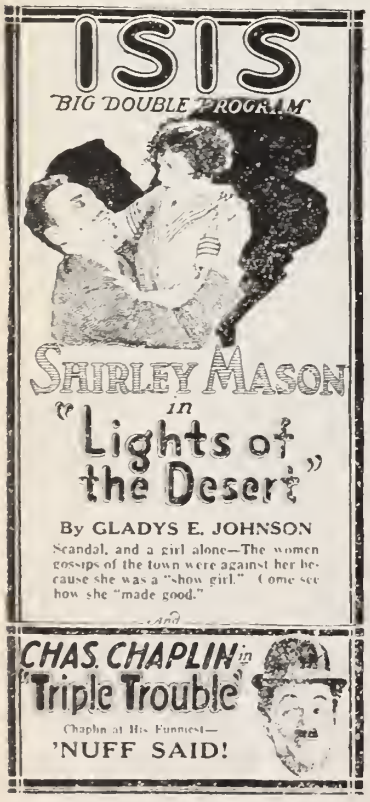
WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — Concerto in A Minor, Winifred Byrd, American Pianist.
Novelty—A Little Love Nest and "The Message of a Flower," Prizma.
Specialty — Capitol Ballet Corps, "Whispering Flowers."
Current Events—Capitol News.
Musical — "The Merry Wives of Windsor," Capitol Grand Orchestra.
Prelude—"Should Auld Acquaintance Be Forgot?"
Feature — The Prince and the Pauper.
Recessional—Organ.
Next Week—Rich Men's Wives, Al Lichman.

The 44th Street Theatre—
Feature—Monte Cristo, Fox.

The George M. Cohan Theatre—
Overture.
Novelty—Such Is Life In Munich, Hy Mayer's Travelaugh and Starland Review.
Prologue.
Feature—My Dad, F. B. O.
Comedy—Pop Tuttle's Clever Catch, Plum Center.



The Isis theatre, Indianapolis, featured "Lights of the Desert" in their advertising



In Omaha this display ran on two columns about twelve inches deep, for "Hurricane's Girl" at the Rialto theatre

Central Theatre—
Feature—Human Hearts, Universal, third week.

Astor Theatre—
Feature—The Prisoner of Zenda, second week.

Rivoli Theatre—
Overture — "Capriccio Espagnol," Rivoli Orchestra.
Scenic — Scenes in Sunny Spain, Pathe.
Specialty—"A Night in Spain," trio and chorus.
Feature—Blood and Sand, Rodolph Valentino, Paramount.
Divertissement—Ballet.
Comedy—One Ol' Cat.

Rialto Theatre—
Overture — "Semiramide" and Reisenfeld's Classical Jazz, Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Duet from "The Pearlfishers," Bizet, tenor and baritone.
Feature—Nice People, Paramount.
Musical—Fantasie, "Faust," violin solo.
Comedy—Golf, Larry Semon, Vitagraph.

Criterion Theatre—
Feature — Forget-Me-Not, Metro, continued.

Cameo Theatre—
Feature — Sherlock Holmes, John Barrymore, Goldwyn, continued.

Lyric Theatre—
Feature—Nero, Fox, continued.

Apollo Theatre—
Feature—Silver Wings, Fox, continued.

Mark-Strand Theatre—
Overture—"Il Trovatore" Selections.
Current Events—Mark-Strand Topical Review.
Vocal Prologue—Harrison Brockbank, baritone.
Feature — The Masquerader, Guy Bates Post, First National.
Comedy—Fresh Fish, Dearl Hurd. Educational.
Recessional—Organ solo.

BROOKLYN

Mark-Strand—
Overture—Suppe's "Poet and Peasant," played by the Mark-Strand Symphony Orchestra, Alois Reiser, conductor.
Novelty—Ladies of the Fans. Top of the stage being strung with lighted Japanese lanterns and the background a huge lighted fan. Exotic Eastern music for the score.
Current Events — Mark-Strand Topical Review.
Vocal — Sullivan's "The Lost Chord," in setting of church choir, basso.
Novelty—Hope—Short subject.
Vocal — Soprano, Kashmiri song from "The Four Indian Love Lyrics," by Finden. This is done on raised box, behind great blue drop with circular hole, through which is seen singer and background of South Palms. This song is interpreted in a pantomime before cut-out drop.
Feature — Fools First, Marshall Neilan's, Richard Dix and Claire Windsor, First National.
Comedy—Tips, Baby Peggy Comedy.
Recessional — Chopin's "Polonaise Militaire."
Next Week — The Masquerader, First National, Guy Bates Post.

LOS ANGELES

Kinema Theatre—
Overture—A potpourrie of popular songs, Kinema Orchestra.
Current Events—Kinema Pictorial.
Scenic.
Novelty—Topics of the Day.
Comedy—Treasure Bound, Educational.
Specialty — "Below the Mason Dixon Line," Sherwoods Orchestra.
Feature — The Primitive Lover, Constance Talmadge, First National.
Next Week—The Half Breed, First National.

Symphony—
Feature — Grandma's Boy, fourteenth week.

Tally's—
Feature—Heart's Haven, Hodkinson, second week.

Rialto Theatre—
Feature—Blood and Sand, Rodolph Valentino, Paramount, third week.

Dalton's Theatre—
Feature—Some Wild Oats, second week.

Mission Theatre—
Overture—"My Wild Irish Rose," Organ.
Current Events—Fox News.
Comedy—Homemade Movies, Sennett.
Musical — Violin solo, selections from "Il Trovatore" and "Rosy Pozy."
Feature—Human Hearts, Universal.

California Theatre—
Overture — Symphony Orchestra—"Kamennoi Ostrow Zampa"—"Stumbling."
Novelty—Screen Snapshots.
Current Events—Fox News and Local Topics.
Feature—Rich Men's Wives—Al Lichman.
Recessional—Organ.



The Granada, San Francisco, offered "The Top of New York," as shown in this reproduction.

Superba Theatre—
Current Events—International News.
Comedy—Apartment Wanted—Century.
Western — Unmasked — Universal Short.
Vocal—"The Sneak," tenor.
Feature—The Loaded Door—Hoot Gibson—Universal.
Next Week—Don't Shoot—Herbert Rawlinson—Universal.

Clune's Theatre—
Current Events—Kinograms.
Comedy—Just Neighbors—Lloyd Re-issue.
Feature—Shadows of Conscience.

Miller's Theatre—
Feature—A Tailor Made Man—Indefinite run.

Grauman's Theatre—
Overture—"Traviata."
Novelty—Urban Movie Chats—Pathe Review.
Current Events—Pathe News.
Vocal—"The Sheik of Avenue B," with organ.
Prologue—"On the Bowery After Dark"—Singing and dancing number led by quartette.
Feature—If You Believe It, It's So—Thomas Meighan—Paramount.

Hill Street Theatre—
Current Events—Kinograms.
Comedy—Why Not Now?—Eddie Lyons—Educational.
Scenic—Columbia River.
Feature—Life's Greatest Question.
Five acts vaudeville.

Loew's State Theatre—
Current Events—International News.
Feature—For Big Stakes—Tom Mix—Fox.

SEATTLE

Coliseum Theatre—
Overture—Selections from "The Merry Widow."
Current Events—Pathe and Weekly Kinograms.
Novelty—Topics of the Day—Pathe.
Cartoon—Boastful Cat.
Feature—If You Believe It, It's So—Thomas Meighan—Paramount.
Next Week—The Loves of Pharaoh—Paramount.

Strand Theatre—
Overture—La Boheme.
Current Events—Kinograms.
Novelty—A Trip to Paramount-town.
Comedy—Mile a Minute Mary—Educational.
Musical—Harry Reed and Marie Lamonte in specialty duet, "Wake Up Little Girl."
Feature—The Young Diana, Marion Davies, Paramount.
Next Week — The Prisoner of Zenda, Metro.

Blue Mouse Theatre—
Overture.
Current Events—Fox Weekly.
Comedy — Pop Tuttle's Movie Queen, F. B. O.
Feature—The Man from Hell's River, S. R.
Next Week—In the Name of the Law, F. B. O.

Liberty Theatre—
Overture—Popular Medley.
Current Events—Selznick News Weekly.
Scenic—Pathe Review.
Novelty—"Georgia," singing.
Feature—The Dust Flower, Goldwyn.
Next Week—The Top o' New York, Paramount.

Winter Garden Theatre—
Overture.
Current Events — International Weekly.
Novelty—Screen Snapshots.
Comedy—Spring Fever.
Feature—The Great Alone, American Releasing.
Next Week—The Lying Truth, American Releasing.

DALLAS

Palace Theatre—
Current Events—Palace News.
Novelty—Palace Tours.
Cartoon—Aesop Fable, Pathe.
Specialty—The Modern Art.
Feature — The Dictator, Wallace Reid, Paramount.
Comedy—One Stormy Knight.
Recessional—"Georgette," Organ.

Old Mill Theatre—
Current Events—Fox News.
Feature—Find the Woman, Paramount.
Comedy—West is West.

CLEVELAND

State—
Overture — "Tannhauser," Angelo Vitale, musical director.
Current Events — Pathe News — Topics of the Day.
Scenic—The Brook, Polychrome.
Feature—Hurricane Gal, Dorothy Phillips, Universal.
Specialty—"Autumn Melody Revuette," a one-act musical comedy.



This ad appeared in a Wichita, Kansas, newspaper, offering "Our Leading Citizen" at the Miller theatre.



Illustrating how the Newman, Kansas City, Mo., advertised "Hurricane's Gal"

Next Week—In the Name of the Law, F. B. O.

Allen—
Overture — "Grieg at His Best," an original interpretation of Grieg's masterpiece, by Musical Director Philip Spitalny.
Current Events—Allenette of News, Universal News and Plain Dealer Magazine.
Cartoon—One Ol' Cat.
Feature — The Loves of Pharaoh, Paramount.
Next Week—If You Believe It—It's So, Thos. Meighan, Paramount.

Stillman—
Overture — "Capriccio Italienne," by Tschaikowsky, conducted by Maurice J. Spitalny.
Current Events—Fox News.
Prizma—Algeria the Ancient.
Feature — The Masquerader, Guy Bates Post, First National.
Next Week — The Prisoner of Zenda, Metro.

Park—
Overture—"Herodiade," by Massenet, with the aria from the opera sung by Thelma Votipka, soprano soloist.
Current Events—Fox News.
Comedy—Toonerville Trials, Educational.
Feature — His Wife's Husband, Betty Blythe, American Releasing.
Next Week — Anita Stewart in Rose of the Sea, First National.

Standard—
Current Events — International News.
Comedy—Henpecked, Century comedy.
Specialty—Leather Pushers No. 4, Universal.
Feature—The Loaded Door, Hoot Gibson, Universal.
Next Week—Don't Shoot, Herbert Rawlinson, Universal.

BUFFALO

Shea's Hippodrome—
Overture—"Dance of the Hours," Fonchielli.
Vocal—"The Waters of Pharaoh Land," Worell; sung by Mlle. Dee Donalda.
Feature—The Loves of Pharaoh, Paramount.
Comedy—The Blacksmith, Buster Keaton, First National.
Current Events—Hippodrome Review.
Special — Courier Camera — Local events.
Next Week—Orphans of the Storm, United Artists.

Loew's State—
Overture—Popular airs.
Current Events—Pathe News.
Feature—Over the Border, Betty Compson, Paramount.
Comedy — Please Remit, Monty Banks.
Next Week—The Man Unconquerable, Jack Holt, Paramount.

Lafayette Square—
Overture—Selections on organ by C. Sharpe-Minor.
Current Events—Fox News.
Local Events—Courier Camera.
Feature—The Worldly Madonna, Clara Kimball Young.
Comedy—"Snub" Pollard.

Mark-Strand—
Overture—Organ solo.
Current Events—Kinograms.
Feature — Love's Penalty, Hope Hampton, Paramount.
Comedy—Shoulder Arms, Charlie Chaplin.
Next Week — The Right That Failed, Bert Lytell.

Shea's North Park—
Feature—The Loves of Pharaoh, Paramount.

ST. PAUL

Capitol Theatre —
Overture—"Slavoscje Rhapsody—Capitol Symphony Orchestra.
Cartoon—"Hootch Ball," Judge Rummy—Bray-Goldwyn.
Current Events—Capitol Digest—Pathe and International News.
Vocal—Quartette from "Rigoletto."
Feature — Hurricane's Gal — Dorothy Phillips.
Recessional—Organ.

KANSAS CITY

Newman Theatre—
Overture—"Morning, Noon and Night in Vienna."
Current Events—News Weeklies.
Comedy—Buster Keaton.
Feature—A Woman of No Importance—Selznick.
Vocal—Duet—Misses Dennis.
Recessional—Organ.

Royal Theatre—
Feature—Fools First—Marshall Neilan—First National.
Comedy—Any Old Port—Educational—Two reels.
Current Events—Royal Magazine, News Weeklies.
Recessional—Organ.

Twelfth Street Theatre—
Overture—Organ.
Cartoon—Aesop's Fables—Pathe.
Feature—Gypsy Blood.
Comedy-Drama, short subject—The Policeman and the Baby—Selig-Rork.
Comedy—Touch All Bases—Hal Roach.

NEWARK

Branford Theatre—
Overture—Selections from "The Little Whopper."
Current Events—Branford Review of Events.
Novelty—Topics of the Day—Pathe.
Added Attraction—False Fronts—American Releasing.
Vocal—Moonlight Waltz.
Feature—A Question of Honor—Anita Stewart—First National.
Recessional—Organ.



The Cincinnati Strand offered the attraction "The Loves of Pharaoh" like this

Rialto Theatre—
Current Events—Rialto Review of Events.
Added Attraction—Restless Souls—Earle Williams—Vitagraph.
Novelty—Topics of the Day.
Feature—Fools First—Marshall Neilan—First National.

SAN FRANCISCO

Granada Theatre—
Overture—"Sally."
Current Events—News Weeklies.
Novelty—A Trip to Paramountown.
Divertissements—Dance numbers.
Feature—The Ladder Jinx—Vitagraph.
Recessional—Organ.

California Theatre—
Overture—"Merry Wives of Windsor."
Current Events—California News.
Vocal—"The Lullaby," tenor.
Feature—Rich Men's Wives—Al Lichtman.
Comedy—One Ol' Cat.
Recessional—Organ.

Tivoli Theatre—
Features—A Question of Honor, Anita Stewart, First National and Always the Woman, Betty Compson, Goldwyn.
Current Events.

Strand Theatre—
Overture—Selections from "The Century Girl."
Current Events—Fox News.
Musical—Flute Solo—"Sleigh Riding."
Feature—The Deuce of Spades—Charles Ray, First National.
Cartoon — Mutt and Jeff, Bullet Proof—Fox.

Imperial Theatre—
Overture—"Naila."
Current Events—Imperial Screen News.
Feature—The Storm—Universal—Second week.
Next Week—Blood and Sand—Rodolph Valentino — Paramount.

CINCINNATI

Capitol Theatre—
Overture — Novelty — Selections from the classics, with rag-time themes developed from them—Capitol Orchestra.
Current Events—Capitol News.
Comedy—Special Delivery—Al St. John.
Feature—The Bonded Woman—Betty Compson—Paramount.

Walnut—
Overture—"Tumble Inn"—Walnut Orchestra.
Novelty—Topics of the Day.
Current Events—Pathe News.
Comedy—A Dog's Life—Chaplin.
Feature—The $5.00 Baby—Viola Dana—Metro.
Next Week—In the Name of the Law—F.B.O.

Strand—
Overture — Maytime — Strand Orchestra.
Current Events—Pathe News.
Cartoon—Aesop's Fables—Pathe.
Comedy—Torchy's Nut Sundae—Educational.
Feature—Borderland—Agnes Ayres—Paramount.



This occupied large space in an Indianapolis newspaper, advertising "Where Is My Wandering Boy Tonight?" at the Apollo

Next Week—Fool's First — Marshall Neilan, First National.

Lyric—
Current Events—Fox News.
Comedy—A Gasoline Wedding—Harold Lloyd.
Feature—Married People—Mabel Ballin—Hodkinson.
Next Week—The Gray Dawn—Hodkinson.

Keith's—
Current Events—B. F. Keith's Pictorial Review.
Cartoon—Aesop's Fables—Pathe.
Comedy—Toonerville Tactics.
Feature—The Referee—Selznick.
Next Week—The Song of Life—First National.

Grand—
Current Events — International News.
Comedy—Pop Tuttle's Big Catch.
Vocal Solo—"For the Sake of Auld Lang Syne" Baritone.
Prologue to Feature—Fall Fashion Show with ten models, displaying fall apparel and millinery.
Feature—The Beauty Shop—Cosmopolitan.

WASHINGTON

Metropolitan—
Prologue—Stormy Evening on the Coast (Peer Gynt Suit II).
Current Events—Pathe News, Topics of the Day.
Feature — Hurricane's Gal, First National.
Next Week—Rose of the Sea, First National.

Palace—
Overture—"Southern Rhapsodie," Hosmer.
Current Events—Pathe News, Topics of the Day.
Comedy—Making Movies.
Feature—The Bonded Woman, Betty Compson, Paramount.
Next Week—If You Believe It, It's So, Thomas Meighan, Paramount.

Rialto—
Overture—"Martha."
Violin Solo—"The Last Rose of Summer," played by H. Sokoloy.
Current Events—Fox News.
Comedy—Treasure Hunting, Mermaid.
Feature—The Dust Flower, Goldwyn.
Next Week—The Man From Beyond, Houdini, S. R.

Columbia—
Vocal Solo—"Forget Me Not."
Current Events — International News.
Feature—Forget Me Not.
Next Week—Her Gilded Cage, Gloria Swanson.

PHILADELPHIA

Stanley Theatre—
Current Events—Fox and Pathe News.
Novelty—Walt Whitman.
Feature—If You Believe It, It's So, Paramount.
Dance Number—"Bubble Dance," by Dyshia, late of Afgar.
Cartoon—One Ol' Cat.
Next Week—Her Gilded Cage, Paramount.

Aldine Theatre—
Current Events — International News, Pathe Review.
Feature—A Fool There Was, Fox.



How the Granada, San Francisco, advertised "The Dust Flower"

Comedy—The Leather Pushers, No. 6, Universal.
Next Week—The Top of New York, Paramount.

Karlton Theatre—
Current Events—Pathe News.
Comedy—Buster Keaton in The Blacksmith.
Feature—The Young Diana, Marion Davies—Paramount.
Next Week—The Beautiful Liar.

Palace Theatre—
Current Events—Pathe News.
Feature—While Satan Sleeps, Jack Holt — Paramount (Second run).
Comedy—Buster Keaton in The Blacksmith.
Next Week—One Clear Call, First National (Second run).

Arcadia Theatre—
Current Events — Pathe News Weekly.
Feature—Hate, Alice Lake, Metro.
Comedy—A Tin Broncho, Fox.
Novelty—Movie Chats No. 28, Hodkinson.
Next Week—The Understudy, F. B. O.

Victoria Theatre—
Current Events — Pathe News Weekly.
Feature—The Fast Mail, Fox.
Comedy—The Reporter, Fox.
Novelty—Screen Snapshots No. 7.
Next Week—The Fast Mail, Fox (continued).

Regent Theatre—
Current Events — Pathe News Weekly.
Feature—The Glorious Fool, Goldwyn.
Comedy—Splitting Hairs, Fox.
Next Week—The Stroke of Midnight, Metro.

Capitol Theatre—
Current Events—Pathe News, Kinograms.
Feature—Beating the Game, Goldwyn.
Comedy—The Eskimo, Fox.
Next Week—The Safety Curtain.

INDIANAPOLIS

Circle Theatre—
Overture—"Orpheus."
Current Events — Kinograms and Pathe News.
Novelty—Topics of the Day.
Stage Specialty—Fur Fashion Revue.
Comedy — Mile a Minute Mary, Educational.
Organ Solo—"Stumbling."
Feature — Nanook of the North, Pathe.
Next Week—Fools First, First National.

Colonial Theatre—
Current Events—Pathe News.
Aesop Fable — The Dog and the Fish.
Feature—A Stage Romance, Fox.
Next Week — Under Oath, Selznick.

Ohio Theatre—
Current Events — International News.
Comedy — Torchy's Nut Sunday, Educational.
Feature — The Delicious Little Devil, Universal.
Next Week—The Trap, Universal.

BALTIMORE

Century Theatre—
Overture—William Tell—Century Symphony Orchestra.

Current Events—Century Topical Review, selected.
Novelty — Life in Munich — Hy Mayer.
Comedy—Torchy's Feud—Johnny Hines—Educational.
Vocal—Selections — Marie Lighthall, soprano.
Feature—The Bonded Woman—Betty Compson—Paramount.

Rivoli Theatre—
Overture — Oberon — Rivoli Symphony Orchestra.
Current Events—Rivoli News, selected.
Comedy—The Village Sheik—Al St. John—Fox.
Vocal—Selections—Alertrina Rhea, coloratura soprano.
Feature—Fools First—Neilan—First National.
Organ Recital—Selections by Henry Boehme.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Novelty—Going Straight—Revival with Mary Pickford.
Feature—Out of the Dust.

Wizard Theatre—
Current Events—Pathe News.
Novelty—Aesop's Film Fables.
Comedy—Touch All the Bases.
Feature—Under Oath—Elaine Hammerstein—Selznick.

Parkway Theatre—
Current Events—Parkway Topical Review, selected.
Scenic—Explorers' Eden.
Comedy — Torchy's Feud—Johnny Hines.
Novelty—"Sing, Sing, Birds on the Wing"—Albert Almoney, tenor.
Feature — Golden Dreams — Goldwyn.

Blue Mouse Theatre—
Comedy—Touch All the Bases.
Feature—Channing of the Northwest Mounted—Selznick.

Picture Garden—
Comedy—Game Birds—Percy and Ferdie Comedy.
Feature — Divorce Coupons — Corinne Griffith—Vitagraph.



This ad contained considerable information regarding the program at Loew's State, Cleveland, O.

ATLANTA

Howard Theatre—
Overture—Triumphal March from Aida—Howard Orchestra, Enrico Leide, conducting.
Current Events — Howard News and Views.
Feature—The Loves of Pharaoh—First National.

Metropolitan Theatre—
Overture—Orchestra selections.
Current Events—Kinograms.
Musical—The Whitney Sisters in a special scenic and musical setting.
Prologue—The Crossroads of Atlanta—showing some of the most prominent people in Atlanta.
Feature—The Crossroads of New York—First National.

Rialto Theatre—
Overture—Rialto Orchestra.
Current Events—International News.
Feature—The Man From Home—Paramount — (First Half) — Elaine Hammerstein in "Evidence"—Selznick.

Strand Theatre—
Overture—Selections.
Comedy—Sunless Sunday.
Feature—The Trap—Lon Chaney—Universal.

OMAHA

Rialto Theatre—
Overture—"Mary Dear."
Current Events—Kinograms.
Comedy—Torchy's Feud.
Feature—The Worldly Madonna—Equity—S.R.

Moon Theatre—
Overture—Orchestra selections.
Current Events—Moon News.
Feature—The Son of the Wolf—F.B.O.

Strand Theatre—
Overture—"Apple Blossoms."
Current Events—Selznick News.
Comedy—The Happy Pest.
Feature—If You Believe It, It's So—Paramount.

DES MOINES

Des Moines Theatre—
Overture—"Cavalleria Rusticana," by Des Moines theatre orchestra.
Current Events — International News.
Added Feature—The Mirror, with the inauguration of William McKinley.
Comedy—The Black Smith, with Buster Keaton.
Musical Number—"Georgia."
Feature — The Woman Who Walked Alone—Dorothy Dalton—Paramount.
Next Week—The Masquerader, with Guy Bates Post—First National.

Strand Theatre—
Current Events — International News — Educational — Kinograms.
Comedy—Torchy's Feud—Johnny Hines—Educational.
Specialty—The Man Who Knows, by Murdock and Co., reader of the future.
Feature — Domestic Relations — Katherine MacDonald — First National.
Next Week—If You Believe It, It's So—Thomas Meighan, Paramount.

Garden Theatre—
Comedy—The False Alarm.
Feature—The Song of Life—First National.
Next Week—The Wall Flower—Goldwyn.

Palace Theatre—
Comedy—A Hicksville Romeo—Lee Moran.
Feature—When Romance Rides.
Next Week—The Fighting Streak—Fox.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events — Newman News and Views.
Musical—Organ selections.
Comedy—The Boat, Buster Keaton.
Novelty — Short Subject—Inauguration of President McKinley (taken 25 years ago); Sammy Pasmanick, Kansas City's singing taxi driver.
Specialty — The Misses Dennis, three melodious maidens.
Feature — A Woman of No Importance, Fay Compton, Selznick.
Next Week—While Satan Sleeps, Jack Holt, Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe News.
Musical—Organ selections.
Comedy—The Movie Queen.
Feature—The Beauty Shop, Raymond Hitchcock, Paramount.
Next Week — The Dust Flower, Goldwyn.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy — Any Old Port, Christie comedy.
Specialty—Songalogue, "Georgia."
Feature — Fools First, First National.
Next Week—The Married Flapper, Marie Prevost, Universal.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Musical—Organ selections.
Comedy—Touch All the Bases, and Aesop's Fables.
Short Subject—The Policeman and the Baby.
Feature—Gipsy Blood, Pola Negri.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony orchestra.
Current Events—Missouri News and Views.
Specialty — Wurlitizer Solo — "Becky from Babylon"—Stuart Barrie.
Added Attraction—Walter Hiers in personal appearance.
Novelty—Musical Moments—portraying all big composers from Beethoven to George Cohan, orchestra accompaniment.
Comedy — The Stone Age — A "Snub" Pollard.
Vocal Duet—Crossman and Ridge in selections from "Firefly"; Patrolman Nealy singing "Celeste" from "Aida."



Small copy used on "Borderland" by the Royal, Kansas City

New Grand Central Theatre—
Feature — While Satan Sleeps — Jack Holt—Paramount.

Capitol Theatre, West End
Overture—Full orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—Aesop Fable—The Dog and the Fish—Pathe.
Musical—"Georgette"—Organ solo.
Feature—If You Believe It, It's So — Thomas Meighan — Paramount.
Specialty—Musical novelty "The Children's Hour," staged by Ralph Nicchols.
Comedy—Educational.

Lyric and Lyric Skydome—
Overture—"Pagliacci."
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—Aesop Fable—The Dog and the Fish.
If You Believe It, It's So—Thomas Meighan—Paramount.
Comedy—Treasure Bound—Educational.

Arsenal Theatre—
Radio concert.
Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Cartoon—An Aesop Fable.
Comedy—Educational.
Feature—Hurricane's Gal—Dorothy Phillips—Universal.

Columbia Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff—Fox.
Serial—Sixth episode of "The Timber Queen."
Feature — Always the Woman — Betty Compson—Paramount.
Also five acts of vaudeville.

Delmar Theatre—
Overture—Booker's orchestra.
Current Events—News and Views.
Comedy.
Feature — Always the Woman — Betty Compson—Paramount.

Criterion Theatre—
Overture.
Current Events—News and Views.
Comedy.
Feature—A Doll's House—Nazimova—United Artists.

Congress Theatre—
Overture.
Current Events—News and Views.
Comedy.
Feature—Fascination—Mae Murray—Metro.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

If You Believe It, It's So—

Same idea as "The Miracle Man," but not as good. Fair box office attraction. (Middle West.)

Business good. (West.)

For the Defense—

Just a fair program picture which attracted fair business. (East.)

Borderland—

An excellent picture, artistic and unusual. Went very well. (East.)

Cooler weather aided this one in doing a lively week's business. (Middle West.)

An interesting picture. Cooler weather helped bring best business of summer season. (Middle West.)

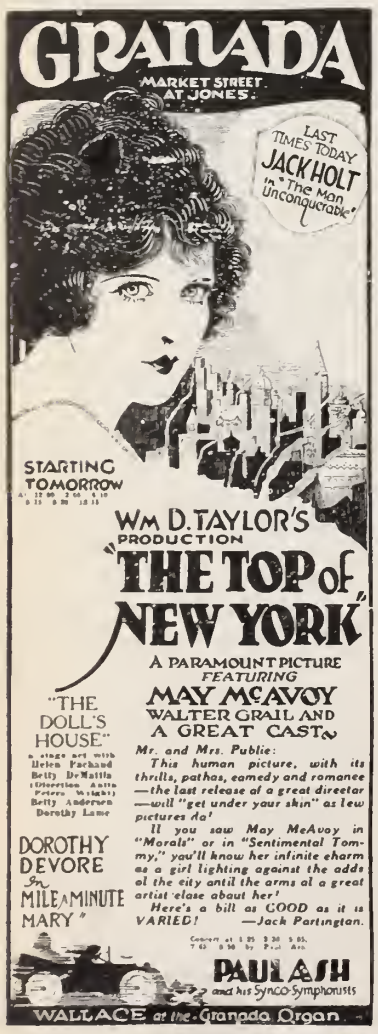
The Dictator—

Second run, previously reported, fair business considering. (East.)

Business spasmodic, but not unsatisfactory. Very light picture. (Middle West.)

The Woman Who Walked Alone—

Fine vehicle for Dorothy Dalton; went over well for one week. (Middle West.)



"The Man Unconquerable" ad by the Granada theatre, San Francisco



This head and type did not require large space in a Cincinnati paper, advertising "If You Believe It It's So" at the Walnut theatre

Her Own Money—

This picture completed the week for a picture which failed to draw and this did good business. The women liked it, especially. (Middle West.)

The Crimson Challenge—

Dorothy Dalton has many friends among patrons and won new ones with this one. Very interesting drama. Good receipts. (Middle West.)

The Loves of Pharaoh—

A beautiful production, which drew only fair crowds in a generally poor week. (Middle West.)

While Satan Sleeps—

Not so much of a picture, but Jack Holt draws well here. (Middle West.)

FIRST NATIONAL

Sonny—

Richard Barthelmess at his best in this picture that went over very satisfactorily, for mid-summer. (East.)

One Clear Call—

Fair picture. Went fairly well. (East.)

Was very well received. Did splendid business. (Middle West.)

The Song of Life—

Mediocre picture. Mediocre business. (East.)

Hurricane's Gal—

Played to good crowds all week and won the approval of all those who saw it. (Middle West.)

Best action stuff seen in a long time; pulled big for one week. (Middle West.)

Audience liked it; receipts up to expectations. (Middle West.)

The Woman He Married—

Did good business and was well liked generally. This is the kind of director that Anita Stewart needs. (Middle West.)

The Seventh Day—

Did splendid business throughout week's run. Barthelmess a real favorite and shows to advantage in this one. (Middle West.)

The Love Flower—

A good program picture. Business fair. (Middle West.)

UNIVERSAL

The Trap—

A good box office attraction. Played to a good week's attendance. (Middle West.)

METRO

Missing Husbands—

Very unusual picture. Fair box office attraction. (Middle West.)

F. B. O.

Sign of the Jack O'Lantern—

An amusing farce, which pleased the audience. (Middle West.)

In the Name of the Law—

Did fine business. Run in connection with sale of tickets by policemen with twenty per cent gross to be devoted to policemen's Burial Fund. Picture seemed to give satisfaction. (Middle West.)

PATHE

Nanook of the North—

As an educational film run as a feature, it went over unusually well. Business improved, standing them up three nights during the week. (Middle West.)

AMERICAN RELEASING

Sisters—

Despite fine out-doors weather, this fine picture play brought in capacity business every evening during the run. (East.)

SELZNICK

A Woman of No Importance—

Had the worst Sunday crowds that any picture ever has shown to, probably due to the fact that the star is not known. Was taken off after one day. (Middle West.)



In Cleveland the Loew houses used this copy for advertising "Borderland"

Channing of the Northwest—

Just another Eugene O'Brien picture; mediocre in quality. Bad business. (East.)

FOX

A Stage Romance—

Better business than usual. (Middle West.)

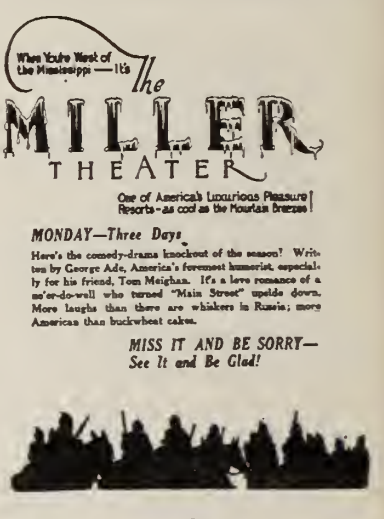
STATE RIGHT

God's Country and the Law (Arrow)

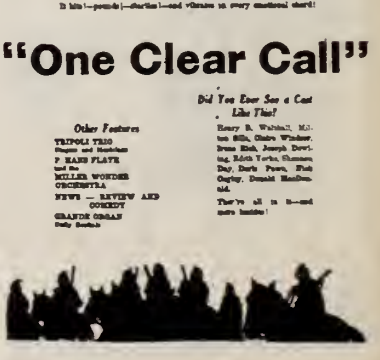
Good entertainment for the warm weather. Business good. (East.)

The Girl from Porcupine—

Ordinary; fair out-door story. (Middle West.)







Special copy used by the Miller theatre, Wichita, Kansas, on "One Clear Call." It ran full length on three columns

Exhibitors' Service Bureau—Pages 1011-1018

Conducted by J. S. DICKERSON



This is the lobby of the Liberty theatre, Los Angeles, decorated for the feature "Nanook of the North"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Lee A. Landau, Alhambra theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

M. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

S. A. Partington, Imperial theatre, San Francisco.

George H. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene M. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



The way the lobby of the Palace theatre, Dallas, Texas, was arranged for "I Am the Law."



A window display on "Foolish Wives," in connection with the Allen theatre, Montreal.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

C. C. Perry, Manager, Capitol theatre, St. Paul, Minn.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Samuel Sivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.

Phil Gersdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

A. J. Cobe, Managing Director, Central Theatre, New York.



In offering "A Connecticut Yankee" the Rialto theatre management, San Antonio, Texas, played the author, Mark Twain, for the foundation of the campaign, even in decorating the front of the house, as above

Hold On Valuable Privilege Retained For Second Week

Dallas, Texas.—For the exploitation campaign in connection with the run of "Trouble" at the Hope Theatre, a privilege was secured from city officials to tie up the efforts with an appeal for old clothes for the Children's Home, under the auspices of a local newspaper. By virtue of its charitable aims the theatre was permitted to put up a sign commanding the most prominent square in the city.

Unwilling to lose this valuable privilege, the Hope's management convinced city authorities that the week on "Trouble" had not been as successful as might have been desired in gathering old clothes for the poor. So he was given a continuation permit.

Then up went another sign on "Hurricane's Gal," which was the succeeding feature at the Hope. The top decoration was a striking drawing of Dorothy Phillips at the helm of the schooner pointing a revolver with the command: "Hands Up" and a demand to give clothing for the Children's Home.

Stock Accessory Paper Makes Attractive Lobby

McAlister, Okla. — The stock accessory paper furnished Manager Settle, of the Palace Theatre, enough material to make quite an attractive lobby display for "Woman's Place."

Catch lines from the sub-title were employed in furnishing material for the lobby cards, especially effective were the novel cards that greeted the patrons as they entered the theatre. In the centre of the lobby stood a cut-out of Constance Talmadge in two poses.



Manager Page of the Empress theatre, Wichita Falls, Texas, declares this to be real prairie schooner display exploiting "The Girl from Porcupine"

Three Stunts on "Foolish Wives" Reported as Business Getters

Jacksonville, Fla.—Private screening one week before play date started the publicity ball to rolling. Newspapers used stories featuring the elaborateness and evident cost of the production "Foolish Wives." Newspaper advertising campaign was launched by Manager Richard Dorman for days before opening at the Imperial Theatre.

The feature of the lobby display was the bubble effect given by the apparatus erected directly over the middle balcony. The construction is simple. Two sheets of tin 8 inches wide, a 3-sheet cut-out and a motor is all the material required. The bright tin hoops revolve around the stationary cut-out, thus producing a bubble effect. The effect is given even during the day if the sun is shining but the big kick comes at night. A spotlight was trained on the cut-out from the operator's booth window. It could be seen for blocks away. The cut-outs located in the windows of the balcony were illuminated by concealed lights.

For a street stunt—a girl was used the entire week to work the streets, hotel lobbies, stores, etc. She created a sensation by leading a small goat which had A banner strapped around it reading "I May Be One of The Foolish Wives But You Can't Kid Me." The girl passed out cards "Quit Your Kidding. Go to see Foolish Wives Playing at the Imperial all This Week."

Theatre Sidewalk Transformed Into Desert Sands

Waco, Texas.—Manager J. P. Harrison persuaded the City council to let him cover the sidewalk in front of the Hippodrome Theatre with sand, which was boxed in on all four sides by small planks and in this bed of sand planted some cactus, and other plants found in desert country.

The effect of this type of exploitation cannot be called anything but novel in its appeal to all that passed over the burning sands. For it got pretty hot about the middle of the day.

Striking cut-outs stood in the lobby front proper and on either side of the cut-out was a strip of latticework carrying scenes from the picture.

Six Sheet Is Worked Into an Attractive Lobby

Austin, Tex.—Manager Ray Whitfield of the Majestic built a lobby for "Beauty's Worth" from a suggestion furnished by a Paramount exploiteer. The basis was a six-sheet cut-out of Marion Davies seated on a throne.

Plush curtains were borrowed from a local interior decorator's shop, and hung artistically to frame the figure. Imitation marble columns made of wall-board and large palms made it an inviting entrance.

Mr. Whitfield also tied up with the Austin American for an essay contest on "What is Beauty's Worth?" This got front page publicity. A radio set was donated by a local firm, and a $35 watch by a local jeweler for prizes. To build good-will, Mr. Whitfield invited the inmates of the Confederate Home, the Old Men's Home, the Old Woman's Home, and the town's two orphanages for a special performance.



These decorations trimmed the lobby of the Imperial Theatre, Charlotte, N. C., for the feature, "Our Leading Citizen"



A window-display, illustrating a tie-up with the Aldine theatre, Philadelphia, when "The Isle of Zorda" was the attraction, and the number was for sale at a neighborhood music store

June's the Regular Month but July Brides Attend "Smilin' Through"

Billings, Mont.—June may be the hymnal month, but Manager Al West of the Babcock theatre, gave special parties for July brides during his run of "Smilin' Through."

The run was one of the most extraordinary tributes ever paid the power of the screen and good exploitation. Business was so bad that the run of the picture was almost cancelled. When it was decided finally, to play it three days, Manager West got busy, delivered talks before the Rotary, Kiwanis and Elks Clubs about it, arranged with two retail merchants to send out advertising slips in all deliveries, publicized his bridal parties and sent out 500 personal letters and increased his advertising.

The picture was held over two more days and during its entire run played to about 50 per cent of the town's population.

"Lest They Forget" Remind Them With Tags

Brockton, Mass.—For the Strand Theatre's week run of "Fool's Paradise," Manager J. J. Cahill sent out six boys who tagged all the doors on the main streets of the town. Some tags were put on automobiles. They read: "This is just a reminder that you ought to see Cecil B. DeMille's 'Fool's Paradise' with Dorothy Dalton, Conrad Nagel, Mildred Harris and Theodore Kosloff, at the Strand Theatre."

Tears Up Seattle Traditions In Exploiting "Trouble" at Coliseum

Seattle, Wash.—Manager Frank Steffy simply tore tradition to shreds when he exploited "Trouble" for his Coliseum Theatre. A drug store, two banks and a department store which had never before given their windows over to motion picture exploitation came in for a co-operative campaign.

The banks were lined up on the idea that Jackie Coogan had a savings' account and that it would be a good thing for the youngsters of Seattle to start one if they wanted to become as well known as the juvenile star.

The biggest tie up was effected with the Life Saver Candy representative whereby a boy eight year old impersonated Jackie and distributed 25,000 sample packages of Life Savers. He was the center of attraction and the sign he carried on the outside of his basket: "I'M IN TROUBLE" made him an object of many questions, all of which advertised the show.

Another exploitation angle was arranged when an orphans matinee was staged under the auspices of Barkus Wolf, editor of the "How Come" column of the Post-Intelligencer. The Seattle Times not to be outdone, arranged a special matinee for the policemen off duty the following day, and both events won abundant news notices for "Trouble." As an all week event Mr. Sayre, advertising manager for the theatre, had arranged for Jackie Coogan to give his opinion of "Trouble" in Screenland, the official house organ of the Jensen and Von Herberg interests as advance publicity the week before the picture opened.



These boys and girls were guests of The Leader theatre, Washington, D. C., where they crowded to see "A Prince There Was"

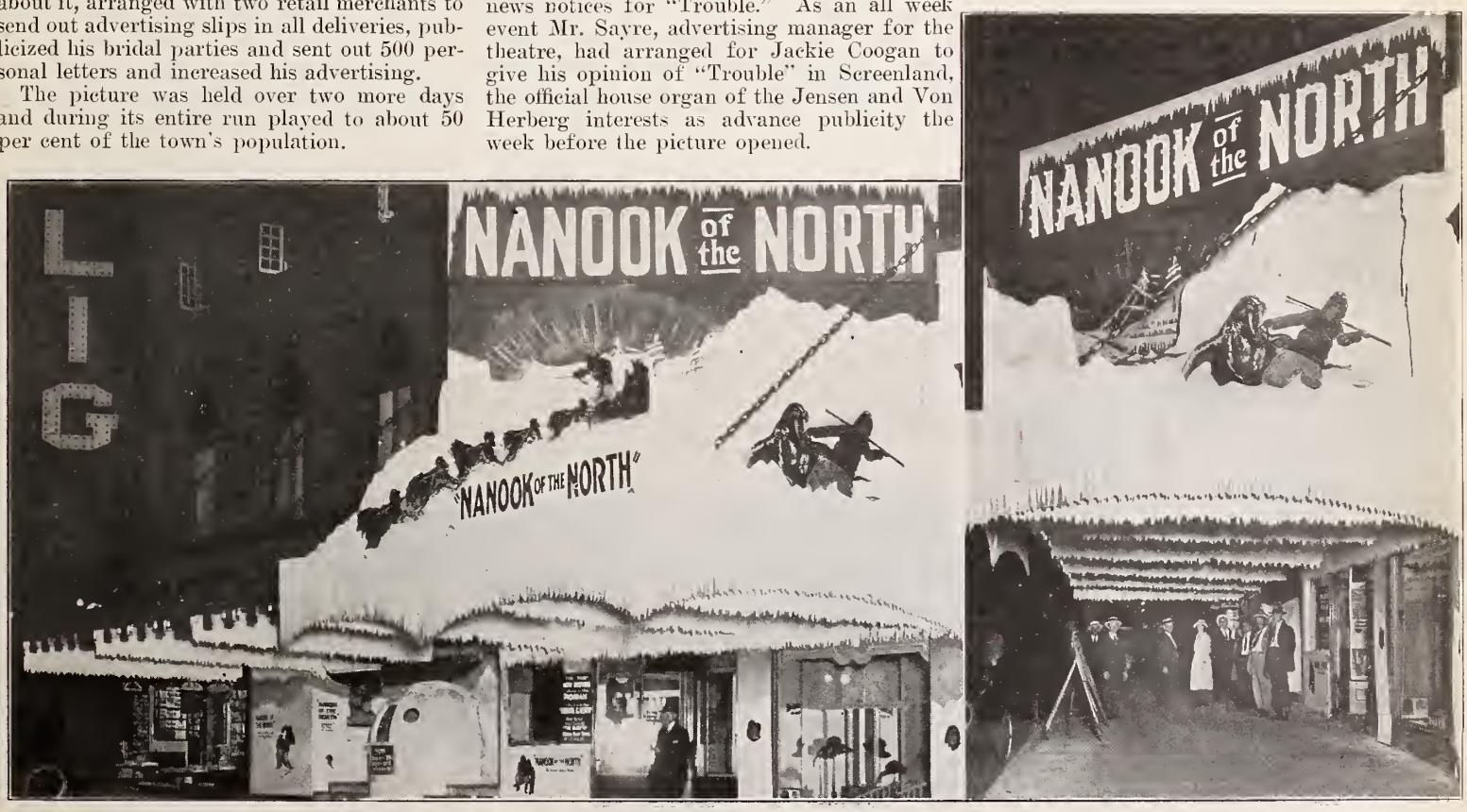
Uses "Catch Line" Exploiting "The Lotus Eater"

Anniston, Ala.—Roy Smart, manager, Noble theatre, centered his sales campaign around the line "He never saw a woman until he was twenty-five."

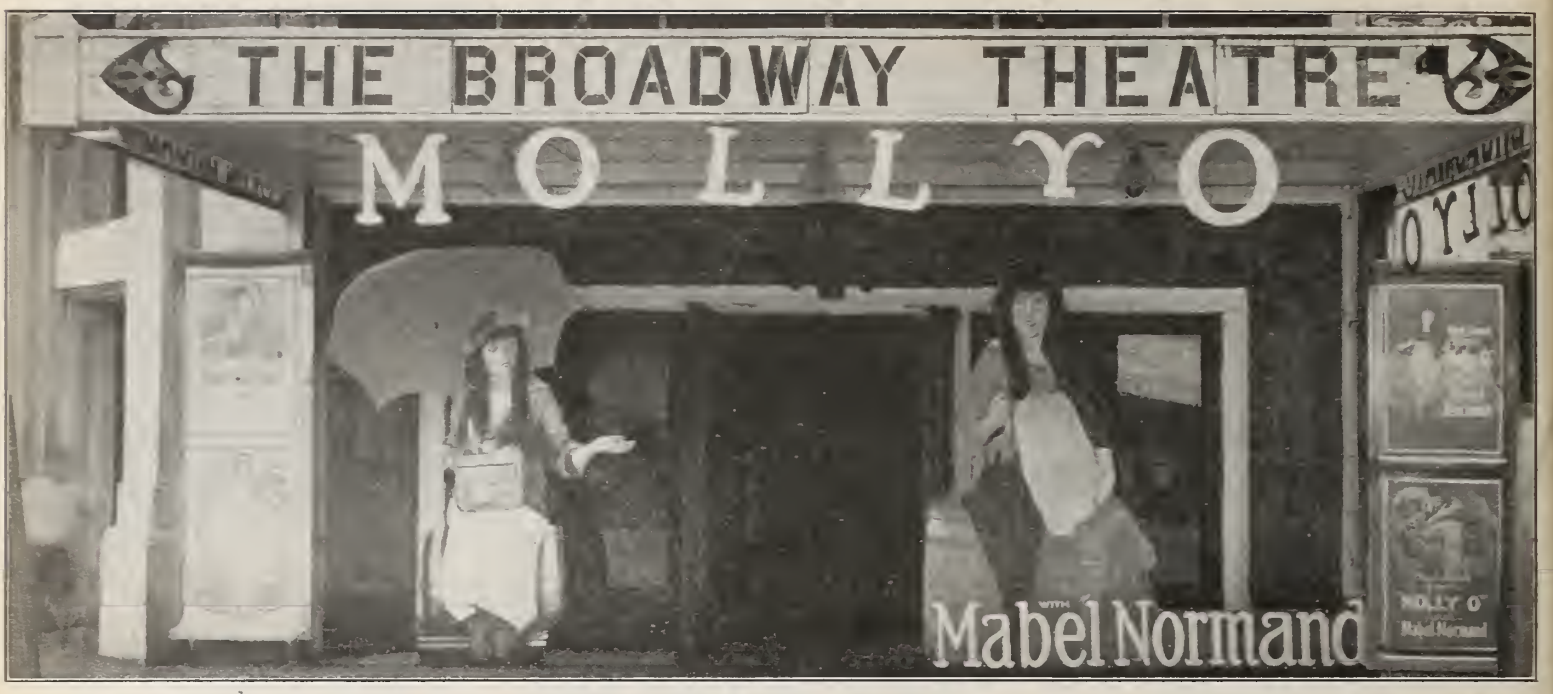
The campaign was started two weeks in advance with a series of teaser slides in which this line was featured. Then came the regular announcement slides and typed slides with straight sales copy.

Show cards were placed in the lobby and in several shop windows a week in advance. Four days in advance 900 postal cards were mailed to the Noble's carefully selected and up-to-date mailing list and to the officers at Camp McClellan. These cards were written in long hand and read, "He never saw a woman until he was 25 . . . . John Barrymore enacts the story in The Lotus Eater with Wesley Barry at the Noble Thursday and Friday."

The title and star were featured on the marquee in cut-out letters.



Two views of the lobby and front of the Heitig theatre, Portland, Oregon, as the house was decorated for the run of "Nanook of the North."



In Muskogee, Okla., the Broadway Theatre lobby was decorated to present "Molly O," using the letters, hung as shown over the cut-out figures.

Boston Window Display Given Over to Pre-Release

BOSTON, Mass. — While "Robin Hood" is not yet entirely completed, a Boston department store, and one of the biggest establishments of its kind in New England, arranged a big archery window display recently, using enlarged stills from the picture, in which Douglas Fairbanks appears in the foreground.

Management Advises "Leave Your Dishes Unwashed"; Fans See "Sonny"

Hillsboro, Ohio.—For a one day play date of "Sonny," the Forum Theatre, then under the management of George Rea, gave his patrons farewell advice in exploiting "Sonny."

In the program and in newspapers "Sonny" had already been talked up in a way that seemed to arouse interest and curiosity. One of the ads read in part: "Stop. This is the big event. For the first time this year you are advised to leave the dishes unwashed, the potatoes unpeeled, the yeast unset and the baby with a friend if need be, but come if you have to miss every other picture this year. Don't miss seeing Richard Barthelmess in 'Sonny.'"

But the exploitation did not stop with advertising in newspaper, since special attention was given the lobby where a framed poster of players in the cast and cuts outs of the star were conspicuous for more than a week before the showing.

Baby Show Proves Stupendous with Run of "Trouble" at "Dome"

Youngstown, Ohio.—One of the exploitation stunts which Manager Trunk, of the Dome Theatre recommends as being among the best he has used was put over for the exploitation of "Trouble." It was based on a "Better Babies" idea and the Youngstown Telegram sponsored the movement, offering a $50 prize for the winning baby, while the Dome Theatre duplicated this award later. Retail merchants came in on the advertising and offered awards advertising their stores.

The contest opened with a full page spread in the Telegram and a wire, ostensibly from Jackie Coogan, that read: "I'm sorry that I do not live in Youngstown so that I could enter the Telegram-Dome Better Babies' Contest. Hope all of you kids enter 'cause it will do you good whether you win a prize or not. Best wishes."

At the start the sponsors had been dubious about renting the Moose Hall for the contest because of its size. When they got going the hall was overcrowded with more than 143 babies entered daily. The lists of awards by local merchants, detailed in the papers, took a full column to record. A photograph of the prize winners occupied a full page in the Telegram.

Final returns showed that in a city of about 100,000 population, exactly 1,182 babies were entered in the contest during two weeks.

The figures are all the evidence that is necessary to prove the stunt was successful.

Prologue for "The Dictator" Presents Series of Dances

BALTIMORE, Md.—When the Century Theatre played "The Dictator," a special dance prologue was staged under supervision of C. E. Whitehurst, managing director of the Whitehurst chain.. A series of Spanish numbers by the Century Symphony Orchestra were offered ahead of the feature, the stage being fitted out with a special Spanish setting.

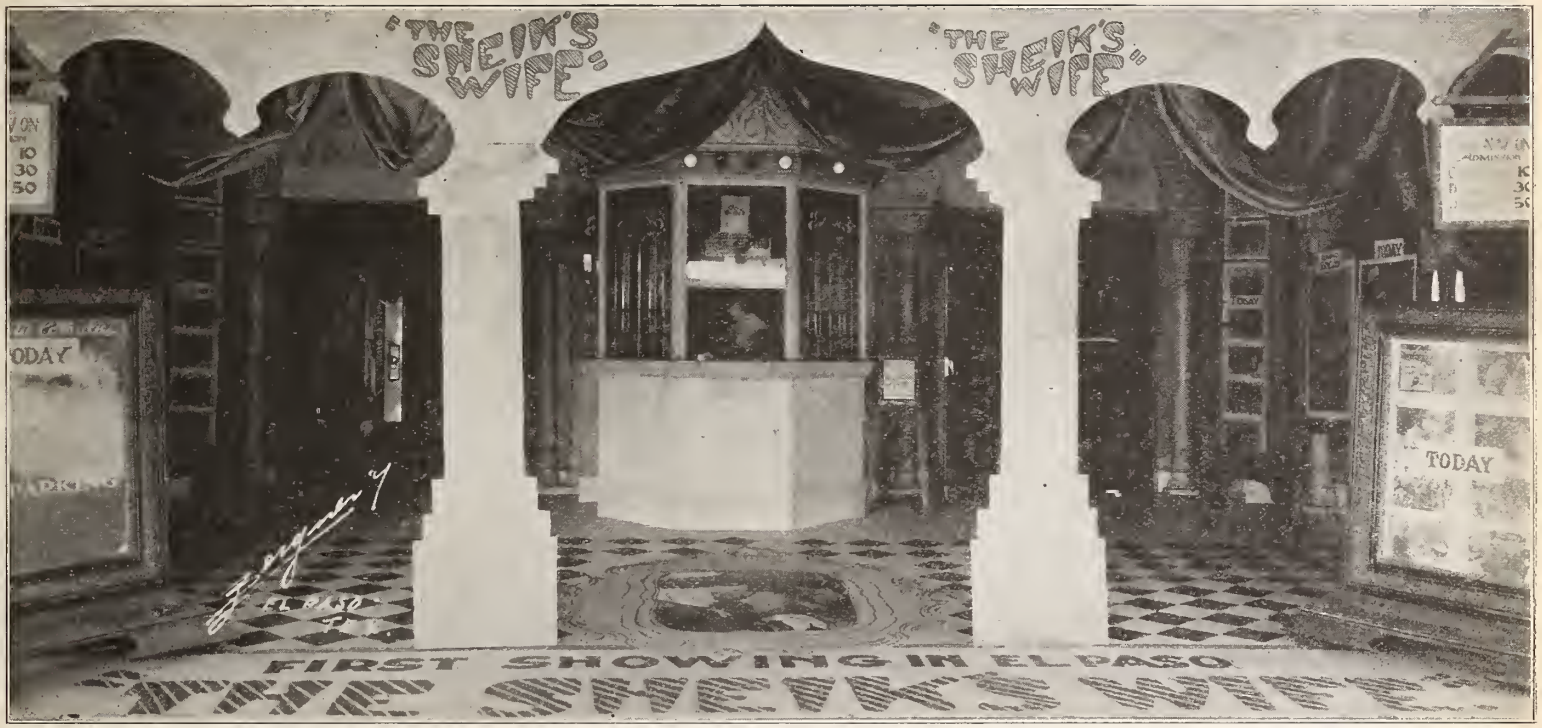
Nashville Successful "Go To Theatre" Week

Nashville, Tenn.—Motion picture houses here have put over a "Go to Theatre" week from June 26 to July 1, which brought them good results and created considerable new interest and patronage. It was one of the biggest advertising campaigns ever put over in the city. Eight page sections were devoted to the week in both the Sunday Nashville Banner and the Sunday Nashville Tennesseean.

The theatres that combined in the movement were The Knickerbocker, Loew's Vendome, The Fifth Avenue Theatre, The Princess, The Strand, The Rialto, The Alhambra and The Rex. Among the front page features of the sections was a proclamation by Mayor Felix Z. Wilson in which the week designated was officially made "Go to Theatre" week, and in which the Mayor, in view of conditions rapidly returning to normalcy, urged citizens to relax and go to the theatres.



On either side of the Fair theatre's marquee and the entrance to the lobby were placed these mounted "clansmen," heralding the news that "One Clear Call" was to be seen in Amarillo, Texas



A colorful decorative scheme was used by the Palace theatre, El Paso, Texas, for the play dates of "The Shiek's Wife."

Yellow Racing Car Exploits "Across the Continent"

Gadsden, Ala.—A small yellow racing car helped Manager B. B. Garner of the Casino theatre with the exploitation on "Across the Continent." The special lobby display was arranged from the 24-sheet on the picture, and the racer was very similar to that used in the picture. Signs on the car called attention to its speed and accomplishments.

The last day of the showing the car was driven over the city streets, signs and all. Some one started the rumor that it was the original car used by Reid, which did not hurt the stunt.

Unusual Houston Lobby Attracts to Meighan Picture

Houston, Texas—Manager McFarland of the Queen went after "Our Leading Citizen" with a vengeance, using every possible means to put it across.

A most unusual lobby display consisting of cut-outs of Thomas Meighan caught the eye of all who passed the theatre. Then on the outside the town was heavily billed with cards and signs reading—"Vote for Thomas Meighan our Leading Citizen, at the Queen Theatre." This was timely exploitation since just now Houston is holding its annual election.



Miniature oil field set in the lobby of the Criterion theatre, Atlanta, Ga., for "Gas, Oil and Water"

Live Bear as Exploiteer Wins Friends and Favors

Los Angeles, Calif.—When a grizzly bear cub stood at his post in front of a crossroads sign on a prominent plaza in the business section of the coast city, he attracted sufficient attention to start valuable word-of-mouth advertising on the feature at Miller's theatre "The Crossroads of New York," since Bruin was decorated with a sign reading "It's a Bear."

Police Cooperation in Exploiting "In the Name of the Law"

A campaign on "In the Name of the Law" is reported from Detroit, where the picture is completing its second week at Phil Gleichman's Broadway Strand.

This indicates what can be done by co-operating with the police departments on this picture, which glorifies the policeman, and has received the official endorsement of more than four hundred chiefs throughout the country.

Al Boasberg, of the F. B. O. offices, arranged for a special showing of the picture before the opening, tendered to the prominent police officials of Detroit. As a result, Commissioner James W. Inches addressed his inspectors, advising them to see a screen offering which showed the *real* policeman.

Another police tie-up was an arrangement whereby officers handed out "In the Name of the Law" throwaways from their information booths, which cover the city. These cards read "If there is anything else you want to know about Detroit, ask any policeman. He'll tell you cheerfully. For instance, if it's *good*, wholesome entertainment you are looking for, he will be glad to recommend 'In the Name of the Law' at the Broadway Strand Theatre."

A spot-light window display was one of the features of the Broadway-Strand campaign. A four-foot card in a second story window directly opposite the theatre was illuminated from across the street, with startling effect. Six twenty-four sheets were used during the run.

Austin Theatre Makes Good Use of Idea Suggested for "Beauty's Worth"

Austin, Texas.—Ideas are sometimes obtained from the advance publiciy material sent out by a producer. This was the case when "Beauty's Worth" played at the Majestic Theatre.

Upon the booking of the attraction Manager R. P. Whitfield worked up an effective lobby front from one of the photographs. A cut-out of Marion Davies seated on a throne was made from the six sheet. Plush curtains were borrowed from a local interior decorator's shop, which hung artistically in front of the cut-out. By the use of several large palms and imitation marble columns this display offered an altogether inviting entrance to the public.

It was different from anything ever seen in the lobby of the Majestic theatre.

For the sake of getting the good will of local charity organizations, the management invited Confederate Veterans from the Old Men's Home and the Old Ladies' Home and two orphanages as guests at a special showing. A large crowd attended and seemed to enjoy the program considerably.



In the center of the disk above the title "The Silent Call" is a large head of the wolf dog, featured in the picture shown at the Strand theatre, Waco, Texas



Using deep red and gold, this display advertised the picture "The Man From Home," when at the Hippodrome, Fort Worth, Texas

Citizens Select House Name as Old One is Discarded

Washington, Pa.—The Casino never stood in the first rank of local playhouses until the management changed its name policy recently, opening with "Beyond the Rocks."

H. I. Walken and John C. Bixler took over the management, redecorated the interior, and made it compare favorably with several other excellent theatres in the town.

The ten-strike thought was the candor with which the management made their announcement. The newspaper ad was in the form of an open letter to the public. The caption was: "The King is Dead—Long Live the King." The next sentence was "The Theatre which you have known for a long time as 'The Casino' is a thing of the past. The name is to be changed; the policy has been changed; so let's forget that there ever was a Casino Theatre in Washington."

The rest of the ad invited the citizens to compete in selecting an appropriate name for the house. The mayor of the town was chairman of the nominating committee. All names submitted were to be published in the newspaper and the one receiving the highest number of votes would be translated into the electric lights above the marquee.

Capacity House Spreads News of "Nanook of the North" at Palace

San Diego, Calif.—The Plaza Theatre gave its first showing of "Nanook of the North" to a capacity house, which, however, did not net a cent to the box office, for the management announced that as a vacation treat the house would admit to the opening performance all children under 15 years who presented themselves, and the youngsters made such a long queue in front of the Plaza that Manager Rogers secured a good photo for exploitation purposes. A float, carrying a family dressed up like Eskimo natives, was used for street advertising.

Miniature Oil Well Field as Lobby Display

SAN DIEGO, Cal.—For the showing of "The Man Under Cover," Manager Robert Whitson of the California theatre, arranged a special lobby display which included an entire oil well field in miniature, with every detail from rigs and pumps to the crude "black gold" running into sumps and tanks. Here and there, dotting the landscape, were boulders bearing notices or reward for the apprehension of the "villain" of the play.

N. Y. Fiddlers Turn Firemen to Advertise "Nero"

New York City.—An unusual exploitation stunt was executed by the management of the Lyric Theatre, New York, where "Nero" is playing its twelfth week.

Advertisements in all the newspapers had played up the burning of Rome, and the fiddling of the tyrant, Nero, during the conflagration. Accordidngly, it was announced that an emergency corps of fiddlers would be stationed in the lobby of the Lyric and that they would respond to all fire calls in a conspicuously painted wagon and would play their instruments while the fire was burning.

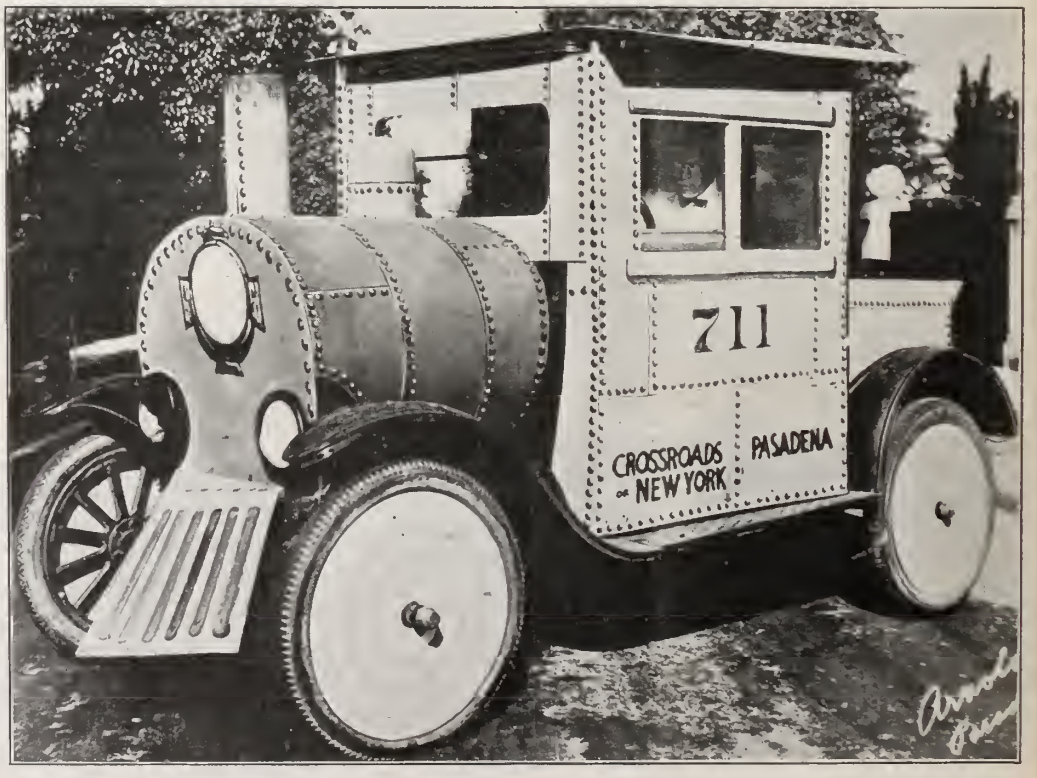
The emergency red wagon was one of the fire insurance patrol wagons stationed at the stage door of the Lyric Theatre on West 43rd Street. The moment a fire alarm was turned in, a special wire carried the news to the Lyric Theatre Box Office. The fiddlers, wearing red shirts, would jump immediately to a brass pole, slide down the pole to the stage door, seize their fiddles, jump into the wagon hurry away to the fire to entertain the crowd with their music.

Racer in Lobby for "Across the Continent"

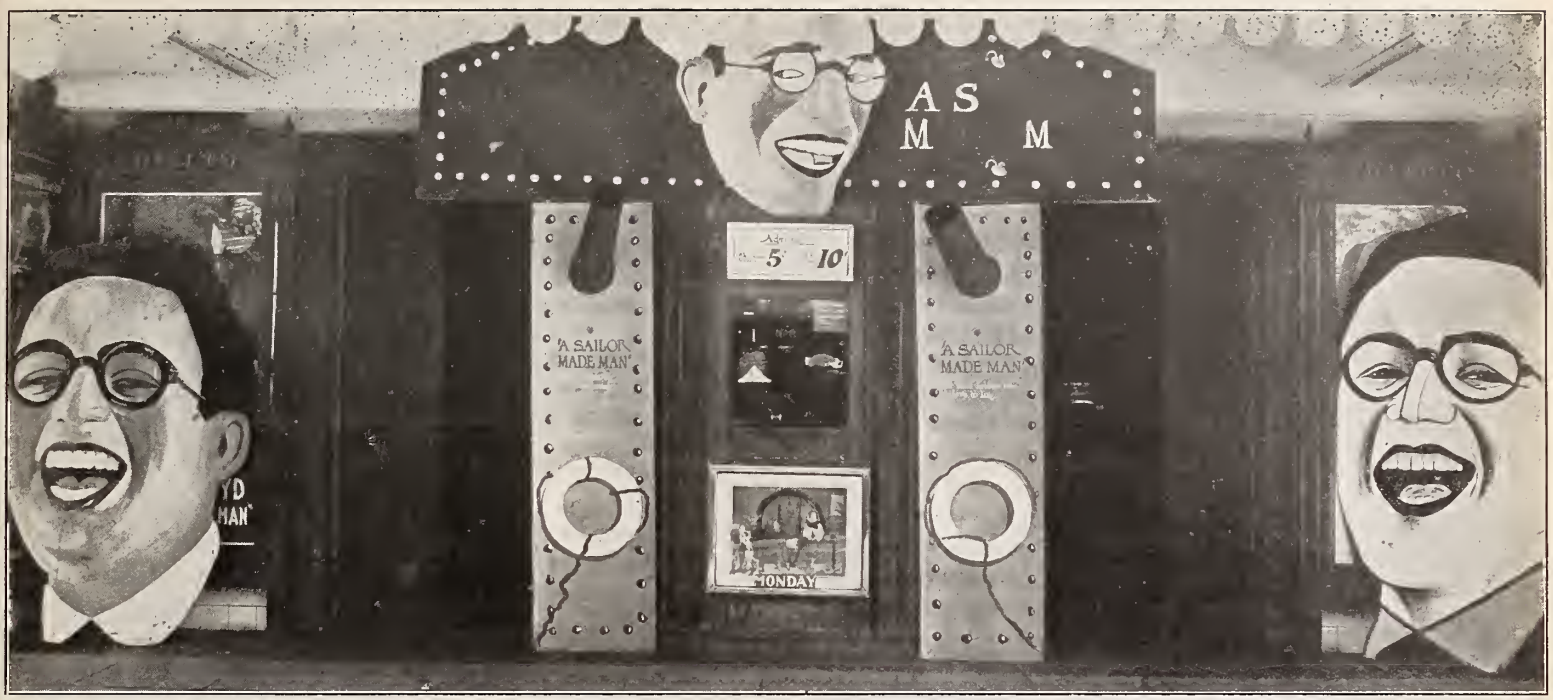
Galveston, Texas.—While Manager Charles was on his vacation, T. B. Noble, Jr., another Southern Enterprise manager, took over the Queen Theatre.

The first picture Manager Noble had the opportunity of exploiting was "Across the Continent."

In the lobby of the theatre was placed an unusually neat racing car. Since this car was an especially designed Ford, the local agency helped to exploit the attraction by furnishing this car together with another which ballyhooed the streets and also ads in the local newspapers. Across the front of the lobby a neat art display gave the title of the picture, the star and an impressionistic design showing an automobile racing from New York to Los Angeles.



Making use of an old Ford, and improvising a traction engine for street ballyhoo exploiting "The Crossroads of New York" when at the Pasadena theatre, Pasadena, California



Taking advantage of local popularity of Harold Lloyd in "A Sailor Made Man," and the shipboard effects used by the Rialto theatre, Denison, Texas

Novel Lobby Front for "Through a Glass Window"

Muskogee, Okla.—The biggest thing about Manager Ollie Brownlee's exploitation of this attraction was the lobby front he designed to act as a sort of prologue. He had painted on beaver board a brick building with windows carrying "honest-to-goodness" glass. By the window stood a one sheet showing Mae McAvoy talking to a gentleman. The setting was a lunch room or restaurant so the building was lettered "Jennie's Lunch." Across the top of this beaver board front was the title of the picture and below the window the name of the star appeared in large letters.

Since the bricks were painted red, with white cement to hold them together, the effect was striking and scarcely anyone could pass the theatre without finding out what it was all about.



"Nanook of the North" window display used by a Brooklyn, N. Y., shop in tie-up with local theatres

Special Lobby Display for "Love's Redemption" Approved

Sumter, S. C.—The box office was closed in and covered with reeds and Spanish moss, giving it a thatched cottage effect for "Love's Redemption." In front of the box office of the Rex Theatre, Manager Oscar White put in a sand plot with a small pine tree at either end and reeds growing about. In the center of the plot a pot was hung from a tripod made of three sticks. Twigs, leaves, etc., were placed under the pot and concealed a red light that gave the desired effect.

On either side of the lobby were two large pine trees and under these an artificial spring. A candy bucket was buried in the sand and water ran into it through a wooden trough. On the other side of the bucket a hose ran off and carried the overflow to a drain in the alley.

"Better Baby" Stunt Arouses Youngstown Interest

Youngstown, Ohio.—One of the leading photographers gave Manager J. W. Trunk of the Dome Theatre the idea of a Better Baby stunt. He was so anxious to get Youngstown babies inside his studio that he offered to take one photograph of each baby in Youngstown free of charge, as he was confident there would be enough reordered to make it profitable for him. Within ten minutes it was decided that a Better Baby Contest properly put over would be just what was wanted.

The next step was to enlist the services of a newspaper. The contest was known as the Youngstown *Telegram*-Dome Theatre Better Baby Contest.

Leading merchants were glad to donate one or more articles that they sold as prizes. A leading bank offered a savings account of $1 to each of the hundred best babies.

A wire ostensibly from Jackie Coogan expressed regret that he was unable to enter the Contest and urged all Youngstown kiddies to do so. This got a big story and picture of Jackie on the front page of the *Telegram* and helped make bang-up business on "My Boy."

Exploitation For "The Masquerader" Centers Around House Staff

Minneapolis, Minn.—For the run of "The Masquerader" at the State Theatre, Minneapolis, the manager centered his exploitation around the staff of the theatre itself. The usherettes were dressed up in hussar outfits with sailor bow ties and caps that might have come from Sir Thomas Lipton's yachts or the Czarina's bodyguard.

The usherettes were all masked and patrons were asked to vote the beauty prize for their favorites.

It was an obvious line of exploitation that wasn't stupendous in covering a great territory the first day but won more word of mouth publicity than anything that had been done before in the Minnesota metropolis. It created immense local interest because each usherette had her following and the contest waxed fast and furious.



Large lobby frame and huge cut-out in front of the house, at Henderson's Coney Island theatre (New York) combined with shamrock decorations for "My Wild Irish Rose"



Showing the lobby of the Leader theatre, Washington, D. C., dressed for two separate attractions. Left, "Four Horsemen of the Apocalypse"; and right, "Robinson Crusoe"

Home-Made Motion Picture Stirs Up Interest in Kentucky

Lexington, Ky.—Exploitation for "The Crossroads of New York," when scheduled for the Mary Anderson Theatre, Louisville, Ky., incorporated a local comedian search, one to appear in a home-made picture. On account of the unusual reception with which the stunt was met, Al Sobler, exploitation man on the territory, transferred the quest for local talent to the Ada Meade Theatre during the run of the Sennet feature at that house. The title of the amateur product was "The Crossroads of Lexington," and at every step of its production, it was tied up with "The Crossroads of New York."

Bugler Sounds "One Clear Call" From Roof Of Omaha Theatre

Omaha, Neb.—A local favorite, a Captain in the U. S. Army and Navy, was secured by Manager Johnson of the Rialto theatre to sound a bugle from the marquee of the theatre for the run of "One Clear Call." During the time Captain Laurence appeared he gave a demonstration of military bugle calls, ranging from "Taps" and "Lights Out" to "Reveille" and less familiar calls. The demonstration proved popular in arousing enthusiasm and could be used in any town by a man in uniform who can make the calls.



Note use of large cut-out, and other decorations for "The Sporting Duchess," Empress Theatre, Lethbridge, Alberta, Canada.

Nashville Newspaper Acclaims "Go-to-Theatre" Week

Nashville, Tennessee.—Credit for the success of "Go-to-Theatre Week" is given Nat. L. Royster, of the Crescent Amusement Company, and Elliston A. Vinson, of Loew's Vendome Theatre, commenting upon their worthy efforts in behalf of Nashville amusement houses. Together they handled the exploitation and publicity for the campaign and altogether, the week's work is reported as having marked an epoch in theatrical and picture history of Nashville.

Newspaper Aid Won Big Display For "The Crossroads of New York"

San Francisco, Calif.—Because a newspaper rack was built at the bottom of the sign, the huge display advertising "The Crossroads of New York" at the intersection of Market, Kearney, Third and Geary Streets, remained up for two weeks despite local ordinances.

The fact that the San Francisco Chronicle was sold from the rack and that the display was regarded as a newspaper tie up with all the privileges of the press rendered it safe from police interference. The result was that the attraction at the California Theatre got the benefit of the most prominent publicity space in the city without any more cost than the erection of the stand. It is to be used later for "One Clear Call" at the Tivoli Theatre.

Street Ballyhoo With Old Man Arouses Interest For "My Boy"

Litchfield, Minn.—"I am looking for My Boy." With this sign on his back a weather beaten, aged man in tattered clothes and a flowing white beard walked the streets. His pathetic figure and the heart interest of his appeal evoked sympathy and countless people stopped him to ask questions. Towards dusk he carried a lighted lantern on his back that illuminated the advertisement he carried for the Unique Theatre.

It gained immense publicity for the picture until the display advertising gave the secret away.

No Immoral Pictures Shall Pass Muster

Screen Opinions took the first stand against the immoral. Clean pictures help.

You are safe when you read

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

Costs 3 cents Per Review. CHICAGO, ILL.

Built a Ladder with a Sign "Watch Your Step"

Charlotte, N. C.—With the use of a one sheet cut-out, a small homemade ladder and the cut-out of a dog Ray Beall, manager of the Imperial theatre, created an exceptionally clever display for this picture.

A small ladder was made of lath stock, painted white and placed in the front of the lobby. The one sheet cut-out of Cullen Landis in tramp clothes was placed about half way up this ladder and looked as though he was just about to step on a rung that had been broken. At the foot of the ladder was cut-out of a dog trying to climb the ladder in pursuit. At the top of the ladder was a large beaver board disc with the title in white letters on a black background.

No lithograph was available to make the dog cut-out so Mr. Beall himself painted this.

Street Ballyhoo for "Penrod" with Boy Impersonator

Memphis, Tenn.—Manager R. R. Russell, of Loew's Palace Theatre, secured a dilapidated two-seated buggy, hitched a small mule to it and employed a boy to impersonate "Penrod" to drive the rig around the streets. A pole was extended from the top of the buggy with several ears of corn suspended from it, just in front of the mule's head. The mule kept making strenuous efforts to reach the corn and attracted great attention and created many laughs. Across the mule's back and tacked to the sides of the buggy were humorous signs. A large cut-out of the head of Wesley Barry was wired to the back of the vehicle.



Lobby display and overhead decorations for "The Girl With the Jazz Heart," employed by the Rialto theatre, Augusta, Ga.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE

A number of Illinois Motion Picture Theatre Owners motored to Rochelle, Ill., last week to accept the hospitality of Ben Berve, one of the directors of the state organization, and enjoyed a chicken and corn dinner with all the trimmings and a general good time. Many of the members present were accompanied by their wives and families. Among those at the dinner were: W. E. Ohbridge of Sycamore; Glen Reynolds, DeKalb; F. R. Kramer, Geneva; Geo. Mitchel, Oregon, and a Chicago delegation which included V. R. Langdon, John Silha, Julius Lamme, Sid Selig, W. Mueller, J. B. Debilka, Max Smalley and W. J. Sweeney.

Negotiations for a new wage scale and working agreement between owners of Chicago motion picture theatres and the musicians union are under way and it is hoped that an agreement will be reached before the termination of the present contract on September 15th. It is reported that the theatre men have offered the musicians a lower basic rate than the one which expires in September but are prepared to give a guarantee of nine months' employment. The theatre men who have been conferring with the union officials include Fred Schaeffer, Al Lyons, J. B. Debilka, George E. Hopkinson and Sam Abraham.

W. D. Burford reports that the Thelan Circuit theatres which have been closed during the hot months will be reopened within a few days as business in the cities not seriously affected by the rail strike is looking up and general business conditions are showing an improvement. The Orpheum at Galesburg and the Majestic at Bloomington reopen on August 21st, the Rialto at Elgin on August 24 and the Rialto at Aurora on August 19.



The Columbia theatre, Portland, Oregon, employed a "still" in designing advertising copy for "The Storm."

Manager Clyde Eckhart of Fox Chicago Exchange reports three additions to his sales staff. The new Fox salesmen are Tom Delaney, formerly manager for Vitagraph at Omaha and who is well known in Chicago territory, through his connection with local exchanges; Charles Cassanave, another former Chicago film man who recently has been representing Universal in Milwaukee, and Tom Norman, formerly manager of the Rex theatre at Racine, Wisconsin.

The Rothacker staff enjoyed a splendid fish dinner at a restaurant near the big laboratory on Diversey Parkway following the receipt of an express shipment from "Scout Younger" who is road-showing "Life of the Younger Brothers" when not fishing. It was to Mrs. Younger that the Rothacker crowd sent thanks, however, as she alone in the boat landed the 36-pound muskie after an hour and a half battle. H. J. Aldous, Rothacker treasurer, presided at the dinner.

Jack Bourke has been appointed manager of the Star and Garter, the famous old burlesque house, which under his management will be conducted as a high class picture and vaudeville theatre. Mr. Bourke is one of the most popular men on film row and has the best wishes of his many friends as he assumes his new duties. The Star and Garter will reopen on August 20th, having been redecorated and many improvements installed during the time it has been closed.

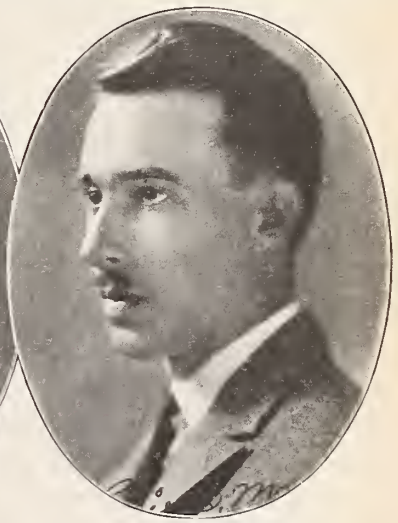
The new McVickers theatre will be opened on September 15, according to Norman E. Field, general manager for Jones, Linick and Schaefer, who states that in all probability the magnificent new house will be completed by that date. S. Barret McCormick, who will direct the theatre, has arrived to take charge, and Orchestra Conductor H. Leopold Spitalny is already here engaging string and brass talent.

Manager Charles H. Ryan of the Garfield Theatre dropped in before starting on a two weeks' vacation at Druce Lake to tell us that on September 11th the Garfield will celebrate its thirteenth year of continuous success and a gala program is being arranged for this occasion. Mr. Ryan will also celebrate his eleventh year as manager of the Garfield.

A walk down State Street on the year's hottest day, which was August 14, proved conclusively that the public is again hungry for good pictures and will crowd theatres showing them, in spite of unfavorable weather conditions. At two-thirty in the afternoon the Castle was holding them out with "The Storm" as the feature, a splendid picture which already had run three weeks in the loop, one at the Chicago and two at the Randolph. At the Roosevelt a line of people was waiting to buy tickets for the big Harold Lloyd success, "Grandma's Boy," which was entering the third week of its splendid run at this house and at the Chicago throngs filled its five thousand seats to view "The Masquerader." It looked like good times for the theatre owner were not on the way but already here.



Leslie B. Mace,
Sales Manager of Laugho-grams



Cartoonist
Walter Disney
Laugho-grams

Albert Gallas, who has recently been associated with Robertson-Cole, has joined the Select sales staff, with which he formerly was connected, and will cover city territory for Manager Ed Silverman.

Divisional Sales Manager George Weeks was in Chicago this week conferring with District Manager Givens, Manager Wallace and other Paramount officials on sales and exploitation plans for the fall season.

Robert Gumbiner plans to spend three weeks at West Baden for the benefit of his health which has not been good recently and will leave shortly for the Indiana spa.

Three live wire Vitagraph salesmen are using their autos to good advantage in exploiting "A Wild Irish Rose." Messrs. Tracy, Marks and Smith each have gotten a disc sign which covers the spare tire on the rear of their machines and does not detract from the appearance of the car, which is proving a real attention getter for the picture.

C. F. Lautenslager of the Grand Theatre, North Avenue, is enjoying an extended fishing and vacation trip to the woods of Northern Wisconsin and does not expect to return to Chicago before September 15th. V. T. Lynch of the Apollo Theatre has returned from his vacation and is back on the job. Manager Roth of the Kedzie Annex also is back in Chicago after a month's rest and recreation which included a trip to the famous Canadian Rockies.

Sales Manager Stern of Universal's Chicago territory left Tuesday for New York, where he will confer with home office officials on sales methods and other matters. Mr. Stern expects to be gone for a week and will make his headquarters at the Astor while in New York City.

Robert Robertson and E. H. O'Hara have acquired the interest of Oscar J. Lambiotte in the Temple Theatre, which the latter erected in 1915.

Eddy Eckles has taken offices at 734 S. Wabash Avenue and is engaged at present in re-editing the Austin J. Demeree production, "Evil," which will be ready for release early in September.

C. L. Filkins is now covering the territory known as the "double I" district for Pathe.

Extensive alterations of Ascher Brothers' Adelphi Theatre are to be made in the near future, according to Manager Sam Atkinson, who states that the seating capacity will be increased by 1,700 seats and Ascher unified picture and vaudeville program will be the new policy with special attention given to the music.

Jessen's Studio Notes by Wire

LASKY

George Melford and "Ebb Tide" company have returned from island location.

James Cruze will start production of "Thirty Days," starring Wallace Reid, on August 28.

Paul Powell started in production Tuesday "A Daughter of Luxury," starring Agnes Ayres.

"His American Wife," Sam Wood's next production, with Gloria Swanson, the star, will start August 28th.

Alfred Green and company supporting Thomas Meighan in "The Man Who Saw Tomorrow," returned to the studio from island locations to complete the picture.

"The Young Rajah," starring Rodolph Valentino, under the direction of Philip Rosen, is nearing completion. The next will be "The Spanish Cavalier," adapted by June Mathis from "Don Caesar de Brazan" for the Latin star.

In production, "Kick In," direction George Fitzmaurice, co-starring Betty Compson and Bert Lytell; "Singed Wings," directed by Penrhyn Stanlaws, starring Bebe Daniels. "The Cowboy and the Lady," under the direction of Charles Maigne, co-starring Tom Moore and Mary Miles Minter.

INDEPENDENT

E. Mason Hopper expects to finish "Fiddle and Me," starring Jackie Coogan, before September first.

Principal Pictures Corporation production of "The World's a Stage," the Elinor Glynn story, has been completed by Colin Campbell to the cutting stage, which the production is now undergoing.

Ward Lascelle Productions have finished "Mind Over Motor," the first of a series from Mary Roberts Rinehart "Tish" stories, starring Trixie Friganza.

Double Productions are now making a fifth of a series of five-reel westerns, starring Lester Cuneo, entitled "Sky Fire," directed by Henry McCarty.

Bertram Bracken is finishing "Over Here," with the contributing cast who are Estelle Taylor, Jean Perry, Wilfred Lucas, Tully Marshall, Margaret Landis, Kate Price, Snitz Edwards, Milla Davenport, Ben Dely.

J. K. McDonald Productions have started the fourth of a series of two-reel comedies, featuring Johnny Jones and Gertrude Messinger, entitled, "Listening In," the director being N. N. Litson.

Arthur Trimble Productions will make a series of twelve two-reelers, featuring five-year-old Arthur Trimble, the first to be "Prince Courageous," directed by Frederick G. Becker, with Bessie Love in the leading feminine role.

UNIVERSAL

Harry Pollard has finished "Round Number Seven" of the "Leather Pushers" series, starring Reginald Denny, with Elinor Fields, the feminine lead.

In one more week the serial "Perils of the Yukon," starring William Desmond and Laura La-Plante, will be completed, the final scenes being taken on location, the company and directors J. P. McGowan and Jay Marchant now in Bear Valley.

Nat Ross is preparing "Ridin' Wild," in which Hoot Gibson will star, the story being an original by Roy Myers.

Jack Conway will finish "Another Man's Shoes," starring Herbert Rawlinson, this week.

Scott Darling and Chuck Reisner will alternate in the directing of Lewis Sargent comedies, which will be made at the rate of one a week, each director preparing his own story, for his turn.

They are back from New York! Priscilla Dean and Tod Browning and are on the lot working on "Lady Raffles."

From a series of Jack London tales of the fish patrol, Edward Kull is directing a series of two reelers, starring Jack Mulhall. Director, star et al. now on location, San Francisco.

King Baggot has started production on "The Lavender Bath Lady," starring Gladys Walton, with Edward Burns in the leading masculine role.

Following is the cast selected for Eric Von Stroheim's "Merry Go Round," Norman Kerry, Mary Philbin, Wallace Beery, Dale Fuller, Spottiswood Aitken, Colonel Waverka, Major Maurice Talbot-Crosbie, the earl of Glandore, Maude George, Aledmundson, Capt. Albert Deconti Cadassanare, Allan Sears, Fay Holderness, Sidney Bracy.

L. B. MAYER

John Stahl has finished "The Dangerous Age," which he is now editing. The cast included Lewis Stone, Cleo Madison, Edith Roberts, Ruth Clifford, James Morrison, Myrtle Stedman, Lincoln Stedman, Helen Lynch.

Reginald Barker, directing "Hearts Aflame," from a novel entitled "Timber" by Harold Titus, adapted by J. G. Hawkes and L. G. Rigby, has selected a cast including Frank Keenan, Anna Q. Nillson, Craig Ward, Richard Headrick, Russell Simpson, Richard Tucker and Martha Mattox.

GOLDWYN

Rupert Hughes is preparing a scenario for his next production from his novel "Souls for Sale."

"Gimme," another Hughes production recently ready for final touches, is being edited.

The picture rights to "The Inheritors," by I. A. R. Wylie, has been purchased by Goldwyn.

It is expected that Maurice Tourneur will complete the photography on "The Christian" this week.

In production are "The Stranger's Banquet," direction Marshall Neilan, and "Passions of the Sea," direction of R. A. Walsh.

FOX

"Without Compromise" on the first lap. Started Tuesday. In addition to William Farnum, star, the cast employs Tully Marshall, Robert McKim, Hardee Kirkland, Alma Bennett, Eugene Pollett, Will Walling, Otis Harland, Fred Kohler, Jack Dillon.

The title for William Russell's next picture has been changed from "A Modern Night" to "The Great Night," under the direction of Howard Mitchell, with Eva Novak, Harry Lonsdale, Henry Burrows, Wade Boteler, Winifred Bruson; the story by Joseph Franklin Pland.

Rowland V. Lee will start production this week on a circus story, starring Shirley Mason. As yet it has not been given a working title.

Joseph Franz will direct the next picture starring John Gilbert, which also awaits an official name.

In production on the Fox calendar are "The Yosemite Trial," direction Bernard Durning, starring Dustin Farnum; "An Arabian Night," directed by Lynn Reynolds, starring Tom Mix and the Buck Jones picture, under the direction of Scott Dunlap, the title of which has been changed from "Sheriff of San Juan" to "The Bells of San Juan."

METRO

Julian Josephson has completed the screen adaptation for "All the Brothers Were Valiant," production to begin next week under the direction of Irvin Willatt, starring Billie Dove.

Wallace Worsley has finished "Enter Madame," starring Clara Kimball Young.

"Country Love," starring Billie Dove, has been given the final title "Youth to Youth." The picture was directed by Emile Chautard.

Harry Beaumont has finished "June Madness," starring Viola Dana.

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Reviews of the Latest Features

Conducted by LAURENCE REID

"The Fighting Guide"

Vitagraph—5000 Feet

(Reviewed by Charles Larkin)

THIS is a very satisfying little western picture featuring in addition to several dramatic situations a lot of "different" comedy moments. There's a good story connected with production which has been intelligently mounted and directed. William Duncan was assisted at the megaphone by Don Clark. Mr. Duncan in the role of Ned Lightning, a guide who assumes the role of a British nobleman, is convincing throughout the action. He is ably supported by Edith Johnson, who is always charming on the screen.

The comedy moments supplied when the guide, Indian, nobleman and butler stop over night at a camping spot will be enjoyed by movie audiences everywhere. These scenes will give one some valuable advice on this camping stuff which is becoming quite the vogue, especially among motorists. How to open a can of beans is one of these valuable hints. A trick mule also supplies some laughs when the lord attempts to ride him.

Harry Lonsdale as the nobleman, William McCall as the butler and Sidney D'Albrook as Knowles all deserve praise for their several characterizations. The court room scene tops off the picture with a tense climax. The scene in which Duncan leaps from one horse to another to capture a murderer is perhaps the biggest thrill. The entrance of the nobleman at a dramatic moment in the trial brings a laugh when it is needed. The titles are snappy and well worded.

The Cast

Ned Lightning.....William Duncan
Ethel MacDonald.....Edith Johnson
Lord Chumleigh Winston.....Harry Lonsdale
Tubbs.....William McCall
Grant Knowles.....Sidney D'Albrook
John MacDonald.....Charles Dudley
"Indian Bill".....Fred De Silva
Mrs. Carmody.....Mrs. Harry Burns

Directed by William Duncan and Don Clark. Scenario by Bradley J. Smollen. Photographed by George Robinson.

The Story—Ned Lightning, a guide, impersonates a nobleman whom he is escorting to a western town where the former is financially interested in a trading company. Arriving in town, all dolled up as a lord, Ned finds a deep plot on foot to rob a girl of her valuable land and railroad her father to the gallows for a murder he did not commit. Ned tracks the real murderer, brings him to justice and weds the girl.

Classification—A cracking good western subject with a story that's different and a lot of fine comedy relief.

Production Highlights—The work of William Duncan as Ned Lightning. His jump from one horse to another to capture a murderer. The comedy moments surrounding the camp life of the lord, guide, butler and Indian. The trick mule scenes. The court room scene which affords a tense bit of suspense. The excellent photography and direction. Larry Lonsdale's portrayal of the lord.

Exploitation Angles—Change your lobby into an outdoor camp. You can put some good sporting goods store tieups on this angle. Might use ballyhoo man costumed as nobleman laden with a lot of camp necessities. Use footprints labeled "The Fighting Guide" on streets leading to theatre. Vitagraph is supplying a number of novelties which can be used to excellent effect.

Drawing Power—This one is "there" for houses that feature westerns. It might also go well in second class downtown houses. The towns will eat it up.



Desert night scene in "Under Two Flags," Universal feature starring Priscilla Dean.

"Smilin' Jim"

Enterprise-State Right—Five Reels

(Reviewed by John Oscar)

FRANKLYN FARNUM is a Western star who has quite a following of devoted fans who will like "Smilin' Jim" partly because it gives the star a chance to play a dual role—that of "Smilin' Jim," an innocent bandit, and Frank Harmon, the "glass of fashion and the mould of form" from the East.

The story is not a novel one, but stories don't seem to matter an awful lot in Westerns of this type. There's plenty of action, and a few good thrills, a good bit of comedy, and a pretty little love-story, with the usual happy ending—and that's as much as any patron could desire, nowadays.

The much press-agented Farnum grin is much in evidence throughout the picture, and Farnum derives all the comedy possible from the contrast of the two types, both of which he plays himself. Alma Bennett is a nice little type for the heroine, and supplies a most adequate reason for "Smilin' Jim's" activities.

The photography, which is the work of Edgar H. Lyons, is excellent, there being a few really beautiful shots. The direction by Joseph Franz is good, and he gets every bit of entertainment possible out of the entire situation.

There are some very good types in the picture, Percy Challenger's playing of Old Judd Briggs being especially worthy of comment. The atmosphere of a heat-laden, dust-ridden, somnalent little Western town is also handled well.

While "Smilin' Jim" isn't a world-beater, it's a rattling good Western with enough points of appeal to suit the fancy of the average patron, and some that aren't average.

The Cast

Smilin' Jim.....Franklin Farnum
Frank Harmon.....Franklin Farnum
Louise Briggs.....Alma Bennett
Judd Briggs.....Percy Challenger
Sheriff Thomas.....Al Ferugson

Directed by Joseph Franz. Photographed by Edgar H. Lyons. Story and continuity by Hal C. Norfleet.

The Story—Young stranger, called Smilin' Jim rides into own, is promptly mistaken for a bandit, and leaves hurriedly; the Limited from the East makes its first stop in town since '89, and discharges an elegantly clad stranger, who is the image of Smilin' Jim. The drama lies in this duality. Subsequent developments prove elegant stranger is Smilin' Jim's brother, and the innocence of Smilin' Jim of his suspected crime. Happy ending.

Classification—Western comedy-drama.

Production Highlights—Star's escape from Sheriff, in opening scenes; his fight with Sheriff to protect the girl; his capture of the bandit, and the saving of the Widow Smith's home, by giving her the reward.

Exploitation Angles—Western stuff, but accentuate the comedy angles.

"Me and My Gal"

American Releasing—Five Reels

(Reviewed by Peter Milne)

THIS subject comes from England and tells a romance of the London slums that benefits considerably by the local atmosphere. Such shots of the highways and byways of London have seldom been projected before on the screen. They give the picture unusual distinction. The story is one of quite elemental passions and emotions.. When one of the characters feels like throwing a plate or striking out and landing a blow on the jaw, he or she does so. There is no restraint, no check placed on passions. This also adds to the attractiveness of the film. It is a welcome relief from the usual inevitable drawing-room drama.

Most of the characters of "Me and My Gal" are slum characters. Squibs, the heroine, is the daughter of a cheap book maker. Her sister, Ivy, frequents low dance halls and has a good thirst for ale. For that matter so has Squibs. Evidently an English thirst is permitted by our censor boards. Ivy's suitor, Bully, tires of her and turns his disagreeable attentions toward Squibs. The climax comes when Charlie, Squibs' own bobby, beats up Bully and finally claims Squibs above all objections from both families.

There are a good many laughs in "Me and My Gal." They, too, are of the boisterous type. The English director might logically turn to slapstick next. Anyway he knows his types and the London slums. Each scene carries its own distinctive atmosphere and, taken altogether, the picture stands out as a most interesting piece of entertainment.

The picture could be improved considerably from the viewpoint of the titling. Many of the spoken titles are given an English twist that is amusing and refreshing. Some of them are given the reverse English, however, and in an insert the American dollar is erroneously referred to. A little polishing up in this and other instances would help a lot.

The Cast

Squibs.....Billy Balfour
Ivy
Bully
Charlie

Produced by Welsh-Pearson.

The Story—Romance of London flower girl and policeman in which they are beset by the rather harsh circumstance of a sordid environment.

Classification—Comedy-drama of the London slums, distinctly different from the vast majority of American made pictures.

Production Highlights—The many shots of London's streets including such well known ones as Piccadilly Circus and out of the way alleys. There are also some very attractive and pretty English countryside scenes. All the shots give the picture an unusual atmosphere.

Exploitation Angles—As a previous rule English pictures haven't gone any too well in this country but in exploiting this it should be safe to say that it was produced in London and that it contains a remarkably distinctive atmosphere as a result. You can play up Billy Balfour, the leading woman. She is attractive and has a remarkable amount of spirit that enlivens the entire production.

Drawing Power—Lifted above the average due to the fact of its atmosphere. Should be able to hold its own with the good American features. Advertised to a regular clientele as something out of the ordinary it ought to register unusually well.

"Don't Shoot"

Universal—Six Reels

(Reviewed by Peter Milne)

ONCE again we have the character of the gentleman crook who reforms when he comes under the influence of a good girl. "Don't Shoot" is from the pen of George Bronson Howard, author of many a story of the underworld. This time it might appear as if Mr. Howard wrote hurriedly and without much attention to compact construction and hewing to the line. He takes entirely too much time in beginning his story. It is about the middle of the second reel when James Harrington Court, the crook in the case, enters a certain house at midnight and is forced into a marriage with a girl he has never seen before in his life.

After this point things move rapidly enough developing toward what promises to be a strong and intensive climax. Once again, however, Mr. Howard appears to have fallen down. After all the intersting preparation for the climax nothing much happens except an old-fashioned bang-up fight in which our James Harrington Court licks about six thugs before going down for the count himself in his wife's arms. The action previous to this climax leads the spectator to expect something a little bit more original than that.

"Don't Shoot" is, however, an interesting crook tale and Herbert Rawlinson manages to make James Harrington Court attractive, despite his tendency to over-swagger. Edna Murphy is a charming heroine and the rest of the cast is adequate. The fact that Mr. Howard missed his mark in the writing of the story is regrettable but he has turned out a yarn that should prove of real interest to the majority of picture goers.

The Cast

James Harrington Court.....Herbert Rawlinson
Boss McGinnis.....William Dyer
John Lysaght.....Harvey Clarke
Buck Lindsay.....Wade Boteler
Mrs. Van Deek.....Margaret Campbell
Velma Gay.....Edna Murphy
Archie Craig.....George Fisher
Jim.....Tiny Sanford
Pete.....Duke Lee
Mrs. Ransom.....Mrs. Bertram Grassby
Police Officer.....Fred Kelsey
Larry the Dip.....J. L. O'Connor

By George Bronson Howard. Scenario by George Hively. Directed by Jack Conway. Photography by Virgil Miller.

The Story—Court, a crook, is forced to marry Velma Gay by her enraged fiance who has mistaken Court for Velma's clandestine suitor. Court reforms and he and Velma become successful in cabaret dancing. But Court loses his job through the machinations of a political boss. The boss tries to force him back to the old life but Court, under the patronage of an honest alderman sticks to the staight and narrow. Eventually he beats up the boss' gang and wins the favor of Velma's family.

Production Highlights—The production given this is satisfactory in every respect although there are no big settings with the exception of the cabaret set, and this isn't used to any great extent. The most exciting sequence, taken on its own merits, is the fight between Court and the boss's heelers. Court, accomplishing his more or less impossible task of defeating the whole crowd, is liable to draw cheers from the gallery gods.

Exploitation Angles—The crook character is always popular in pictures and this angle should be stressed in any exploitation. Mention of the author's name will also help matters as the general public is well acquainted with his past work. Herbert Rawlinson has been seen in a number of crook plays from Universal and the names of them could be mentioned with good results. Among his past performances are "Come Through," "The Scrapper," "The Man Under Cover" and "The Black Bag."

Drawing Power—Considering all the exploitation and advertising possibilities of this it ought to go very well in most theatres. It certainly holds its own along with the average feature of the day as far as entertainment value goes and when the exploitation possibilities are added to this its value naturally increases. The title is alluring too, although it fails to become definitely connected with the story at any time



Lloyd Hamilton reads instructions that come with a life preserver, while his boat fills with water and prepares to sink, in "The Speeder," Educational comedy.

"West of Chicago"

Fox—4700 Feet

(Reviewed by Chester J. Smith)

WESTERN pictures have been so numerous and have carried so many different angles of that supposedly wild country that it is difficult to conceive of new thrills in the life even of a wild western star in the films. But "West of Chicago" does offer new thrills and it offers them in a way that the average picture audience seems bound to approve.

It is a picturization of a good story well told and well acted by a small cast from start to finish. A westerner will readily recognize each of the types as he has seen them, and an easterner will recognize them as he has seen them in fiction.

Charles Jones, as Conroy Daly, the hero, gives a splendid portrayal of the role and is as picturesque as one could wish for. His exploits are numerous and some of them hair raising. He manages to survive many a trying ordeal and with the utmost calm of demeanor. Rene Adore as Della Moore, who plays opposite Jones, is pleasing to look at, apparently a product of the western soil, and plays her role in an appealing and altogether satisfactory manner.

The story is well moulded and the continuity splendid. There is action every foot of the way. Jones' jump from a pony to an express train, the wild riding of the various members of the cast and the continuous suspense as the story is unwound, all go to make this an exceptional picture of the west.

The Cast

Conroy Daly.....Charles Jones
Della Moore.....Rene Adore
Curt Cooksey.....Philo McCullough
English Kid.....Sid Dalbrook
Judson Malone.....Chas. French
Patricia Daly.....Marcella Daley
Senorita Gonzales.....Kathleen Key

Directors, Scott Dunlap, C. R. Wallace. Ass't. Director, Ray Flynn. Cameraman, Lucien Androit. Story by George Scarborough. Scenario by Paul Schofield.

The Story—Conroy Daly, just out of college, displeases his wealthy uncle to a point where he is ordered out into the world to shift for himself. In his absence the uncle is supposedly slain, but previously had located the wayward youth and urged him to return to assume charge of the ranch. At the supposed death of the uncle, Curt Cooksey, the heavy, attempts to provide a substitute heir and heiress. Unfortunately Conroy Daly turns up at the most inopportune moment and agrees to assume the role, with the sister of the youth who is held for the killing of the uncle. The identity of Daly is disclosed in the final scene, as the supposedly slain uncle returns from a lonely hut where he had succeeded in nursing himself back to health, and there is the usual happy ending.

Classification—A western romance fast in its action and replete with thrilling incidents.

Production Highlights—The wild ride to overtake the Overland Limited at the crossroads with the posse in pursuit of the hero. The fight between the hero and the heavy in the rescue of the girl. The splendid continuity and clear picturization.

Exploitation Angles—The popularity of the rising young star, and the usual angles that lend themselves to a real western picture.

"A Girl's Desire"

Vitagraph—5000 Feet

(Reviewed by Charles Larkin)

THIS is a big improvement over Alice Calhoun's recent starring vehicles. The adventures of the "sudden rich" in their attempts to "horn" into the social blue book is usually a popular subject. We hope to see the day, however, when Miss Calhoun is given another good story like "The Little Minister," for she deserves the best there is. Easy on the eyes, possessing real ability and a fine screen appearance, Miss Calhoun is on her way up. She'll arrive when the big story is forthcoming.

In this picture the star has the role of a girl whose dad has suddenly acquired a "roll" with which mother starts in to "climb." She goes to England to seek ancestors and a family crest. She acquires same for a goodly part of the "roll." Father the while is far from being in sympathy with all this society bunk. While the family is overseas, the girl attends a fashionable boarding school. Here the audience is treated to some good comedy moments, especially when Alice impersonates the colored school janitor and forces her way in a secret meeting of the exclusive club. By beating up the membership he is put on the roster.

There is a real thrill offered in an auto chase. The atmosphere of aristocratic England is well brought out on the screen, but the characters are far from convincing. Warner Baxter is a goodlooking leading man. Frank Crane is adequate as the bogus nobleman. James Donnelly as the rich pater is typical of this class of Yankees. Sadie Gordon is a good school mistress type. The picture has been well directed and photography and lighting are up to present day standards. Miss Calhoun wears some gowns during the acting that are "le dernier mot" in style. The story holds the interest throughout, working up to a satisfying climax.

The Cast

Elizabeth Browne.....Alice Calhoun
"Jones" (Lord Dysart).....Warner Baxter
"Lord" Cecil Dysart.....Frank Crane
Lady Dysart.....Lillian Lawrence
Mrs. Browne.....Victory Bateman
H. Jerome Browne.....James Donnelly
Miss Grygges.....Sadie Gordon
Perkins.....Charles Dudley
Cook.....Lydia Yeamans Titus
Solicitor.....Harry Pringle

By C. Graham Baker. Directed by David Divad. Scenario by C. Graham Baker. Photographed by Steve Smith, Jr.

The Story—Deals with the adventures of a girl whose father has suddenly become rich and whose mother, in consequence of this wealth, wants to become listed in the social registry and possess a family crest. The latter is forthcoming, also a bogus nobleman who seeks the girl's hand in marriage so that his mother can get a hand in the family fortune. The real nobleman turns up in the guise of a writer, becomes secretary to the father and spoils the deep laid plot. He also weds the girl—pleasing the whole d—— family.

Classification—Rather pleasing little comedy drama that has been very attractively mounted.

Production Highlights—The automobile chase between the real nobleman and the bogus lord and girl. The attractive interior and exterior sets. The English atmosphere is well staged. The scenes in the girl's school and the attending comedy moments. Alice as the school janitor will bring laughs. The disclosing of the real nobleman's identity is a situation of surprise. The attempted blackmailing of the girl.

Exploitation Angles — Ancestors, coats-of-arms, crests, etc., form an important theme in this picture. Start a contest among the children offering prizes for the best drawn crest. A model kitchen is shown in the picture. Put over a tieup with your local hardware store having the management show a kitchen de luxe. Fill the window with photos from the picture and cards setting forth the fact that this is a replica of the cookery in the film. Miss Calhoun is seen in riding attire in some of the scenes. Use this theme for a sporting goods store tieup.

"How Women Love"

Whitman Bennett

(Reviewed by Lillian Gale)

THIS picture proves that the same finenesse, the identical appeal and general worth more often accompanying the pretentious production, can be incorporated in what is popularly known as melodrama, identified by rapid action, thrills, suspense and a happy ending. "How Women Love" includes these worthy attributes, is devoid of cheapness, and evidences painstaking direction and good photography.

The story, based upon an original by Izola Forrester, known as "The Dangerous Inheritance," is colorful and offers Betty Blythe, the star, in a role especially fitted to her style of statuesque beauty. It permits the wearing of rich apparel and requires an actress who can portray the role of an Italian girl of birth and breeding, as well as look it and incidentally hold her own, surrounded by capable screen favorites. These, under the direction of Kenneth Webb, contribute worthy efforts with the result that "How Women Love" is an all-round good picture.

The plot is rather complicated and might have been revealed in a shorter and more direct version. The happenings are mostly in the quarter of New York City known as a rendevouz for struggling artists.

The production required lavish sets and possesses them. It appears there has been sufficient material to mould it into extraordinary melodrama.

The Cast

Rosa Roma	Betty Blythe
Natalie Nevins	Gladys Hulette
Mrs. Nevins	Julia Swayne Gordon
Nana	Kathrine Stewart
Peasant sweetheart	Jane Thomas
Olga	Anna Ames
Griffith Ames	Robert Fraser
Ogden Ward	Charles Lane
Count Jurka	Henry Sedley
Jacobelli	Signor Salerno
Dritri Kavec	Harry Sothern
Casanova	Templer Saxe
Peasant lover	Charles Beyers
The tenor	Georgio Majeroni

Story by Izola Forrester. Adaptation by Dorothy Farnum. Directed by Kenneth Webb. Produced by Whitman Bennett.

The Story—Rosa Roma, daughter of a famous Italian prima donna, seeks her fortune in America, accompanied by an aunt who has schooled the girl against falling in love. Through the offices of an instructor, Ogden Ward, a millionaire, finances her studies on the condition that she make her debut only with his approval and that she is not to fall in love. She agrees, but did not reckon with meeting Griffith Ames, a young composer. Her collection of jewels, with which she will not part for sentimental reasons, are known to a shady nobleman.

Ames writes an opera, which is finally produced for charity and Rosa sings the stellar role. Ward is infuriated. She endeavors to pay her debt with the jewels when Ward is knocked unconscious, and the theft made. It develops that the Count was in Ward's employ. Rosa finds her career assured and becomes the promised bride of the composer whose response brought out the vocal qualities earning her success.

Classification—High class melodrama. General appeal. Romantic.

Production Highlights—Do not overlook mentioning the great interior showing the charity fete where the hero's opera is produced and Betty Blythe, as Rosa, appears in the leading singing role. Scene depicting the struggle between the millionaire and Rosa, when he discovers she loves the poor composer.

Exploitation Angles—Star's popularity. Cast of favorite players. Well known director. Serves excellent possibilities for ticup with jewelry merchants; discussions as to whether it interferes with the popularity of a prima donna to become a married woman, to what extent women will sacrifice for those they love.

Drawing Power—Cash in on Betty Blythe's popularity as "The Queen of Sheba," and also where she has made personal appearances. Direct publicity and advertising to followers of romance and melodrama.



William Desmond and Laura LaPlante, caught in a scene with real danger apparent, for the Universal serial, "Perils of the Yukon."

"Sunshine Harbor"

Playgoers-Pathe—Five Reels

(Reviewed by John Oscar)

HERE'S a time-worn theme again exploited, without one single effort made to redeem it by a novel, unexpected twist in the development of the plot. It simply isn't there, that's all. The cast is not bad, although Miss Beecher, the star, is scarcely adequate screen-material in these days. She is, at times, a very pretty girl, but she is not a clever motion picture actress, and she does not register in some of the scenes that should be her biggest and best.

It's the hackneyed old theme of the girl who is being forced into a marriage against her will, who is placed in a compromising position by a man for whom she really cares, and whose father promptly beieves the worst of her. Instead of the logical action, which, in that sort of an unnatural father, would be the attempt to force the man who accompanied her on her compromising adventure, to marry her, the father redoubles his efforts to make her marry his own choice, with the result that daughter runs away to New York, and immediately becomes a reporter of great fame. When an exciting fire happens, she is sent out to cover it, and is burned so severely that she is blinded. There is the time-worn situation of the one physician who can cure her being her own father, and of his being led to operate on her without knowing who she is. And, of course, the inevitable happy ending with Betty married to the man she loves.

The Cast

Betty Hopkins	Margaret Beecher
Dr. Hopkins	Howard Hall
Hamilton Graves	Coit Albertson
Billy Saunders	Ralph Harolde
Editor MacSorley	Julian Greer
Dugan	Daniel Jarrett

Story by Jerome Wilson. Directed by Edward Hemmer. Produced by Playgoers Pictures. Distributed by Pathe.

The Story—When Betty Hopkins refuses to marry Hamilton Graves, her father's choice, and goes motor-boating with Billy Saunders, and, because of an accident to the boat, is forced to spend the night on the lake, her father believes the worst of her, and she runs away, to New York where she becomes a famous reporter and is blinded in covering a big chemical fire. Her father's operation restores her eye-sight, and they are reconciled.

Classification—Society melodrama.

Production Highlights—The chemical fire, and the scenes immediately preceding this. The hospital scenes.

Exploitation Angles—There aren't many. Star's name and ancestry—granddaughter of Henry Ward Beecher, and grand-niece of Harriet Beecher Stowe—may help you in the North—it won't mean a lot in the South. Playing up the title, which doesn't have a great deal to do with the picture itself, might help. A difficult picture to put over, and not much worth the bother.

Drawing Appeal—Extremely limited. Might do for one day runs in transient theatres; no good for neighborhood, or big time houses.

"The Greater Duty"

East Coast—Five Reels

(Reviewed by John Oscar)

BRONCHO BILLY, one of the first stars of the movies to become known by name to the public, and at one time the greatest portrayer of Western roles on the screen, has been among the missing for a long, long time. G. M. Anderson returns to the screen after his absence, in another Broncho Billy part, which may do a lot to restore him to public favor.

The story of "The Greater Duty" is a good one and a bit above the average of Western stories, depending more on the mental conflict than the physical, although it packs quite a punch, and a number of very real thrills. There is more of human interest than is usual in the average Western, and the work of the four featured players stands out.

Billy, the outlaw, is a very real and human figure, and no matter how hard-boiled you may be, or how inclined you are to shout, cynically, "hokum—old stuff," there's a thrill when he makes his escape from prison, and then, giving up his dearly bought freedom, saves the lives of two little children, and brings them back to their father, the warden. It's an affecting moment, because of its simple sincerity.

Carol Holloway is the wife, and makes the part an appealing one; that sterling heavy, than whom few men can be more despicable—on the screen—Frank Campeau, gives an excellent account of himeslf as Sneaky Pete, the convict blackmailer. The rest of the cast is good and deserves comment.

The direction is thoroughly adequate, and the photography, except in spots, is good. It's an entertaining picture, with a certain amount of heart-appeal and it ought to be successful, from a box-office standpoint.

The Cast

Bill Hinchley	G. M. Anderson
Mary Hinchley, his wife	Carol Holloway
The Sheriff	G. Bainbridge
Sneaky Pete	Frank Campeau
The Warden	Melbourne MacDowell
The Warden's two children	Frank and Ethel Stagg

Story by Walter Rivers. Produced by Amalgamated Producing Co. Distributed by East Coast Productions.

The Story—Bill Hinchley, an outlaw since the coming of the railroad and the theft of his father's land, still has the faith and love of his wife, Mary, who prays for his reformation. He is sent to prison for something of which he is innocent, and Mary becomes a school-teacher, of necessity concealing from the school trustees that she is the wife of a convict. Sneaky Pete, Bill's cell-mate, steals a letter from Mary to Bill, and, his term expired, follows Mary and blackmails her, by threatening to cause her to lose her job by revealing her secret. Bill, attempting to escape, gives up his freedom to rescue the warden's children—and is later pardoned, coming home to wreak vengeance on Sneaky Pete, and justify Mary's faith in him.

Classification—Heart interest melodrama.

Production Highlights—The stage coach hold-up; Billy's ineffectual attempts to prove his innocence; his escape from prison, and the struggle between the selfish desire for freedom and his duty to save the two drowning children. The fight, at the close, between Sneaky Pete and Bill.

Exploitation Angles—A cell built in the lobby with a cut-out of the star in it would be good; you might transform your lobby into a cell, with cards tacked about carrying catchlines, etc. Both Western and prison atmosphere good.

Drawing Appeal—Chiefly in houses where the patrons are not too discriminating. Will do for one or two day runs in small towns, or downtown houses with a transient patronage. Not strong enough for the big first-run theatres with week-runs.

"The Prince and the Pauper"

(Reviewed by Peter Milne)

MARK TWAIN'S "The Prince and the Pauper" is beloved the world over and it is small wonder that a far-off Teuton selected it for picture production, even as it was so selected in this country some years ago and produced with Marguerite Clark in the title roles. The present production is done on a rather pretentious scale and a youngster by the name of Tibi Lubin appears as the prince and the pauper. This Lubin child looks like a girl in some shots but for the most part plays the two boys convincingly from the sex if not from the dramatic viewpoint. Lubin is not skilled and the director was obviously not capable of handling children.

For the most part "The Prince and the Pauper" is entertaining and should do especially well in neighborhood houses and at matinees when the children are present. But despite the fact that Mark Twain's story is closely adhered to throughout there are times when one wishes that the humor and whimsical passages that make the book a delight to young and old had been dealt with on the screen by a gentler and more subtle hand. Imagination seems to be lacking in this picture production. Whatever of imagination there is has crept in unbidden from the rich pages of the book.

The settings are adequate and there are some, such as the interiors of Westminster Abbey, that are more than usually impressive. Photographically the picture is passable. As edited for showing at the Capitol, New York, many of the spoken titles were misplaced to the extent of a foot or so while the subtitles covering change in phases of the story were poor. Francis Everth as Miles Hendon stands out in the supporting cast.

The Cast

The Prince	Tibi Lubin
The Pauper	Tibi Lubin
Miles Hendon	Francis Everth
John Canty	Francis Herter
Henry VIII	Alfred Schreiber
Hugh Hendon	Wilhelm Schmidt
Lady Edith	Ditta Ninjan
Lord Chancellor	A. D. Weisse
Isabel	Lilly Lubin

Adapted from Mark Twain's book. Directed by Alexander Kardo.

The Story—Adheres closely to the original, showing how the Prince of Wales meets Tom Canty, the pauper, and, noting their great resemblance, changes places with him, intending to carry the deception only for an hour or two. The real prince discovers that he is unable to get back into the palace and is forced to live the wretched life of the pauper until he makes friends with Miles Hendon, a soldier. The pauper, in the prince's place, insists that he is not the prince and is thought crazy. Matters are only straightened out when the prince breaks through the ranks of soldiers just as the crown is about to be placed on the pauper's head.

Classification—An imaginative story, one that has appealed to all ages and races. Done well enough to reflect average credit on the producers.

Production Highlights—Many of the settings are worthy of note. The atmosphere is good. The final scenes when the prince again comes into his own are the best handled from the dramatic viewpoint.

Exploitation Angles—Of course the best angle to concentrate on in exploiting this is the title and the name of the author. The book is known the world over and no exhibitor should have trouble drawing the crowds if he advertises it properly. It is a particularly good picture for special children's matinees. It is advised that such performances be arranged. They will prove money makers besides helping the exhibitor's standing in the community.

Drawing Power—Unusually good.



Oval at left, Bruce McRea, in a scene with Dorothy Phillips, feminine lead of "All the World's a Stage." Other scenes from picture, produced by Principal Features Corporation

"My Wife's Relations"

(Associated-First National—2 Reels)

BUSTER KEATON, ever serious, ever with a touch of pathos lurking beneath the fun, has a series of situations and bits in this performance that keep a steady volume of chuckles coming from the spectators. The comedy seldom is uproarious, but it does not lag, which is far more than can be said for most films of the type. Keaton breaks a window, is captured by a large female and led to a Polish magistrate. The latter, misunderstanding, marries 'em, and Keaton is taken home to a hard-boiled family circle. His subsequent adventures follow with startling rapidity. There is a notable absence of the prolonged "chases" which tire out spectators as a rule. Should go satisfactorily almost everywhere.—*STUART GIBSON.*

"Crowning King Blizzard"

(Outing Chester—1 Reel)

ITS beauty alone would make this novelty stand out in high regard in any first-class house; but added to this is a wealth of action which is provocative of good cheer, and merely as an addition to programs on torrid summer days it is as cooling as a—well, as a lemonade. The scenes have been shot in the Adirondacks and in Quebec, and every winter sport is touched upon, from tobogganing to sleighing. The picture is tinted for the most part, and the series of vistas of snow-crowned landscape through evergreen trees is entirely charming. Enough action is put in to satisfy patrons who insist upon seeing humans on the screen, but plenty of time is given to reveling in pure "scenery."—*STUART GIBSON.*

Along the New England Coast

(Urban—One Reel)

In the days when the Penobscot tribe fought with the colonies in the war of Independence, the Penobscot River and other parts of Maine were beauteous to the extent that they were worth fighting for. The country hasn't changed, and surprising as it may seem, there are descendants of those Indians in those same localities, today. This subject shows them and many more interesting facts described by the screen, which have to do with attractions identified with the New England States. A particularly good reel to run in warm weather since it portrays many summer resorts of note. —*LILLIAN GALE.*

"The Sheik of Araby"

F. B. O.—Six Reels

(Reviewed by John Oscar)

IT'S a pity that "The Sheik of Araby" comes so far behind other desert romances in point of release, for it is quite equal to comparison with any of the others that have gone before, but will, of course, suffer somewhat because it has come so late.

It is a re-issue of a story called "The Man Who Turned White," and has, as its star, H. B. Warner, than whom no finer actor graces the silver-sheet. He does some excellent work in the dual role of Ali Zaman, and Captain Rand, and is ably supported by Barbara Castleton. The story is an excellent one, filled with action, and packing quite a punch. Had it come out just after, or just before, "The Sheik," it would have given that best-seller a run for its money. As it is, somewhat discredited by all the more or less feeble imitations of Valentino's "epic," it will not have the tremendous appeal it should have.

The photography is fine, the locations are great—some of them the very ones used in "The Sheik," although this picture was produced a long time ahead of the more famous picture.

Warner plays the Sheik with the short, pointed beard, the small mustache, and the swathing folds of a burnoose, caring, apapparently, not a whit for his own good looks but giving a life-like touch to his role. He plays the part with a vigor, and an understanding that lifts the portrayal above the usual rut, and makes it something distinctly worth-while.

Despite the fact that the picture is a re-issue, it can compare very favorably with a vast number of some of the direct-story releases being turned out.

The cast in support of the star numbers some players that were favorites with the fans of past years and all have given adequate performances. The cast should not be overlooked in exploiting the picture.

The Cast

Capt. Rand / Ali Zaman	H. B. Warner
Ethel Lambert	Barbara Castleton
Capt. Beverly	Wedgewood Nowell
Fanina	Carmen Phillips
Joudar	Manuel Ojeda
M. Mirabeau	Jay Dwiggins
Mme. Mirabeau	Eugenie Forde
Watchman	Walter Perry

Story by F. McGraw Willis. Produced by Jesse R. Hampston. Released by F. B. O.

The Story—Englishman, smarting under injustice, takes to desert, becomes Sheik of nomad tribe. Captures Ethel Lambert, but out of latent chivalry, does not harm her, allowing her to escape. Englishman returns to civilization, becomes Captain Rand again, and woos girl. Joudar, Arab, swears to get girl. The man for whom Rand suffered disgrace turns up, and poisons the girl's mind against Rand. She is captured by Joudar, taken to desert, and Rand pursues and rescues her, as villian, mortally wounded, confesses all.

Classification—Tense drama of the Near East.

Production Highlights—The desert-scenes, splendidly posed and finely photographed. Ali Zaman's scenes with captured girl, early in picture. Her later capture by Joudar—rescue by Rand, and the final scenes, where he is about to use his last bullet to save her from Joudar's hands, when the troops dash over the hill and save them both.

Exploitation Angles—Plenty of them. Releasing company furnishes a press-book containing a number of good stunts. Atmospheric lobby, mailing cards, telephone stunts, music, etc.

Drawing Appeal—Down-town theatres, particularly, where they like action. Feminine appeal not stressed above the average.

PATHÉ

The World's Leading Distributor of Short Subjects

Announcement for 1922-23

IN quality, quantity and diversity of product, Pathe is the world's leading distributor of short subject motion pictures.

This supremacy has come from the unceasing and earnest effort of years, to render to the exhibitors of the nation a service and a product which they could get nowhere else.

Pathe is a specialist in pictures under feature length.

Short subjects are of more importance to the exhibitor today than they have ever been. Conditions which have so hampered the production of true quality features have not affected the Pathe short subject product. That product is better today than it has ever been. Hence short subject programs have come to stay, since they fill a very real need. Pathe offers complete short subject programs of a quality and diversity suited to any audience in the land. Pathe offers also the best so-called "fillers" that money will buy.

Unhampered by the restrictions imposed by a regular feature release, Pathe offers a limited supply of true Special Features. "Nanook of the North" and "The Isle of Zorda" illustrate their quality.

Summary

PATHE NEWS; twice a week; one reel each.
PATHE REVIEW; every week; one reel.
HAROLD LLOYD; six comedy specials.
SERIALS; four a year, one two reel episode every week.
AESOP'S FABLES; one short reel; every week.
TOPICS OF THE DAY; one short reel; every week.
SCREEN SNAPSHOTS; one reel; 26 a year, one every other week.

COMEDIES—
Harold Lloyd Re-Issues; one reel, every week.
Hal Roach; one reel; one a week.
"Our Gang"; two reels; 13 a year.
"Snub" Pollard; two reels; 13 a year.
Johnny Jones; two reels; series of six.
RANGE RIDER WESTERN DRAMAS; two reels; 26 a year; one every other week.
PLAYLETS; 3 reels; 2 series of 15 each.

Pathe News

During the past twelve months Pathe News has shown news items of international interest from the following countries:

France, England, Ireland, Italy, Germany, China, Canada, Russia, Latvia, Japan, Cuba, Africa, Mexico, Egypt, India, Hawaii, Holland, Philippines, Asia Minor, Morocco, Spain, Jugo-Slavia, Greece, Greenland, Madeira Island, Monaco, Iceland, Porto Rico, Haiti, Roumania, Switzerland, Serbia, Panama Canal, Denmark, Java, Belgium, Portugal, Turkey, Australia, Norway, Fiume, Sardinia, Wrangell Island, Wales, Nova Scotia, Indo-China, Bermuda, Bahamas, Lithuania, Silesia, Singapore.

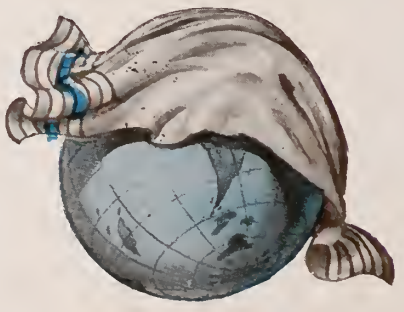
During the same time Pathe News has also thoroughly covered each one of the United States.

Again we say it

The First News Reel

The Real News First

104 Issues Every Year



Covers the World like a blanket

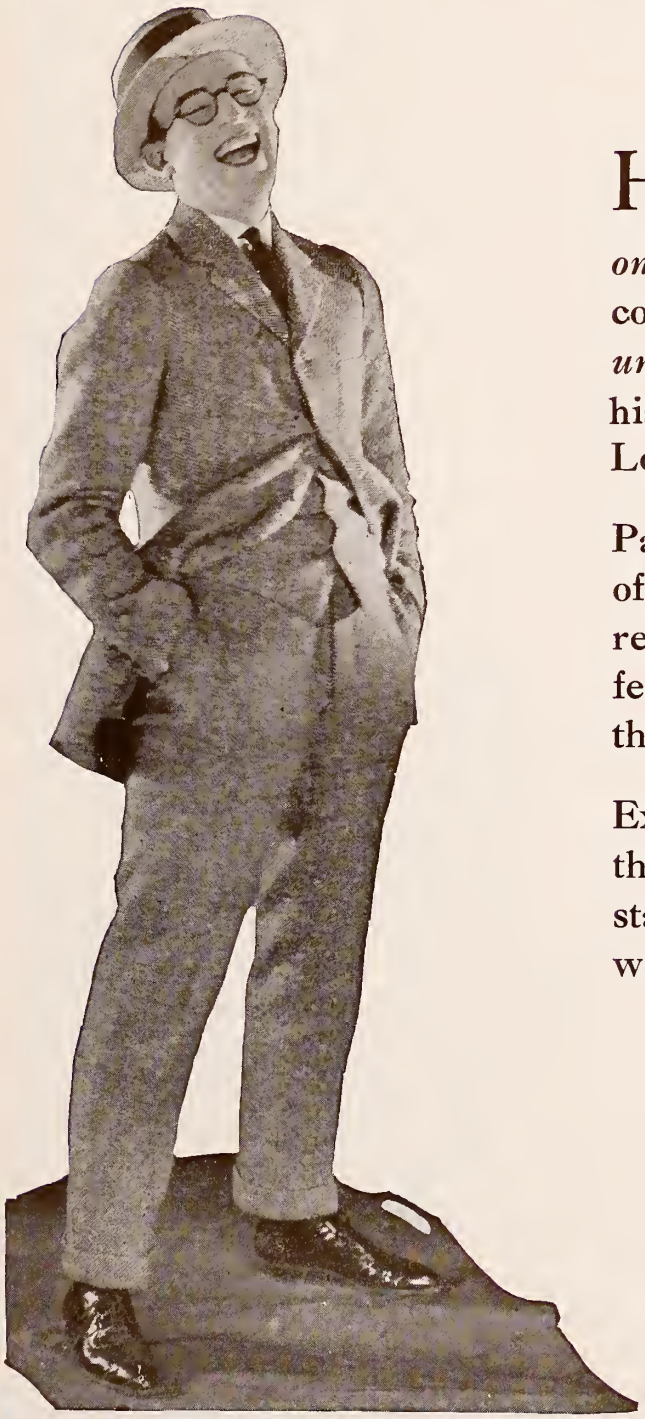
HAL ROACH *presents*

The Superlative Star

Harold Lloyd

in

Six Great Comedy Specials



HAROLD LLOYD is the only star in the world who has played in *one* picture in one theatre for ***thirteen*** consecutive weeks, *with the run still unfinished.* At this writing he is on his thirteenth week at the Symphony, Los Angeles.

Pathe announces with pride the return of Mr. Lloyd as a Pathe star, and the release during the coming year of six feature comedies that will represent the supreme effort of his career.

Exhibitors of the nation know that there is only one Lloyd and that he stands alone as an attraction the wide world over.

Pathécomedy

TRADE MARK

More Laughs, Longer Laughs,
Longer Comedies

"Snub" Pollard Comedies

Now in Two Reels

"Snub" Pollard has won his spurs as the star in one-reel comedies.

His success has demanded a more pretentious product.

Pathe now announces thirteen two-reel comedies starring the little comedian with the big mustache, to be released during the coming season.

Hal Roach, king of comedy producers, will give these comedies his personal supervision, which means that they will be the *best* that can be made.

The thousands of exhibitors who are playing the one-reel Hal Roach Comedies starring "Snub" Pollard, will welcome this new product with pleasure, —and with profit.

Pathécomedy
TRADE MARK



One Two Reel Comedy
Every Four Weeks

The Standard One Reel Comedy
Release of the World

Hal Roach Comedies



Paul Parrott



"Sunshine Sammy"



"Crosseyed Slim"

HAL ROACH has discovered and developed more comedy stars than anyone in the business.

His name on a comedy is just as much a guarantee of quality as the sterling mark on silver; or the Tiffany name on a ring. Week after week, year after year he has been turning out comedies that bear the marks of genius.

Exhibitors who are playing the Hal Roach comedies are assured that the new comedies, with Parrott, will continue to live up to the high reputation these productions have always enjoyed.

Pathécomedy
TRADE MARK

One Reel, One Every Week

Another Comedy Triumph
from the Hal Roach Studios

"Our Gang" Comedies

Two Reels

HERE is the most distinct, novel and genuinely humorous comedy innovation of a decade.

A cast of just kids, freckled, tattered and full of spirits, who put the acting of many high priced stars to shame; who deliver a laugh a minute in stories that are gems, assisted by a troup of trained animals and birds that are wonders.

These comedies are irresistible; the hardest boiled critic will hold his sides; and everyone, old and young, will thank Heaven for entertainment so delightful.





Pathécomedy
TRADE MARK

One Comedy Every Four Weeks









Showing in More Houses Than Any One Reel Comedies Ever Made

Harold Lloyd

One Reel Comedies

Reissues

HAROLD LLOYD is the biggest box-office comedian in the world today.

No other screen comedian has ever starred in as many comedies without a certain percentage being of a quality less than Good.

Harold Lloyd has never appeared in a poor or just fair comedy!

These wonderful one-reel comedies, with "Snub" Pollard and Bebe Daniels in the supporting cast, have never been surpassed. They are as certain to pull and please as anything can be.

Produced by
The Rolin Film Co.

Pathécomedy
TRADE MARK



One One Reel Comedy Every Week

A New Idea in Comedies, developed in a Delightful Way

Johnny Jones Comedies

Two Parts Each

IF you could see yourself as you were when you were young, what a lot of fun you'd have!

That's just what the Johnny Jones Comedies do, put every man and woman back to the days of childhood.

Each portrays the adventures of Johnny and his kid pals in juvenile business. The stories are splendid and well produced. Johnny and little Gertrude Messinger will find their way into the hearts of the grown-ups and the youngsters will love them.

"On the screen program at the Capitol also is a Johnny Jones juvenile picture far better than the average, with a clever plot and lots of humor. Baby Messinger appears to have the true touch of talent for photo-drama."—*N. Y. American.*

"My weakness is for the 'kid' pictures which Johnny Jones ornaments so beautifully..Take my tip and don't miss 'Supply and Demand.'..Funny little Johnny! He is the realest of boys...There is really lots of fun. I'm glad I saw it..Direction the best. Plot ingenious. Value 100%."—*N. Y. News.*

A Series of Six, Issued One Every Four Weeks



J. K. McDonald Productions, Inc.

Pathépicture



Brilliant and Beautiful

Pathe Review

A Screen Magazine—One Every Week

EACH number of Pathe Review must be varied in subject, each subject must be interesting and the issue as a whole must be *strikingly beautiful.*

Is it surprising that the Review is popular with both exhibitors and public? That many exhibitors tell us that it is the *best* screen magazine ever issued?

The Review has introduced delightful "trick" pictures, such as the game of cards, played without players; Photographic Gems, which are true masterpieces, showing Nature in her many moods; striking little dramas with a novel slant, like the "Drama illustrated by feet"; the superb Slow Motion; and the incomparable Pathecolor, which appears in each issue.

Science, sport, art, travel, nature, novelty; you'll find them all in the Pathe Review.



A Fair Example

Supreme—

PATHÉ

Pathe announces with pride four big, vital Pathe-serials for the coming year. In stars, stories, casts, direction and production they fully measure up to the very high standard Pathe has set and will maintain.



1

RUTH ROLAND

Peerless star of Western serials

in

THE TIMBER QUEEN

A brilliant, breath-catching, stunt-filled story of the big timberlands of the Pacific coast.



2

CHARLES HUTCHISON

Dare-Devil of Dare-Devils
Life Risker Extraordinary

in

SPEED

A serial which lives up to its name, and presents the cyclonic star in many amazing exploits.

SERIALS

3

PEARL WHITE

Pathe Serial Queen

in

PLUNDER



Now back to repeat her former history-making serial successes with the co-operation of the very men who were identified with those successes—Geo. Brackett Seitz, producer and director, and Bertram Millhauser, author and scenario writer.

4

RUTH ROLAND

Box-Office Magnet Unsurpassed

in

THE RIDDLE OF THE RANGE

A galloping, invigorating, seat-filling story of lofty Western mountains and wide-stretching Western plains.

In Box-Office Value, Audience Interest and Money Making Power These Serials Speak for Themselves

The Drawing Power of a Big Special Feature, Yet it's in Just One Reel

Screen Snapshots

THE stars of a thousand successes, as they are at home, at work, and at play, *and in just one reel.*

A stroke of genius created this release that is so widely popular, so widely shown.

It is wisdom to show it for the sparkle it adds to your program, the dollars it means at the ticket window.

Edited by Jack Cohn and Louis Lewyn

One Reel, Every Other Week

Pathé Distributors



Brilliant, Clean-cut, Thrilling Western Dramas in Two Reels

Leo Maloney

in the

Range Rider Series



THE public loves *good* Western drama. It must be logical, well photographed in picturesque exteriors, full of thrilling action, well produced, well directed, well cast.

The Range Rider Series more than meets every requirement. Each has a strong story. Each starts off at a gallop and is racing at the finish. There is not one wallop but a dozen in every one.

Directed by Ford Beebe

One Two Reel Drama Every Other Week

Pathépicture
TRADE MARK

FABLES PICTURES, INC.

presents

Aesop's Film Fables

CARTOONIST PAUL TERRY

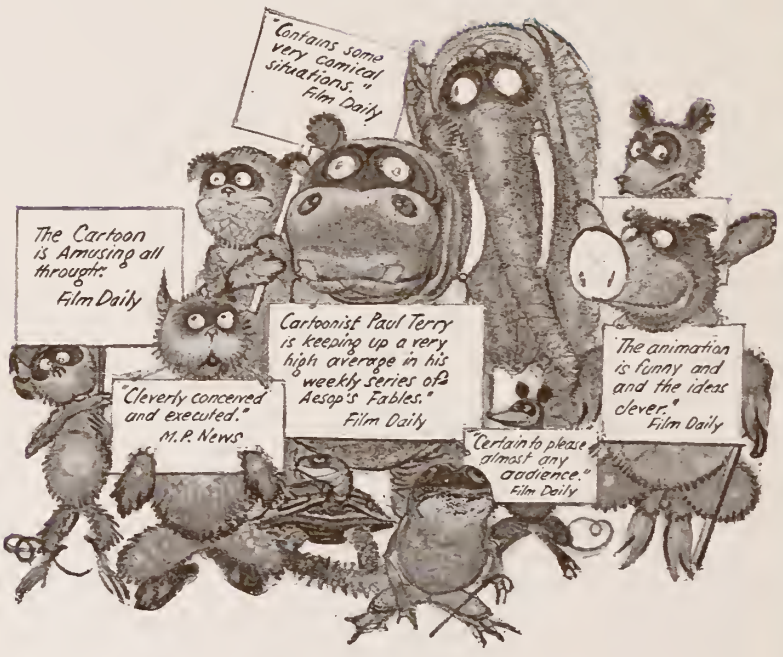
Every line a laugh—every scene a comedy—every flicker a snicker.

Shown in best theatres everywhere.

Appeal to all classes, sorts and conditions.

Aesop's Fables have had 2600 years of advertising.

One Every Week



TIMELY FILMS, INC.

offers

Topics of the Day

3000 theatres in the United States show Topics of the Day regularly

It has helped them build up business
It will help you if you give it a chance

One Every Week

Pathé Distributors

It's Sweeping the Country
Like a Prairie Fire

Nanook of the North

Some of the bookings, played, playing and to be played

CAPITOL, NEW YORK; Big business; "One of the four most distinctive pictures I ever played."—Rothafel.

KEITH'S CIRCUIT; 17 theatres; has played the Broadway, N. Y., to big business; month of July.

STRAND, BROOKLYN; Good business; "In point of timeliness, entertainment qualities, and sure fire box-office value, I consider this the most striking feature-novelty issued this year."—Edward Hyman.

Kinema, Los Angeles; 14 days; played to a line a block long; hailed by Los Angeles papers as the greatest attraction ever played in the city.

Pantages, Salt Lake; one week; "40% increase in business. Most remarkable record."

Stanley Circuit, Philadelphia; 75 days.

Capitol, Altoona; one week.

Liberty, E. Liberty, Pa.; one week.

Pittsburgh State, Pa.; one week.

Century, Baltimore; one week.

Regent, Rochester, N. Y.

Allen, Cleveland; "Splendid success; I never presented picture that pleased such a large percentage; without doubt the most entertaining and fascinating picture in years."—S. Barret McCormick.

Entire Gore circuit, 25 houses, Los Angeles.

Rialto, Ft. Worth; one week.

Blue Mouse, Seattle; one week.

Heilig, Portland; one week.

Capitol, St. Paul.

State, Minneapolis; one week.

Circle, Indianapolis; one week.

Rye Playhouse, Rye, N. Y. "Established a new record at advanced prices, though picture followed 'Four Horsemen' and 'Orphans of the Storm'."

Palace, Dallas; "Caused more favorable comment than any picture we have ever run. Wonderful."—So. Enterprises.

Mecca, Saginaw; one week.

Walnut, Cincinnati; one week.

Granada, San Francisco; one week.

Franklyn, Oakland; one week.

Colorado, Denver; one week.

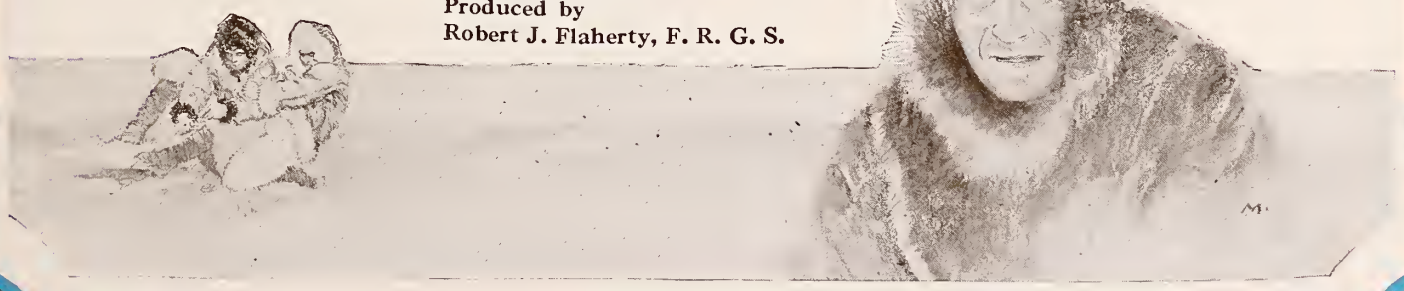
Blue Mouse, Tacoma; one week.

Liberty, Spokane; one week.

Positively the Outstanding Feature Success of 1922

Pathépicture
TRADE MARK

A Revillon Freres Production
Produced by
Robert J. Flaherty, F. R. G. S.



Proven Successes, Big Stars, Directors and Stories, Now Presented in Three Reels

Pathe Playlets

THE heavy bookings, the highly favorable comment on Pathe Playlets, have proven that *the length of a picture has nothing to do with its exhibition value.*

Picture value is based upon the story, director, star and cast. If they are all *good*, the picture is good, whether in six parts or three.

Pathe Playlets are features with really successful records, carefully selected and re-edited to three parts.

They, with other Pathe short subjects, enable you to present a diversified, intensely interesting program with which you can make money.

What some of the many exhibitors say:

"The Playlets are all Pathe claims them to be."—M. Swedberg, Cort, Luverne, Minn.

"The Playlets are just the thing for the suburban house. We have noted an increase in patronage on each succeeding one."—C. E. Crane, Ideal, S. St. Paul, Minn.

"Pathe claims each Playlet is a 'thrill-packed story.' That's true. Pathe claims that each Playlet has powerful dramatic action. That's true. Am using these with a Pathe serial and Hal Roach comedies, and claim that's the best program in the United States."—Mrs. W. M. Kimbro, Greenland Theatre, Greensboro, Ga.

"I find by booking the Playlets with a serial and the Rolin comedies I have a varied program so that each part will suit each patron and it has increased my attendance to a wonderful extent. This gives the small town exhibitor a wonderful and varied program to suit all at a reasonable feature price and helps to keep the service rental down. One gets as much in the Playlet as in most five or six-reel features."—L. G. Benefiel, Mars Theatre, Pendleton, Ind.

Two Series of Fifteen Playlets Each

Pathe Product Determined by Exhibitor Demand

By Elmer Pearson

General Manager of Pathe Exchange, Inc.

SIR ISAAC NEWTON established the principle that the forces of action and reaction are equal. This is a law of physics that has remained uncontested. Otherwise referred to as the law of compensation, it applies to human conditions and affairs as well as to the orderly movements of the planets in their orbits.

Business in general, and the motion picture business in particular, enjoyed tremendous prosperity from 1918 to the middle of 1920 and suffered an equally violent reaction that has only recently spent itself. Thus we are again due for an era of prosperity.

General business unhampered by Summer slumps has already shown remarkable increase, which would have been reflected in increases in motion picture attendance except for the seasonal drawback. Therefore, action is only temporarily delayed, and is accumulating greater force; thus we can expect Fall to begin an era of business activity limited only by the preparations made to take care of it.

Every business with ordinary vision at its disposal saw the coming of slack times during 1920 and 1921 and trimmed sails, but now sees big business just ahead. Accordingly Pathe Exchange, Inc., has been bending its every energy and that of its producers toward lining up a program of short subjects that will fill the tremendous demand that is certain to develop with the new theatre season.

The nature of the exhibitor's business makes him very acute to these actions and reactions, and the moment he starts getting results from the business stimulus of better pictures he necessarily becomes very exacting of his program requirements. Thus it is that on the Pathe program of releases is found only the best of its kind in every department.

While cheap and poor film may (?) have its uses and find a market during dull times, Pathe's policy has always been to cater to requirements of the good periods, which practice is emphatically exemplified in its imposing array of weekly releases starting September first. These are described in accompanying Pathe announcements. Other acquisitions will be made and announced as rapidly as we find the market responding to these efforts.

Pathe has always been zealous for entertainment quality in the wide range of subjects which it distributes. We may ascribe most of the attacks upon ethical shortcomings of the motion picture to those persons who are never happy unless they are crusading against something; but attacks upon the intelligibility or entertainment value of pictures demand serious consideration for they reflect a condition which might well become serious, and if not rectified mean a loss of patronage that the business cannot afford to lose. I consider that a more liberal use by exhibitors of short subject programs, selected with a view to diversity, novelty and freshness of subject, and of course all-around quality, to be the best possible antidote to such a condition.

Short subject programs are by no means confined to the smaller houses. The largest and most successful houses in the country are beginning to see and utilize the value of them. The Symphony theatre of Los Angeles ran a short subject program for forty-four days, using Harold Lloyd's comedy, "Never Weaken," as the star attraction. Rothafel has run short subject programs with great success, and I have heard that he is planning another at the Capitol. Joe Plunkett is another well-known showman who has done it with good success. It is not an innovation. It is being done, and where the programs are picked with proper care the results are always most satisfactory.

We have, in this business, come to give the feature an importance out of all reason. Not that the feature is not valuable or not needed, but many exhibitors pick their feature and throw in some short subjects as "fillers." The same attention should be given to the short subject that is given to the feature, and the most successful exhibitors in the country recognize that fact. It frequently happens that the short subjects on a program are the true "draw" for a show, and that the feature gets by because of them. How many times during the past three years has not a short length Harold Lloyd comedy been responsible for the success of a show both at the box office and in the house, while the feature has been an "also ran"?

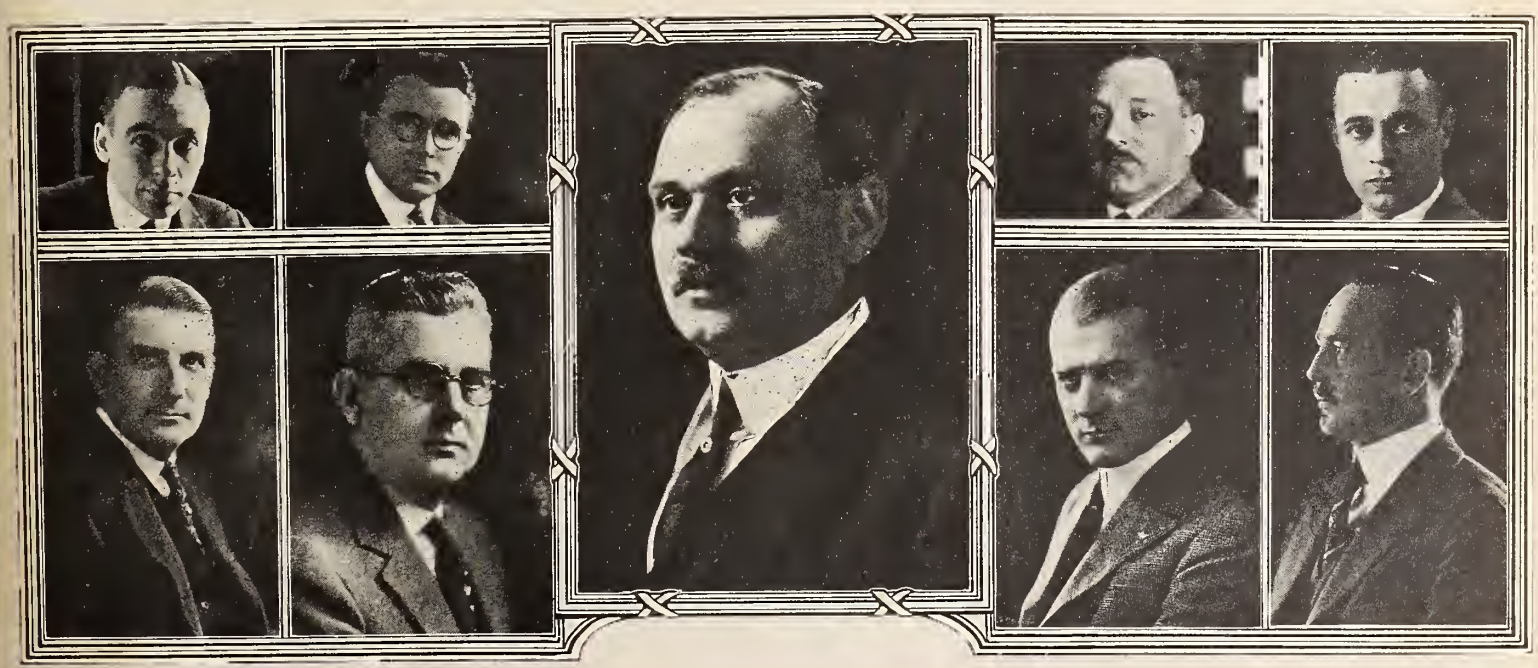
Here at Pathe we have some features, and "Nanook of the North" illustrates their quality; but our first and most important consideration is to assure to exhibitors an ample supply of short subjects second to none in the comedy, dramatic, educational and news reel field. It is our purpose to release them so good and in such quantity that any exhibitor, no matter what his patronage and the size of his house, may run short subject programs that will thoroughly please his people and build good will for his house.

In this connection the Pathe serial episode is of constantly increasing consequence. The fully and successfully tested New Era Fifteen episode Patheserial, clean, wholesome, yet more dramatically forceful and thrilling than ever is now represented before the picture-loving public by four significant examples—referred to elsewhere in Pathe's Fall Announcement—and is here to stay.

Popular Players Cast for "Snapshots"

There is only one "Screen Snapshots" reel, and Pathe is its distributor—releases, one every two weeks. Its originators and producers, Jack Cohn and Lewis Lewyn, in warning exhibitors not to confuse this widely popular "fan magazine of the screen" with imitations bearing a similar title, give notice that "Screen Snapshots" is fully protected by copyright, and the new and better series released by Pathe only.

During the coming year "Screen Snapshots," it is announced, will portray in a highly effective manner—in their work, in their homes and engaged in their favorite recreations, virtually every picture star and popular picture favorite working in this country—as well as occasional glipses of those working in the big studios abroad.



Pathe's President and some of it's executives. Top, left, Arthur Rousseau and Miles Gibbons. In the center, Paul Brunet, President of Pathe Exchanges, Inc. Right two, at top, Edgar O. Brooks and Victor M. Shipiro. At bottom, reading from left to right, Bernard Benson, John Storey, Elmer Pearson and Edward Eschmann.



See all the Pathe favorites! Beginning at top, left, there is Ruth Roland, yes, and Pearl White, with Lucy Fox and Charles Hutchinson underneath. Center left director-actor George B. Seitz and Hal Roach, producer of the comedies starring Harold Lloyd, top, left, and Snub Pollard, right. While the last two speak the likeness of Paul Parrott and "Sunshine Sammy." Yep! All under Pathe banner

"Square Dealing Between Buyer and Seller"

"THE motion picture business, like all other branches of commercial activity, is on the eve of a most productive area," declares E. A. Eschmann, general sales manager of the Pathe Exchange, Inc. "Every student of sound merchandizing realizes that we have pulled through a mighty difficult period. The ultimate arrival at prosperity will be governed solely by the route taken. If we select the straight line as being the shortest distance between two points, our progress will be the more rapid and positive.

In the case of business we may liken this geometrical theorem regarding a straight line of fair and square dealing between seller and buyer. If ever confidence were required between these two factors in merchandizing, now is the time when it is absolutely essential.

"This confidence between the two factors in the exchange of merchandise cannot exist without just cause from both parties. There must be a natural desire to give and take on both sides.

"It is the recognition of these requirements that makes possible the continuation of our sales policy for 1923.

"The expression 'Pathe Policy' has come to mean something very definite to exhibitors nationally and internationally. It is synonymous with straight-forward business practice, square dealing agreements based on eminently equitable premises.

"Concretely, Pathe policy holds that 'unless it is fair to the exhibitor it is not worthy of Pathe.'

"We, dealing in such a variety of product, automatically possess an opportunity to force the booking of fair subjects by tying them up with subjects of extreme merit. That kind of practice, however, mitigates against a constructive exhibitor-distributor understanding and would immediately admit of a shortsighted policy.

"Each and every subject and series of subjects distributed by us is sold on its individual merit. In other words, Pathe never attempts to 'club' an exhibitor with leader product. If a prospective customer wants the best that we have, he knows he may rent it without having anything tied to it. Our contracts being instruments of equitable expression secure commitments made to us by our customers and commitments made by our customers to us.

"Pathe takes its stand squarely behind every item which it distributes, believing that it is the best obtainable of its kind, and leases it to exhibitors on the best possible terms. We are never content with the service being rendered exhibitors and are at all times open to suggestions from our customers, both relative to the acquisition of product and the betterment of physical distribution.

"One item of our service, namely, the PATHE NEWS, is, we believe, the nearest approach to any piece of film deserving the description of *standard*.

"All film must necessarily vary to a greater or a lesser degree, but our many thousands PATHE NEWS customers testify to the fact that we have reduced tha variation of quality in the PATHE NEWS to a minimum. PATHE NEWS, being one of the firs divisions of product produced an distributed by Pathe Exchange Inc., indicates the eventual goa of standardization of all product a which we hope to arrive.

"It is our firm belief and con viction that nine out of ten exhi bitors are eminently fair-minde and inherently honest, and it is wit this conviction we proceed towar the acquisition of many more Path customers.

"We at all times are anxious t express to exhibitors our willing ness to discuss differences whic may arise. Our attitude is not tha we believe the exhibitor is en deavoring to take advantage of us We firmly believe that there ar two sides to every argument, an we want them heard, the better t be able to establish mutual confi dence and trust, believeing that thi is the straight line that will lea unswervingly to the prosperity tha we all seek."

Short-Subject Exploitation Test of Showman

THE application of the principles of showmanship to the exploitation of the short-subject is made the subject of an interesting article by Victor M. Shapiro, exploitation manager of Pathe Exchange, Inc. Mr. Shapiro writes:

"Exploitation is a combination of art, science, brains, ingenuity and originality applied to the showing of motion pictures.

"To achieve an effect, to draw patrons, to deliver dollars at the box office, exploitation must be daring, distinctive, and sparkling with brilliance.

"New wells of interest must constantly be tapped. New ideas must be created, novelties pregnant with power, must be woven from an airy thought to concrete ballyhoo.

"Whether the theatre owner builds his exploitation around his features, whether he concentrates on short subjects, or whether he emphasizes courtesy, atmosphere and charm, his exploitation labels him either as an exhibitor or a showman.

"If he is smug, if he is satisfied with his house if he believes that he has hit the heights of achievement with his lobby display, his projection, his courtesy, his music, his advertising and publicity, he is a mere exhibitor. His mind is shut to ideas. There are cobwebs in his clock.

"If, however, in his makeup there is that something which is constantly stirring him to do the different, to devise new ideas, to apply his personality to his theatre, then he is a showman.

"Exploitation is merely the lengthened shadow of the man whose human touch dominates his theatre.

"To exploit something that everyone has exploited, is easy; but to make a success along a virgin path and blazing a trail which others follow, that is a showman.

"Take the showman who builds his program around a Pathe Playlet, a serial, a comedy, Pathe News and Pathe Reviews—

"Take the showman who features Kipling's Ballad of Fisher's Boarding House, a one reeler—take the showman who makes a big splurge whenever Pathe News scoops the field or gets an exclusive beat.

"These personalities know th whys and hows of exploitation They know how romance affect moon-struck youth; how laughte drives away the cares of work worn women; how thrills affect th human heart. They have probe deeply and apply human appeal t their theatre in a way that lure attracts, stimulates and inspires.

"For the up and going showma who strives for this distinction who commands attention because o his daring, who plans novelties searches for new ideas, cultivate the human touch and radiates showman's personality, Path Short Subject Product offers thi theatre owner a field for the ex pression of his unique talents tha put him in a class where bot money and fame flow to hi doors."



Harold Lloyd may not look like a physician, but in this Associated Exhibitor comedy, "Dr. Jack," some of the most entertaining moments are when Harold assumes professional dignity

Pathe Offers Varied List of Short Subjects

"THE growing importance of Short Subjects is due, in a great measure, to the realization on the part of the exhibitor of the absolute necessity for building up programs which will appeal, not only to fifty or sixty per cent of his possible clientele but to the full one hundred per cent," declares Mike Gibbons, short subject sales manager for Pathe.

"In order to draw one hundred per cent audiences regularly, the various groups which go to make up an audience must be given the particular type of picture which has the strongest appeal. Hence the necessity for the variety which can only be supplied by the Short Subject. In many cases, the five reel picture, even though it may show a famous star, may not appeal strongly to more than fifty per cent of the audience, leaving it to the news reel, comedy and other short subjects to pull the program through and send the audience away with that satisfied feeling, of having seen genuine entertainment.

"The short subject, also, has a direct effect on the box office, especially so in these days when the patron is very much given to "shopping." The announcement of Pathe News today frequently is the straw which turns, say, ten or fifteen per cent of the 'shoppers' towards the box office. A sign reading 'Lloyd Reissue with "Snub" Pollard and Bebe Daniels' has a still stronger effect on the box office. The announcement of Leo Maloney in one of the 'Range Rider Series' would certainly deflect a great percentage of the vast multitude who are particularly keen for 'Westerns' and send them along towards the cashier.

"As each well built program must include at least three short subjects, each one of which should be of an entirely different type, the necessity for a large and varied line of short subjects is clearly seen. Pathe, in its desire to supply the demands of all exhibitors, announces for the coming season what is probably the largest line of short subjects ever offered. It covers the entire short subject field, including:

"TOPICAL SUBJECTS, headed, naturally by the Pathe News, the leader of all news reels; Pathe Review, the magazine of the screen; 'Topics of the Day,' a weekly digest of current wit and wisdom, and 'Screen Snapshots' intimate shots of prominent screen stars.

"COMEDIES, in single reels, Pathe offers the Hal Roach Comedies with Paul Parrott; Aesop's Film Fables and the Harold Lloyd Re-issues; in two reels, the Johnny Jones Comedies, Hal Roach's "Our Gang" Comedies, and the new 'Snub' Pollard Comedies

"DRAMAS, every other week Pathe relcases Leo Maloney in the 'Range Rider Series.' These are designed to be typical 'Westerns' and are intended to put a strong punch in what might otherwise be a rather tame program.

"SPECIALTIES, from time to time Pathe will release novelties such as Rudyard Kipling's 'The Ballad of Fisher's Boarding House,' a vivid picturization of this well known author's stirring tale; 'The Song of the Lark,' Arthur Maude's beautiful two reel subject based upon the celebrated painting of the same name.

"SCREEN STUDIES, additional Pathe Screen Studies will be released from time to time. These subjects have a special appeal in the better class theatres.

"It will be seen from the above that Pathe is in a position to take care of the short subject requirements of practically every exhibitor. In fact there is hardly a theatre realizing the exploitation value of Pathe's short subjects that has not at some time or another booked, played and exploited at least one item of Pathe's service."

Playgoers' Pictures Winning Favor

When lightning strikes a building where two girls, strangers to each other until an hour previously, have sought shelter, and kills one of them, identities become mixed. The entire course of the other girl's life is changed. An orphan, facing the darkest of prospects, suddenly finds herself posing as the daughter of a wealthy, devoted aunt.

This is the theme of the story told in "Through the Storm," Playgoers current offering, which was released August 13th. It is a Horace G. Plimpton production in six reels, with Edith Stockton, Louis Kimball, Mary Worth, Leonard Mudie, Gladys Stockton, James Cooley, and Regan Stewart in the cast.

Hal Roach Studios Taxed to Capacity : :

REPORTS from the Hal Roach Studios at Culver City, Cal., describe extensive new building on the lot and additions to equipment made necessary in living up to Pathe comedy preparedness for the coming year's bright business outlook. As all exhibitors are aware, Pathe distributes the entire Hal Roach comedy output. Under the new contract made at the beginning of this year, this includes a series of multiple-reel productions starring Harold Lloyd, the first of which, called "Dr. Jack," has just been completed.

The Lloyd producing unit, of course, has always been the most important consideration at the Roach Studios. It sets the pace for the other units that have been called into being through the enormous demand for the quality of screen comedy bearing the Hal Roach producing trade mark existing since the days of the earliest Lloyd one-reelers, with Harry "Snub" Pollard.

The advancement of Pollard as the star of two-reel laugh sensations, with the added exactions of the longer form,—as in the case of Lloyd—imposes a fresh demand on the resources of the Roach Studios. Pathe announces a first series of six Pollard two-reelers, directed by Charles Parrott with Marie Mosquini, "Sunshine Sammy" and a picked supporting cast, for release one every four weeks beginning in September.

The one-reel comedies bearing the Hal Roach trade mark, which will continue to be released one every week, include productions featuring Paul Parrott, the examples of which that have already been released have won for Parrott the encouraging title of "Doodle-wit of the Screen"—always out of luck, but never quite crushed, or would realize it if he was.

In the meantime Hal Roach has added to his producing equipment a "zoo" of highly trained domestic animals which, together with a group of talented and unterrified kiddies constitute a new producing unit engaged in making the two-reeler series for Pathe distribution under the general title of "Our Gang" Comedies. There are thirteen in the series, to be released one every four weeks beginning September 10 with "One Terrible Day." The films thus far delivered are said to reveal a freshness and originality that captivates, while producing the deep-seated quality of laughter which the spontaneous pranks of unspoiled boyhood provoke with greater certainty than almost anything else in the realm of the comic. "Sunshine Sammy," Jackie Condon and Peggy Cartwright are the principal children appearing in the "Our Gang" Comedies. The featured animals include "Bill," the talented bulldog, "Cork," the pony of unlimited intelligence, and "Dinah," the most sagacious mule in captivity.

The comedies of this new unit are directed by Bob McGowan. New directors added to the Hal Roach staff are J. A. Howe and Jim Davis.

"Grandma's Boy" After Denver Record

The Harold-Lloyd-Associated Exhibitors feature, "Grandma's Boy," which is reported sweeping the West like a prairie fire, opened in Denver this week. Arthur S. Kane received this telegram Sunday:

"Harold Lloyd in 'Grandma's Boy' got away to a flying start today, running at both Rialto and Princess theatres. No question but that all records for big pictures will be broken."



When dare-devil Charles Huchinson shakes a villain, kisses a heroine or jumps from an aeroplane onto a moving train, prepare for "Speed." That the name of the picture, too, a Pathe serial.

The Evolution of the Pathe Serial : : :

IN the following article, Edgar Oswald Brooks, Serial Sales Manager for Pathe Exchange, Inc., traces the evolution of the "censorproof Pathe serial." Mr. Brooks writes:

"The continued motion picture dramas released under the copyrighted trade-name of PATHESERIALS, of which the latest example is The Timber Queen featuring Ruth Roland, are very different indeed from what is generally understood by the word serial.

"Over two years ago we realized that the hokum serial, replete with gunplay, murder and anachronism, was headed for the same destination as the dime novel of similar construction. It was up to us as The House of Serials to make another forward move, for no one can gainsay the fact that Pathe has ever been in the forefront of progress on chapterplays.

"Therefore our producing units were given very definite instructions regarding the types of stories which were to be constructed for future PATHESERIALS. They were to be written and built in the standard length of 15 weekly episodes or chapters, but in no case were crime or criminals to be represented as other than despicable, there was to be an utter absence of gunplay or murderous attack with other weapons, and above all they were to be positively clean and wholesome in every particular.

"Looking backward to the type of stories then being rendered into motion picture serials this may have seemed a tall order, especially as the very essence of a serial must be its melodramatic appeal, its red-blooded suspense element, and its consequent ability to bring 'em back week after week for 15 consecutive weeks.

"The first real step toward censorproof PATHESERIALS was taken when we selected Robert W. Chambers' thrilling novel, In Secret, as the vehicle for Miss Pearl White's starring appearance in The Black Secret and this proved to be one of our best sellers. Its success was instantaneous. Shortly after this we featured Jack Dempsey in Daredevil Jack, which also had a wonderfully successful sale both here and abroad. Then followed Ruth Roland in what was at that time the most popular PATHESERIAL she had ever starred in, Ruth of the Rockies.

"Coming down to more recent times, The Timber Queen is the fourth of a series of really phenomenally popular censorproof PATHESERIALS. We had gotten into our real stride when producing Hurricane Hutch, with that daredevil stunt king, Charles Hutchinson, in the title role, and this was really the first positively censorproof PATHESERIAL—so much so, in fact, that it has been played by churches, schools, Y. M. C. A.'s and educational institutions all over the country as an example of American prowess of the most perfect type.

"Hurricane Hutch was followed by Ruth Roland in White Eagle, a Western drama, in which Miss Roland portrayed the part of an Indian chieftainess; then came Hutch again in Go-Get-'Em Hutch, a romance of American business in which the shipping industry played a large part, with Charles Hutchinson as the manly hero; and on July 16th we released Ruth Roland's positive chef d'oeuvre of Western stories in PATHESERIAL form, The Timber Queen.

"Three more censorproof PATHESERIALS are now in active work; Charles Hutchinson in Speed, Pearl White in Plunder, and Ruth Roland in The Riddle of the Range, to be released in that order.

"Frequently what seems the most commonplace is the most true. It may sound trite to say that Hurricane Hutch bookings have exceeded to date every previous record on PATHESERIALS; that White Eagle contracts are more numerous than any other Ruth Roland PATHESERIAL at the same distance from release date; that advance bookings on Go-Get-'Em Hutch greatly exceeded those on even Hurricane Hutch at release date; and that already The Timber Queen business has soared away beyond than on any of its predecessors. Yet what a sterling endorsement of the PATHESERIAL proposition is contained in those figures! The seemingly impossible has been successfully accomplished. PATHESERIALS are not denatured melodrama, they are not namby-pamby juvenile narratives, they are not pseudo-educational stories. They can be best likened to the clean and wholesome serial fiction appearing in such periodicals as the Saturday Evening Post, Cosmopolitan, Red Book, and other popular magazines which have built up millions in circulation with to be continued novels.

"As our General Manager, Mr. Elmer Pearson, has recently pointed out, the censorproof fifteen episode PATHESERIAL is here to stay because exhibitors have in the most practical way placed the stamp of their approval on this type of photoplay. There is a consistent and insistent demand for PATHESERIALS and our plans for meeting that demand are very far advanced, productions and stories now in the making carry us well into the spring season of 1924.

"The history of the continued story dates back to remotest times. The Pharoahs of Ancient Egypt had their serials, the Arabian Nights was a serial narrative, some of Shakespeare's plays were written in serial parts, all of Charles Dickens works were originally published in monthly installments at One Shilling each, the most popular magazines of all countries rely upon serial fiction to maintain their circulation, and there is little doubt that 5,000 years hence the continued story will be just as popular as it is today. The form may change but not the basic elements of suspence and mystery and deeds of daring upon which PATHESERIALS have built up for themselves a clientele amongst motion picture patrons which may be literally numbered in tens of millions throughout the entire civilized world."

Pathe Playlets Growing in Favor : : : :

THE fact that the Pathe Playlets continue to grow in favor with exhibitors proves that Pathe officials had their fingers on the public's pulse when they inaugurated the idea of cutting down and re-editing their former feature successes into three reel features. To date thirty of these Fathe Playlets have been scheduled for release and as yet there is no let-up on their popularity. In the process of re-editing, the frills are gone and the meat remains. Each Playlet is three reels of lightning action crammed with love interest, mystery, intrigue, adventure and romance.

Among the stars included in the series are found such names as Irene Castle, Frank Keenan, Fannie Ward, Baby Marie Osborne, Sunshine Sammy, Betty Compson, Bessie Love, Bryant Washburn, Joseph J. Dowling, Irene Rich, Mildred Davis, Lew Cody, Frank Sheridan, Wyndham Standing, Flora Finch, Helene Chadwick, Warner Oland, Gail Kane, Bruce McRae, William Courtenay, Marguerite Snow, Florence Reed, Elliott Dexter, Eric Von Stroheim, Macy Harlan, Henry King, Antonio Moreno, Ethel Grey Terry, and Milton Sills.

Among the directors responsible for the Pathe Playlets, George Fitzmaurice is outstanding, having the greatest number of the offerings to his credit. Henry King, Robert Thornby and Ernest C. Warde are also represented.

Prominent among the writers who are responsible for the stories on which the original film versions were based are George Randolph Chester, George Scarborough, Winchell Smith, Paul Armstrong, George B. Seitz, Philip Bartholomae, Carolyn Wells, Ouida Bergere and Onoto Watana.



It's Ruth Roland in three flashes of the Pathe serial, " Riddle of the Range."

Pathe News a Reel of International Interest

PATHE NEWS, in the eleventh year of its world-wide record, has the voluntary support of exhibitors for its claim to having brought the people of the United States into quicker and closer, almost personal, touch with leading events in every corner of the globe than has ever before been accomplished by any news-gathering organization. To quote its editor, Emanuel Cohen:

"Pathe News does not rest on its past laurels, but strives week in and week out to surpass its previous records, and to always live up to its motto—The First News Reel—The Real News First. Since the first of the present year usually large number of scoops on really important news events. Our competitors have made just as much effort to cover these stories as we have, and it is only through the splendid organization of the Pathe News Staff, enabling us quickly to locate cameramen in territories where in our judgment events are impending and to utilize more expeditious methods of shipment, that we are successful in getting these stories either exclusively or ahead of any other company.

"Another item which I am sure that exhibitors and their patrons will appreciate is that Pathe News Pathe News has scored an unnow can claim that it is really an international news reel, covering all corners of the globe. Never in the history of any news reel has the world been so thoroughly covered. We are beginning to reap the fruits of several years of very patient effort. As it is physically impossible to have staff cameramen everywhere all of the time, by diplomatic and constructive comment on negatives submitted by free lance men their good will has been gained; they have responded by bringing their services up to the Pathe News standard, and thus we have gradually built up a staff of correspondents which completes the field organization and makes Pathe News a truly big medium.

Editor Cohen submits the following list of important Pathe News scoops achieved since the beginning of the year: Irish Civil War; Chinese Civil War; first pictures of the new Pope; India revolution and exclusive pictures of Ghandi; monarchistic demonstration in Germany; miners' trial, Charleston, W. Va.; Roma disaster; Arverne $4,000,000 fire; first and remarkable pictures from the air of Victoria Falls, Africa—the world's most imposing cataract; first air-view pictures of the Rock of Gibraltar; Portuguese aviators on trans-Atlantic flight to Brazil; and 200th anniversary of Greenland.

Pathe Features Few but Distinctive : : :

FOR the coming year Pathe announces no definite extended schedule of feature releases, as it does not specialize in this type of productions. From time to time, as they are acquired, a limited number of special features marked by requisite distinction and human appeal will be announced for release.

The qualities required in features seeking Pathe distribution are well illustrated in a general way by two current examples generally acknowledged to be in the front rank of this season's outstanding successes. "Nanook of the North" has captivated exhibitors and their patrons everywhere as a motion picture masterpiece, viewed from every angle of entertainment and exploitation and especially for the originality and simple truth contained in all its characters and scenes, and which places the great epic of the arctic regions in a class by itself.

"The Isle of Zorda," the celebrated European picturization of Jules Verne's novel of ideal heroism called "Mathias Sandorf," with its brilliant scenes of old world social sophistication contrasted with those of human perfidy and degradation, occupies the opposite pole of engrossing picture entertainment. Both "Nanook of the North" and "The Isle of Zorda" will start the new theatrical year with the summit of their success not yet reached declares the Pathe home-office.

The Harold Lloyd multiple-reel comedies produced under the new Pathe contract, of which "Dr. Jack" is the first and will be released some time this Fall, are of course "features" in the most triumphant sense of the term. These new Lloyds, however, are announced in a classification by themselves.

After nearly two years, the lyrically beautiful and faithfully produced Rudyard Kipling special, "Without Benefit of Clergy," retains in communities all over the country the vitality that is characteristic of a true classic.

Regarding features, Pathe draws attention to the significant fact that a growing practice among exhibitors themselves has caused the Pathe short subject schedule to bristle with program "features" of the most valuable drawing power. Practically every Lloyd Comedy, repeat bookings of the entire list of nine two-reelers and the extraordinary popular one-reel reissues—are thus featured with striking effect, demonstrating the Pathe contention that it is not *length* alone that makes the feature picture. This is further demonstrated by the fact that the two-reel picturization of Kipling's "Ballad of Fisher's Boarding House" was instantly seized for feature presentation, and has retained that distinction.

"The Song of the Lark," the two-reel delightful pastoral inspired by Jules Breton's celebrated painting, is already announced for release in August as a distinctive feature production, and is expected to justify that classification throughout the coming year.

Strong Foreign Demand for Pathe Product :

THE place that the Pathe product occupies in the foreign fields is made an important part of Pathe's fall announcement for the season of 1922-1923. The status of the Pathe organization in the foreign market is described by Arthur E. Rousseau, foreign manager for Pathe Exchange, Inc., as "most enviable." This is due "particularly to the variety of films on its program," declares Mr. Rousseau, who continues:

"The Pathe foreign distribution system has been organized with the object of obtaining the largest possible distribution throughout the world, and wherever the company has been unable to make satisfactory arrangements for the sale of its product, it maintains its own distribution. In some territories, the entire Pathe program is controlled by one agency, whereas in others, the product is being sold to various distributors, according to their facilities for the handling of certain class of films. The foreign connections of the Pathe Company are confined to a most exclusive list of foreign distributors, all of which are leaders in their respective territories.

"Ever since Pathe Exchange, Inc., took over the distribution abroad of its own product, from the French Pathe Company, the Foreign Department of this company has built up abroad a reputation for fairness and a policy of 'live and let live.'"

In the Film Centers

Activities of Exchange Managers, Exhibitors, Salesmen and Others

BEING a successful exhibitor is an important stepping stone to the career of a successful exchange manager, in the opinion of Ben Blotcky, Kansas City branch manager of Paramount.

It was nine years ago that Mr. Blotcky entered the film business, and since that time has seen "both sides of the fence," as an exchange manager and exhibitor. During the three years which he has been in the Kansas City territory, Mr. Blotcky has more than won the friendship of scores of exhibitors—he has gained their ever lasting confidence, due to his "square shooting" policies. In Missouri, Kansas and Oklahoma Mr. Blotcky needs no introduction to exhibitors, while in Kansas City his word is regarded as a contract.

ST. LOUIS

Sidney J Baker, former manager for the Exhibitors Direct Service Exchange here departed last Sunday night for Omaha, Nebr., to take over the management of the Omaha office of Associated Exhibitors.

Billy Mueller of Jefferson City, Mo., plans to open his beautiful new theatre early in September.

Plans for the formation of a St. Louis Film Bowling League are to be discussed at a meeting to be held this week. Tentative plans call for an eight club organization and each club to play thirty-five games. Harry Weiss, new manager for Associated First National is a prime mover in the proposed league. He has already organized a First National bowling and also a basket ball team.

The International Life Insurance Company of which Jacob Babler, Republican National Committeeman from Missouri, is a prominent figure, is dickering for considerable space in the $1,000,000 theatre-office-apartment building to be erected on the site of the Midway Theatre, Grand and Washington boulevards. If the deal is closed the structure will be known as the International Life Building.

Billy Weiss, brother of Harry Weiss, St. Louis manager for First National, has resigned from the Chicago Universal organization effective on August 14 to accept the position of Southern Illinois salesman for his brother.

WASHINGTON, D. C.

Sam Flax and Sidney Lust have gone on a fishing trip of some days duration, and it is understood that they are biting for these 'change anglers at Rock Point, Md.

Another angler, R. I. Leary, doorman at the Rialto theatre, who says the rock fish and trout are biting in schools at Solomons Island and other Southern Maryland points, returned Saturday.

The Fox exchange booker, reports that the Washington office has booked to-date 140 solid Fox Weeks in the section embracing Maryland, D. C., Virginia and Eastern West Virginia. Besides prospects of placing these new features at additional points in the territory, they have booked all War Department theatres in the Potomac Division. All the above, says Booker Payne, form the greatest week in Fox film history out of Washington.

Milton Simon, former manager of the Washington exchange of the Film Booking Offices is now promoted to District Supervisor, with a special assignment out of Kansas City, and St. Louis.

Thomas Smith, in charge of the shipping room of the F. B. O. is on a ten-day leave at Asbury Park, N. J.

James J. Hartlov, the film exploitation truck operator of Baltimore, was a visitor to Washington exchanges the past week. By use of a specially equipped motor truck he handles exploitation for any film the Baltimore exhibitors present. Out of 133 picture houses in Baltimore he has handled contracts for over 85 successful productions of as many theatres.

Exhibitor Robbins of Baltimore another local visitor, after six years with the Comedy theatre there, has assumed the management of the New Gem theatre, also of Baltimore.

Thomas H. Burke, formerly of the Empire, now known as the Capitol theatre, of Cumberland has taken hold of the Liberty, and announces that this former picture house of the mountain metropolis, will hereafter show 3 acts of Keith vaudeville, sandwiched between feature pictures. This marks a change of policy from their past program of feature films, only.

Harry M. Crandall is taking a brief outing at Atlantic City, with his wife and their daughters, Mildred, Olga, and Dorothy Crandall. Also in the party is John J. Payette, Mr. Crandall's assistant general manager.

General manager Joseph P. Morgan of the same organization and Milton Davis, of the Metropolitan theatre pipe organ were at New York, Tuesday and Wednesday of last week on business for their chain.

Preparatory to beginning his fall exploitation and publicity campaign at the Crandall offices, Nelson B. Bell, has taken a leave of two weeks, while Artist William C. Ewing will double for him.

The orchestra at the Metropolitan has been re-organized to the extent that the thirty musicans directed by Conductor Mirsky are twenty-five per cent more efficient.

Samuel Boyd is back at his desk as executive secretary to Mr. Crandall.

Jesse Robbins of New York was a recent visitor in Washington, accompanied by his wife.

DES MOINES

The death is mourned of M. W. Sherman, up until recently manager of the Grand Theatre at Sioux City. The theatre was destroyed by fire a year ago. Mr. Sherman had run the theatre for 10 years.

John Loveridge of the Capital Theatre at Davenport, stopped in Des Moines on his return after a ten days visit to his home in Omaha.

The staff at the Universal exchange were to have had a big picnic on Saturday, but when news was received that Bill Finter and Hugh Bennett, salesmen, had had an automobile accident, this put a damper on things. Mr. Bennett was quite badly cut and both were unconscious for some time. The accident occurred near Oelwein. To add to this, Mrs. Davies, wife of the manager, went out in the woods and caught several kind of leaf poisons. What is left of the staff may picnic but they hope to have a bigger and better celebration later. It is probable that Mr. McCurdy will arrange to get the gang together for a social affair every two weeks.

Jack Curry of the Famous Players accessory department and Bill Strickland of the Pathe office drove to Omaha in Mr. Strickland's Ford recently. They made the trip in five hours going over. The trip was partly one of business but was made more largely for pleasure. Mr. Strickland's mother lives in Omaha.

Grace Veedstra, secretary for Mr. Hunter, manager of the Famous Players exchange, has returned from a grand good time in Denver, Colorado Springs, and the Rocky Mountains.

The Palace Theatre had a good stunt last week in the sale of tickets for "In the Name of the Law," a film dedicated to Chief Hammond of the Police Department. Jess Day, manager of the Palace gave the policemen 20 per cent of the gross sales for their Policemen's Burial Fund, and 1,500 tickets were sold.

OMAHA

T. E. Delaney has severed his connection with Vitagraph, resigning from the managership of the Omaha office. He has assumed a position with the Fox Film company in Chicago.

Fire of undetermined origin damaged the offices of the First National and Educational exchanges in Omaha to the extent of $50,000 last week, according to E. L. Alperson, manager. The fire started in the shipping room and spread rapidly to the vaults where prints were stored.

Ernest Van Pelt, field director for Sacred Films, Inc., spent one day in Omaha last week in the interest of releasing prints of biblical pictures produced by Sacred Films.

KANSAS CITY

"Curley" Calvert, former manager of the Universal Kansas City branch, is to be a personal representative of Harry M. Berman of the Film Booking Offices of America. Calvert, in addition to acting as personal representative in the Central West, also will be district manager, maintaining supervision over the Kansas City, Oklahoma City and Omaha territories. "Curley" has been connected with Universal for nine years and is one of the most widely known exchange managers in the Kansas City territory.

F. E. Hendon, assistant manager of the Kansas City Select office, has been appointed as sales representative for Select, while S. W. Ross, who has been covering the territory, has been assigned to remain in the office and take charge of the bookings.

At last the First National team, which has been leading the Kansas City Film League all season, has been stopped. It took the Vitagraph aggregation to turn the trick and the league leaders were humiliated by a 9 to 6 trouncing. First National and Pathe-Crescent now are tied for first place honors with eight games won and one lost.

Live News From Producers

Conducted by EDMOND F. SUPPLE

First Goldwyn Release "Remembrance"

GOLDWYN announces that its first release for the new season will be a Rupert Hughes picture, "Remembrance," personally directed by the author.

"Remembrance" is stated to be a companion picture to Mr. Hughes' great success of last season, "The Old Nest," in that it does for father what "The Old Nest" did for mother—presents his side of the family life story sympathetically and truthfully.

Goldwyn selected "Remembrance" as a forerunner for the nineteen others in its list of "big twenty" productions. Claude Gillingwater plays the role of Father. Kate Lester appears as Mrs. Grout, wife of the leading character, and Patsy Ruth Miller, Nell Craig, Esther Ralston, Dana Todd and Richard Tucker as his children. Others in the cast are Cullen Landis, Max Davidson, William Carroll, Helen Hayward, Arthur Trimble and Lucille Ricksen.

Wilderness Tales Are Halted by Fire

Robert C. Bruce, who is in the Northwest making his second series of Wilderness Tales for Educational, has had to rearrange his schedule considerably because of the dense smoke throughout the lower country due to forest fires.

"In every timbered county in the state of Oregon and Washington," writes Mr. Bruce to the home office of Educational, "there is at least one forest fire burning at the present time, and the country is full of smoke, which makes it very difficult to plan ahead. But I believe that the smoke does not reach much over 5,000 feet, so that we are going to high altitude for the rest of the summer."

Elaine Hammerstein in Loew Showings

Marcus Loew has found Elaine Hammerstein so tremendously popular with the patrons of his magnificent State theatre on Broadway, New York, that he has given every one of her pictures a pre-release showing at this house. The latest to be exhibited is "Under Oath" which is the current attraction at the State.

Further evidence of the worth of this picture is found in the fact that the Select New York office has succeeded in arranging showings in no less than eleven Broadway houses for the period of August 27-29.

Critics All Praise Picture

"Rich Men's Wives" is Commended by Newspapers of Los Angeles

WIRES from the Coast Tuesday indicated that "Rich Men's Wives," the Gasuier production for Preferred Pictures, scored a tremendous success in its premiere at Miller's Theatre, Los Angeles, according to the local office of the concern. The newspaper critics are unanimous in their praise of the production and of Claire Windsor, who, with House Peters, heads a cast of exceptional strength.

B. P. Schulberg, president of Preferred Pictures, telegraphed to Al Lichtman, of the Al Litchman Corporation, as follows:

"All Reviews great. Los Angeles Times says:

" 'The theme of "Rich Men's Wives" hasn't often, if ever, been turned into a production more powerful or artistic. A concentration of purpose and unity of effect all too rare in cinema drama; a sensitiveness amounting, at times, almost to genius.'

"Los Angeles Examiner:—'It is necessary to type down a few adjectives of praise when one meets with an emotional performance as stirring as Claire Windsor's. It is sharply sincere, pleasantly free from ranting, interesting and intense.'

"Los Angeles Express:—'Claire Windsor plays with a sincerity, an understanding and finish that seem quite inspired. A gripping and effective drama.'

"Los Angeles Herald:—'Replete with thrills and teeming with human interest of the kind that can make better the best of us.'"

"Rich Men's Wives" opens at the Capitol theatre, New York, the week of August 20th.

"Nero" Release Date Is Set

Fox Super-Special Production Will Be Generally Distributed Sept. 17

SEPTEMBER 17th has been set as the date for the general release of "Nero," the William Fox super-special production, according to official notices issued from the New York headquarters of Fox Film Corporation this week.

"Nero," which is playing its thirteen consecutive week at the Lyric theatre, Broadway, New York, will continue its present engagement until September 1, thus completing a run of fifteen weeks. Since its premiere on May 23, the Fox special has drawn much favorable comment. Newspaper critics were unanimous in declaring that "Nero" was "a super-special that actually lived up to its name."

Clergymen of all denominations, society matrons, social workers, business men, educators, etc., have endorsed this screen masterpiece in letters to William Fox. More than 10,000 of these have been received at the Fox Film Corporation offices. "Nero" was staged in Italy, most of the interiors being taken at the Fox studios in Rome. The exteriors were all taken at the Fox studios in Rome. The exteriors were all taken at the actual localities represented in the story. A few, however, were shot at the celebrated Villa d'Este in Tivoli, some at Mount Vesuvius, and a number in the Italian Alps.

The Italian government, realizing the magnitude of the task that confronted J. Gordon Edwards, the director, and his associates, assigned a squadron of cavalry to preserve order on the especially busy days when the vast crowds in the film were assembling. It is said that more people appear in this Fox special than have ever taken part in a motion picture before.

Faire Binney Working on New Picture

Faire Binney is at work on what she considers one of the most delightful pictures in which she has yet been cast, and that is Eugene Walter's story, "Flapper Love," which Director George W. Terwilliger is making for Pyramid Picture, Inc., in the Pyramid studios in Astoria, L. I.

Miss Binney is a member of Pyramid's all star cast for this production—a cast that includes Lucy Fox, Florence Billings, Huntley Gordon, Joseph Striker, J. Barney Sherry and Templer Saxe.

Cosmopolitan Rushing "Face in Fog"

Cosmopolitan is rushing the scenes of "The Face in the Fog" in which Louis Wolheim appears, because he is scheduled to start his road tour in "The Hairy Ape" on Labor Day.

Wolheim furnishes "The Face" for the picturization of Jack Boyle's thrilling Boston Blackie story, in which Lionel Barrymore plays the leading role of Blackie Dawson.

Alan Dwan to Direct Valentino

AT the same time he was receiving the most enthusiastic reports of the success of Rodolph Valentino's latest Paramount picture, "Blood and Sand," both in its engagements in New York and Los Angeles, Jesse L. Lasky this week signed Alan Dwan to direct Valentino's next production, "The Spanish Cavalier." Mr. Dwan, who has just finished Douglas Fairbanks' biggest production, "Robin Hood," will begin work on "The Spanish Cavalier" in three weeks.

"We are determined to surpass the success of 'Blood and Sand,' if that is possible," said Mr. Lasky. "June Mathis, who wrote the scenario for 'Blood and Sand' and 'The Four Horsemen of the Apocalypse,' is finishing the script of 'The Spanish Cavalier.'"

Educational Branch Has First Run Record

The Cleveland branch of Educational Film Exchanges, Inc., reports to the home office that it has broken all records for first run playings in a single week out of the Cleveland office. Bookings for this record week were: Cleveland—Loew's Park and Mall theatres, "'Tis the Bull," Christy Comedy, and "Toonerville Trials," Toonerville Comedies by Fontaine Fox; Loew's State, "Rapid Fire," Mermaid Comedy; Toledo—Princess, "Poor Boy," Mermaid Comedy; Valentine, "Oh, Buddy!" Christie Comedy; Canton — Alhambra, "Assorted Heroes," Campbell Comedy, and "Robinson Crusoe Ltd.," Mermaid Comedy; Youngstown — Liberty, "Free and Easy," Mermaid Comedy; Akron—Strand, "In for Life," Christie Comedy, and "Fair Enough," Christie Comedy.

International News Shows Rail Strike

International News No. 65, issued Tuesday, August 15, through Universal Exchanges, contains striking views of the rail strike situation at Joliet, Ill., as well as moving pictures of actual fighting around Limerick, Ireland.

The news reel also contains a new installment of Capt. Ariel Varges' startling pictures of the unrest in India. Among other subjects of present interest are pictures of Lord Northcliffe, the famous British publisher, who died just a few hours prior to the issue of the news reel.

Opening "Buffalo Bill" Chapters Received

THE opening chapters of "In the Days of Buffalo Bill" have been received in all Universal Exchanges, and preparations are being made to hold pre-views for exhibitors in each territory. Universal considers this serial the ultimate in chaptered pictures, and plans to go further in putting it across than ever has been done for any serial in the history of the industry.

The picture, made by Edward Laemmle with Art Accord in the starring role, is filled with historical incidents and events.

Pathe Serial Stars of Distinctive Types

Pearl White, Ruth Roland and Charles Hutchison, the three stars of Pathe series, each typify a different and distinctive personality in the chapter play, and therefore each has met with particular favor with the exhibitor and his audience, declares a statement from the Pathe home-office.

Pearl White has always been known as the Queen of Mystery, Intrigue and Romance, and her chapter play vehicles since the beginning of her career have had for a basis one of these three elements. In her new Pathe serial, titled "Plunder," Miss White will portray a girl surrounded by the mysterious environment of New York City and who outwits the intriguing forces pitted against her in the fascinating realms of Manhattan.

Ruth Roland has always been called the "Outdoor Girl," a name that has fastened itself to her because of her daring exploits amid outdoor settings. In "White Eagle" she was a Western girl; in 'The Timber Queen" she faced dangers in the virile timberlands; and in her latest chapter play, "The Riddle of the Range," she is again seen as a girl who faces danger in the saddle and who outwits the plots of the villains on the plains, the hills or the mountains.

The "thrill-a-minute stunt king" is the title which has stuck to Charles Hutchison since his venture into Pathe serials in "The Wolves of Kultur." Since then he has risked his life and taken perilous chances in "The Double Adventure," "Hurricane Hutch," "Go-Get-'Em-Hutch" and his latest serial play, "Speed."

"Human Hearts" Issue As Fox Trot

Realizing the benefits to be derived from the liberal use of advertising and publicity space and appreciating the opportunity afforded by the moving picture song hookups for sheet music sales, Leo Feist, Inc., are this week issuing "Human Hearts," a ballad fox trot in conjunction with the Universal Jewel of the same title now playing at the Central Theatre. Milt Hagen and Victor Nurnberg are the writers of "Human Hearts," the song.

Ray Picture Reported Hit

Los Angeles House Breaks Rule With Indefinite Run on "Tailor Made Man"

SO tremendous has been the success of the first production that Charles Ray has made for United Artists, "A Tailor Made Man," that the California theatre, where its premier was held, has set aside all former rules and is giving the picture an indefinite run, which the management predicts will eclipse any run that Los Angeles has ever known.

Telegraphic reports to United Artists give the facts that the first week's run of the production drew to more than thirty thousand patrons and that the theatre management's rule of limiting pictures to one week has been set aside, continuing the Ray production indefinitely after which the production will be played at the Miller theatre.

Frederick A. Miller, managing director of the theatre stated in a telegram to Hiram Abrams that "The world premier of Charles Ray in 'A Tailor Made Man" did the biggest week's business the California theatre has done this year This is undoubtedly Mr. Ray's best picture. Open second week tomorrow and expect to get a long run on this wonderful picture."

The premier of this production was made very much of a gala affair by Mr. Ray's new associates. They welcomed him into their circle with floral tributes that filled the lobby of the beautiful playhouse and made a display that for public interest was second only to the feature picture.

"The Masquerader" Praised

New York Critics Generally Commend Guy Bates Post's First Picture

GUY BATES POST in "The Masquerader," a First National Attraction which opened at the New York Strand Aug. 13 was acclaimed a success by most of the motion picture critics of the New York daily newspapers. Here is what they had to say:

Herald—Remarkable photography distinguishes "The Masquerader" which brought Guy Bates Post to the Strand yesterday.

World—"The Masquerader" at the Strand is a pretty good picture at that. It has several double exposure views which its producer, Richard Walton Tully, has been telling us about at great length for months, and these scenes, in which Mr. Post plays the parts of John Chilcote, M. P., and John Loder, are put together with some cleverness."

Times—The production is remarkably well made as to photography and continuity, and the acting is nicely above the average."

American—Guy Bates Post, appearing for the first time in the cinema, scores a new triumph in "The Masquerader" at the Strand Theatre this week."

Mail—Katherine Cecil Thurston's novel had quite a vogue and James Hunter Booth made a successful Broadway play out of it. Richard Walton Tully's film production ought to be just as much of a hit."

Evening Post—As a whole "The Masquerader" is an entertaining picture."

Big Pictures For Prosperity

Paramount Chief Says Exhibitors Are Optimistic, But Want Right Product

"WHILE exhibitors are expecting a return to normal business after Labor Day, they are not going to be fooled by a false dawn, and in buying their product for next season they are being guided by an intelligent, alert faith —a faith which has been justified by the past performances of the product offered for sale."

Such is the declaration of S. R. Kent of Paramount, who returned to New York this week after having spent a month touring the country from Los Angeles east.

"Wherever I went," said Mr. Kent, "I found that uniformly the big first run accounts were finding conditions on the upward swing. The smaller places, especially in the Middle West, are waiting for the coming of cooler weather before committing themselves to an optimistic buying policy.

"But all of them—big and little —are demanding big pictures. They tell me that if they are given two things—big pictures and an even break on the weather in September —they expect to swing into a season more prosperous than anything they've had in a long time."

Vignola Returns For New Picture

Robert G. Vignola, who has just completed an automobile pleasure trip and vacation, has returned to the Cosmopolitan studios and will shortly begin another big production. Mr. Vignola's greatest production, "When Knighthood Was In Flower," starring Marion Davies, which Cosmopolitan will release in eleven reels, is about completed.

His next story has not yet been announced, but it is expected that Miss Davies will star in it.

Pathe to Issue Series of 2-Reels Western

ACTING upon the recommendations of shrewd showmen who have found that their patrons demand bang-up action and fast-riding thrills, Pathe has contracted to release the "Range Rider" series of two-reel Western dramas featuring Leo D. Maloney. There will be twenty-six in the series which have been scheduled for release one every two weeks starting with "His Own Law," to be released September 3rd, followed by "Come and Get Me," to be released September 17th.

Great Artists Engaged by Cosmopolitan

A great array of artistic talent to assist the exploitation of a feature motion picture has been engaged by Cosmopolitan Productions for "When Knighthood Was In Flower," with Marion Davies as the star.

The list includes Frank X. Lyendecker, whose distinctive posters adorn the billboards of every city and hamlet in the land; Howard Chandler Christy, whose magazine illustrations are world-famed; W. T. Benda, celebrated color artist and the creator of the Benda masks; Carl Link, who made the posters for the "Passion Play" at Oberammergau, and Will Bradley, past-master of artistic display.

Church Around Corner Wedding Scene

The "Little Church Around the Corner," New York's most picturesque church, was the scene of a movie wedding recently, the first time in several years that permission has been given to film scenes in the vestry and church yard. Through the kindness of the Rev Dr. Houghton, who has been rector of the church for thirty-five years, Joseph Henabery filmed the closing scenes for Alice Brady's first Paramount picture, "Missing Millions," at the famous little edifice on West 29th street.

Selznick Office Waits Picture Print

The home office executives of the Selznick Pictures Corporation are awaiting the arrival from the West Coast studios of the first print of "Love Is An Awful Thing." The natural anticipation upon such occasions has been increased by the enthusiastic reports of Branch Manager Oren F. Woody of Los Angeles, who has already seen the picture



Earle Williams and Rodolph Valentino

In "A Rogue's Romance", A Vitagraph Picture

TWO of the most popular male stars of today, Earle Williams and Rodolph Valentino are starred in "A Rogue's Romance," a Vitagraph October release. The picture was directed by James Young and the cast includes such well-known players as Kathryn Adams, Brinsley Shaw, Marion Skinner, Maud George, Harry Van Meter and Herbert Standing.



Earle Williams



James Young, Director.

Earle Williams has climbed to popularity through years of hard work and clever performances. His films are always heralded with enthusiasm by picture lovers throughout the country.

Rodolph Valentino leaped to popularity almost overnight. Aside from his ability as an actor he has won an enviable reputation as a dancer. Perhaps the best known and most popular of those performed by Valentino is an Apache dance. This number was filmed for "A Rogue's Romance" and is one of the highlights in the production.

James Young, who directed the picture, is one of the outstanding directors of today. His pictures are unexcelled for direction and the atmosphere contained in them. The lure and romance of Paris with its underworld and police system have all been caught by the camera. It is the type of story that has made French fiction so popular in America. The plot deals with the adventures of a master criminal who antagonizes a dangerous power in the underworld. The introduction of a strong love interest provides material for thrilling escapes and dramatic situations. The element of suspense is maintained until the final denouement. It is from the pen of H. H. Van Loan, whose works always bring to the screen photoplays of exceptional merit.

In "A Rogue's Romance," Rodolph Valentino is cast as The Ferret, a cafe dancer and member of the underworld. It is considered dangerous to cross The Ferret and yet Mons. Picard, a role assumed by Williams, deliberately antagonizes this man and engages in a fist fight with him. From that hour The Ferret hounds Picard and informs the police of his every move. But Picard is always able to outwit the police and make an exciting escape.

A girl induces Picard to turn his powers to the benefit of society and this man, whose love for children has caused him to adopt three, aids the police in capturing a dangerous band of grafters. He is cornered without visible means of escape, several times; but in each instance manages to elude his pursuers in the most natural manner.

The story is full of surprises and unexpected twists, furnishing both Williams and Valentino difficult and exacting roles. The action is exceptionally tricky and the business of a kind that keeps the players on the alert at all times.



Striking character studies of Rodolph Valentino in "A Rogue's Romance."

Adv.

Johnny Jones Comedies Are Well Booked

PATHE reports that its new series of six Johnny Jones Comedies are being liberally booked in a single contract. Following the showing of "Supply and Demand" at the Stanley theatre, Philadelphia, the Stanley Booking Agency took the whole series for the houses on its circuit.

The New York Capitol theatre engagement of "Supply and Demand" produced similar results, newspaper reviews being emphatic in their approval. Bookings for Marcus Loew theatres were early in evidence.

Accessories for "Rich Men's Wives"

For "Rich Men's Wives," Preferred Picture, the initial release of the Al Lichtman Corporation, an exceptional list of accessories has been made up.

The posters include one 24-sheet, two 3-sheets, two 1-sheets, one 6-sheet and a window card.

A complete press book of 20 pages, with newspaper ads, star cuts, stories and exploitation suggestions, is being supplied through the Al Lichtman Exchanges.

A butterfly cutout herald, symbolic of the rich man's wife as a social butterfly, is provided, as well as a complete lobby display in colors, with two styles of 22 x 28 cards. There also are supplied for lobby display oil paintings of stars and scenes from the picture, 8 x 10 photos for newspaper reproduction, two styles of slide, trailers and music cues. The latter are gratis to exhibitors.

In addition to its regular press book, the corporation is putting out a special supplemental exploitation sheet, with special ads and exploitation suggestions not included in the regular press book.

Educational Pictures Favored by Critics

Educational Pictures again lead the field of short subjects in the opinion of a prominent critic listing the films which he believes to be the best presented during the first half of the current year.

Robert E. Sherwood, motion picture critic of Life, includes seven short reel subjects or series of subjects in the list of pictures which, he explains, "includes those pictures which, in Life's opinion, are the best that have been presented during the first half of 1922."

Educational is the only organization that won more than one place in this list. The Wilderness Tales by Robert C. Bruce, including "And Women Must Weep," "My Country," etc., and "Cold Feet," the Christie Comedy in which the many melodramas of the Northwest Mounted Police are made the subject of keen and amusing satire, are the Educational Pictures which Mr. Sherwood lists with the best.

"Buffalo Bill" Press Book

Universal Offers Countless Ideas for Exploiting of Chapter Picture

STUNTS, publicity and exploitation galore are offered by Universal in a press book just issued by them on "In the Days of Buffalo Bill." The book is an elaborate one with ideas in every inch of it from front cover to back

The inside front cover shows posters that are works of art in themselves. There are endorsements of the chapter play from United States Senator Frank B. Willis of Ohio, from the director of visualization of the Chicago schools, and others that will be valuable assets to exhibitors.

Six pages are devoted to unusually attractive newspaper advertising cuts, and two pages to suggested lobby display. There are exploitation hints in abundance, several pages being devoted to that feature.

Among the stunts suggested are: wild west show, stage coach and Indians, Pony Express riders, scout and Indian fighters, prairie schooners, marksmanship contests and various others. Splendid tips are given for tieups with schools, newspapers, historical societies, museums and libraries, railroads, telegraph and express companies, and local merchants.

Lobby displays are suggested in the way of tomahawks, tom toms, relics of the olden days and cutouts from posters. There is a complete exploitation campaign outlined as a daily feature starting ten days before the showing of the picture and applying to the exploitation of each of the eighteen chapters.

An insert publicity binder contains stories of every description regarding every angle of the chapter play and those having to do with it.

Pearl Diver Added to "Ebb Tide" Cast

When George Melford's forthcoming production, "Ebb Tide," called for pearl divers diving for real pearl oysters somebody had to get busy.

The result was that a Pacific island was transformed in a few weeks to a tropical pearl rendezvous and J. P. Spencer, an experienced Hawaiian pearl diver, was hired to head a group of breech-clout-clad acquatic experts.

Three Christies Show in Philadelphia

Three Christie Comedies were playing in the first run theatres in Philadelphia the same week early in July. "Cold Feet" was playing at the Palace, having opened previously at the Karlton and Capitol.

The second picture was Bobby Vernon's "A Hickory Hick" at the Arcadia, and the third picture was "Bucking Broadway," featuring Neal Burns at the Karlton.



MADGE KENNEDY
who has completed her super-production, "The Purple Highway"

Exchange Heads Confer with Al Lichtman

Spyros Skouras, head of Skouras Bros., of St. Louis, Harry L. Charnas, of the Standard Film Service, with offices in Cleveland, Detroit, Cincinnati and Pittsburgh and Syd Samson, of Buffalo, general manager in New York State for Grand & North, were visitors in New York this week. Each held conferences with Al Lichtman, president of the Al Lichtman Corporation, while here.

Messrs. Skouras are the regional partners in Eastern Missouri and Southern Illinois of the Lichtman Corporation, while Mr. Charnas is the partner for Ohio, Southern Michigan, West Virginia, Kentucky and Western Pennsylvania. Grand & North are the corporation's partners in New York State.

The visits of these officials were to discuss with Mr. Lichtman plans for the inauguration of the Al Lichtman Corporation service, which will be opened with "Rich Men's Wives" this month

Prints and advertising accessories are already being shipped to the twenty-eight branches of the Lichtman Corporation, and plans are being made in each of the territories for special showing of the production to exhibitors. The various regional partners also are arranging for a "'Rich Men's Wives' Week" in September, with many of the principal theatres of the country participating.

Leatrice Joy Saved From Drowning

Swept by a huge wave from the deck of a speed boat travelling forty miles an hour, was the experience of Leatrice Joy during her stay at a little island off the California coast, during the filming of Thomas Meighan's latest Paramount picture, "The Man Who Saw Tomorrow," in which Miss Joy plays the leading feminine role.

Only the prompt action of Thomas Meighan saved the leading woman from death by drowning. Wearing heavy clothing and handicapped by a small camera which she was carrying at the time of the accident, Miss Joy was unable to swim. Meighan leaped into the water and swam to her side in time to prevent her becoming panic stricken.

"Answer Man" in Tour of Country

Duke R. Lee, who plays the role of "Buffalo Bill," in Universal's new historical serial, "In the Days of Buffalo Bill," has obtained leave of absence from Universal City in order to tour the country as "The Man Who Knows the Movies," making personal appearances as a sort of "Answer Man in person."

Besides answering any questions concerning moving picture making and moving picture people, Lee recounts much interesting information about picture making and about the ideals which prompt the picture makers.

Fox Gathers Stars for "A Fool There Was"

A CAST that reads like the the Hollywood blue book will be seen in William Fox's forthcoming special production, "A Fool There Was," which was staged by Emmett J. Flynn at the Fox West Coast studios and which will be released September 10, according to announcement this week. The photoplay was inspired by Kipling's "The Vampire."

Lewis Stone, whose work in a number of the greatest successes of the past few years has given him a place on the topmost rung of the ladder of the bright lights of filmdom, plays one of the most important parts in the picture. Estelle Taylor plays the vampire; Irene Rich plays the part of the wife; Marjorie Daw portrays the role of the young and charming sister; Mahlon Hamilton plays the part of the friend; Wallace McDonald depicts the character of the "young fool"; William V. Mong as the butler; Harry Lonsdale portrays the role of the secretary, and Muriel Dana plays the part of the fool's little girl.

"Heroes and Husbands" Current Release

Katherine MacDonald in "Heroes .and .Husbands," .produced by B. P. Schulberg, is a First National Attraction scheduled for current release. Written by Charles A. Logue and directed by Chet Withey, "Heroes and Husbands" is said to be an absorbing story of how a brilliant young woman battles to win the man she loves.

Miss MacDonald, acclaimed one of the most beautiful stars of the screen, is said to be seen at her best in "Heroes and Husbands," and is ably supported by Nigel Barrie, Charles Clary, Charles Gerard, Mona Kingsley and Ethel Kay.

Goldwyn Has Big Pictures

John Barrymore in "Sherlock Holmes" Heads List of Twenty Super-Specials

JOHN BARRYMORE in "Sherlock Holmes," a screen adaptation of William Gillette's stage version of Sir Arthur Conan Doyle's stories of the immortal detective, is a combination to conjure with—and Goldwyn is conjuring with it. The photoplay figures among the big twenty super-specials which Goldwyn will produce and distribute during the coming season. It is a big picture and will keep big company—"Ben Hur," "The Christian," "The Sin Flood," "Hungry Hearts," "The Strangers' Banquet" and the other great pictures which Goldwyn has scheduled.

"Sherlock Holmes" is without doubt one of the greatest single characters in all fiction so far as being known to the mass of people, literate or illiterate, in every country on the habitable globe is concerned. His very name is a synonym for a detective in all languages. In John Barrymore the great detective is said to find an ideal interpreter.

It had its first screening at the Capitol theatre in June, playing to one of the biggest weeks in the history of that immense theatre. It was then booked at B. S. Moss' Cameo theatre, where it has been showing to big business for two months and is still running.

Doug's Newest Completed

"Douglas Fairbanks in Robin Hood" Down to Editing and Titling Stage

THE forthcoming sensational photoplay production, "Douglas Fairbanks in Robin Hood," is practically completed. The camera men have ceased their grinding, and the work of cutting, editing and titling is well under way for this United Artists release.

The task of editing and titling is being carried on under the supervision of Mr. Fairbanks. Years of experience in both stage and screen work have given him a sense of dramatic values possessed by few. He is rated as one of the cleverest of title writers and scenario experts in film land, and all this in addition to his prowess as a player.

It is expected that at least one month will be taken up with the final preparation of this tremendously big picture, "Douglas Fairbanks in Robin Hood," upon which more time and money are said to have been spent than on any screen offering of the season.

An unprecedented record for production speed was set by the completion of this picture in exactly fifteen weeks. The sets used were the largest ever constructed for motion picture purposes, and it is said that 30,000 players, counting principals and extras, participated in the making.

"Douglas Fairbanks in Robin Hood," was directed by Allan Dwan. Present plans call for the release of this photoplay early this coming autumn. The first showing will be in New York City, after which it will be released in other cities.

"Ebb Tide" Equipment Sets New Record

A new record is believed to have been established in the recent feat of George Melford's Paramount production unit in transporting miles across the Pacific Ocean sufficient electrical equipment to completely light a town of ten thousand inhabitants if so desired for the picturization of "Ebb Tide."

Three portable generation wagons, generating respectively 800, 900 and 300 amperes, formed the nucleus of the tons of lights, cables and dynamos. Ten Sun Arcs were used, named because of their tremendous illuminating power, the closest possible simulation of daylight. Even larger than these was one specially built searchlight said to generate over a billion candlepower and rated as one of the most powerful lights in existence.

DeHavens Return Under F. B. O. Banner

"Their First Vacation" will introduce Mr. and Mrs. Carter De Haven to the public in their new series of refined two-reel comedies to be released through the Film Booking Offices of America. This will be the first of a series of twelve two reelers which will bring this popular pair of screen favorites back to the screen in comedies built around the troubles and trials of newlyweds.

It is scheduled for release during the first week of September and will be the first two reel subject ever offered on the F. B. O. program.

Billboard Campaign Is Planned by F. B. O.

A BILLBOARD campaign which will advertise Film Booking Offices of America releases in New York and Chicago, and eventually in every large city in the country was this week arranged by the F. B. O. Under the terms of the contract more than $100,000 will be spent in this direct-to-the-public advertising.

By means of this new policy of exhibitor service F. B. O. releases will receive advance advertising equal to any pictures in the field, it is claimed. The contract calls for many replacements and a total of two hundred 24-sheets will be seen in New York and a slightly larger number in Chicago. This campaign is by no means sporadic, but will continue during an entire twelve month. It is planned to extend the scope at an early date so that F. B. O. posters will cover every large city in the country.

Al Herman Completes Animal Picture

Al Herman, Century Comedy's animal director, has finished "My Horse Pal" and started another featuring Queenie the almost human horse which will be called "Some Hero." In this new picture Maudie the mule will support Queenie.

Beside the two clever animals the cast includes Betty May, the new Century beauty and Joe Bonner, old timer in theatricals. Snowball, the colored comedian, who used to let his foot be licked by a lion in the lion comedies and do other death defying stunts with animals, has also been re-engaged for this picture.

Ralph Graves Engaged for "The Jilt"

Ralph Graves has been engaged by Universal to portray an important role in "The Jilt," an all-star picture which Irving Cummings is directing. "The Jilt" is a Saturday Evening Post Story scenarized by Arthur Statter.

Marguerite De La Motte, Elinor Hancock and others of note are in "The Jilt."

MUSICAL DIRECTOR

Expert synchronizer and interpolator, for past four years connected with first-class motion picture house, desires to change for personal reasons. Excellent references from present employer as to ability and character.

Box 190

MOTION PICTURE NEWS, New York City



Ohio Candidate Boosts "Tol'able David"

"TOL'ABLE DAVID," a First National attraction, came in for a compliment at the hands of Congressman Charles L. Knight, of Akron, candidate for the Republican nomination for Governor of Ohio, at Sandusky, just before the ante-primary campaign.

Knight, member of Congress from the Akron district, was discussing motion pictures and motion picture censorship with a number of Sanduskians at Hotel Rieger where he was stopping.

"'Tol'able David,' to my mind, is one of the best pictures ever produced,' said Congressman Knight. "There's a lesson in it that every person—and especially every boy—should learn, and yet I've heard it flayed unmercifully as 'brutal,' 'apt to excite brutality in the juvenile mind,' and 'unfit to be seen.'"

Speaking later at the Sandusky High School Auditorium, Knight was applauded when he declared:

"If elected Governor I shall abolish this costly censorship and let the people do their own censoring."

Director and Assistant to Celebrate

Alf Goulding, director, and David Smith, his assistant for the past five years, will celebrate their association together this week. They have been with Julius Stern, president of Century, for three years and the other two with Pathe. Goulding and Smith have been responsible for many successful Brownie and Baby Peggy comedies.

Goulding has been appointed director in charge of the Century Comedy Fairy Tales Series. The company consists of Smith, as assistant camera man; Jerry Ash, chief camera man; Roy Eslick, assistant camera man, and "Chuck" Harris, company property manager.

Follies Beauty Scores in New Picture

Martha Mansfield, former Follies beauty, whose work in motion pictures opposite John Barrymore in "Dr. Jekyll and Mr. Hyde," and in scores of pictures, has brought her screen fame, has scored a personal success in her role of Rosalie Anjou, in "The Queen of the Moulin Rouge," a Ray C. Smallwood production for Pyramid Pictures, Inc., for distribution by the American Releasing Corporation, according to the Pyramid offices. The critics praise Miss Mansfield's performance.

The story by Paul M. Potter was done in scenario form by Garfield Thompson in collaboration with Peter Milne, Pyramid's scenario expert. This picture will be released for exhibitors on September 10th.

Pathe to Show Long Flight

Cameraman Will Shoot Incidents of Long Trip from New York to Brazil

"THE LOG OF THE SC-1" is the sea-breezy screen title chosen for the Pathe News motion picture "news serial" record of the 8,500 mile seaplane flight from New York to Brazil. Negative will be rushed back to New York from the various points touched by the voyagers, for developing, printing and release as a feature of the next semi-weekly Pathe News issue.

These and other details were agreed upon at a conference between Pathe News Editor, Emanuel Cohen, Pilot Walter Hinton and the navigator, Dr. E. Pinto Martins, a few days before the start of the flight. Also present were J. Thomas Baltzell, Editor Cohen's final choice from his cameramen staff to make the photographic record, and George T. Bye, the member of the party representing the New York World.

Mr. Baltzell is twenty-five years old, married, and lives in Washington, D. C. During the last five years he has done much of the aerial photography screened in Pathe News. He has flown over New York to get pictures of notable parades and over Hampton Roads for air-bombing manoeuvres. He photographed Washington while looping the loop and covered the Mingo mine war in West Virginia last year, being captured and held by the miners until released by Federal troops.

Marion Davies in New Role

Cosmopolitan Star is Middle Aged Spinster in "The Young Diana"

MARION DAVIES' admirers will have a chance to see her in a totally different role from any which she has heretofore had in her new Cosmopolitan picture "The Young Diana." Miss Davies has been associated in the minds of screen devotees with typical American society girl roles.

Always she has appeared as radiant, buoyant youth, beautifully gowned, courted and admired. In part of "The Young Diana" she assumes the role of a middle-aged, weary spinster. In a plain black dress, with her hair slicked back and wearing big bone-rim spectacles, she looks so unlike herself that it is difficult to recognize her.

"The Young Diana" is from the story of Marie Corelli which appeared in serial form in Hearst's magazine. Miss Davies first appears as Diana May, the lovely young daughter of a wealthy Englishman. Later she becomes the sad and disillusioned spinster. Her recovery of the lost power and charm of her youth forms one of the most striking and unusual scenes shown in a motion picture it is said.

The settings for "The Young Diana" were designed by the famous artist, Joseph Urban.

The cast includes Maclyn Arbuckle, Peter de Cordoba, Forrest Stanley and Gypsy O'Brien.

Elaborate F.B.O. Press Book

Widest Exploitation Suggestions Are Offered for "In the Name of the Law"

F. B. O. has just issued an elaborate press book, compiled by Nat Rothstein on, "In The Name of The Law" the picture whose exploitation stunts made all New York sit up and take notice. Incorporated in the book are all of the stunts which were pulled in the Metropolis, in addition to countless others.

The book is in eighteen pages, newspaper size, and apparently no angle has been neglected that would assist the exhibitor in conducting a successful run of the picture. The inside first page contains endorsements from police chiefs in various parts of the United States, which should be a valuable aid in the showing of the picture.

Included in the contents are a miniature newspaper with valuable hints of exploitation; novelty revolvers, a sure fire street ballyhoo and novelty calling cards. There are startling window cards, speedometer tieups and novelty police badges.

A page is devoted to suggested amusement column ads, cooperative advertising and suggestions as to how to get school children and travelling men to attend. There are suggested tieups with typewriter companies, hardware stores, building and loan concerns, shoe stores, banks, florists, etc.

Among the novelties offered are: police whistles, police hats, door hangers, and subpoenas. Two solid pages of publicity are offered in the way of special stories, advance stories, reviews, long and short stories of the players, catch lines and scene cuts.

Three solid pages are devoted to display ads, type ads and teaser ads. Posters and lobby paintings are also included.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Burleque Picture Wins Big Booking

THAT the Max Linder comedy, "The Three Must-Get-Theres," a burlesque on the famous Dumas story, "The Three Musketeers," has won for itself an important booking over a circuit of seventeen of the principal theatres in Greater New York, is the announcement of Allied Producers and Distributors Corporation, through which organization this feature is being released. The theatres which have booked the comedy are operated by the B. F. Keith, F. F. Proctor and B. S. Moss combination.

The Strand theatre, New York, and the Strand in Brooklyn, together with the Strand theatres in Albany and Syracuse, also have booked "The Three Must-Get-Theres" for first run.

Location Keeps Jack Pickford Busy

Life with Jack Pickford and his production company is just one location after another. With his entire cast and director, this youthful star-producer has just returned to his studios from Tropico, Cal., where for several days he has been filming trains and railroad stations, arrivals and departures of jockeys, trainers and owners—all for "Garrison's Finish," his new photoplay for early fall release through Allied Producers and Distributors Corporation.

This is the twenty-third location Jack Pickford has been on since the picture was begun.

Hughes Preparing For "Souls For Sale"

Author-Director Rupert Hughes, having just completed his latest super feature for Goldwyn, "Gimme," written in collaboration with his wife, is now getting ready for his next production.

It will be a screen version of his novel, "Souls for Sale," recently published in book form after running serially in a big-circulation magazine. Mr. Hughes is himself preparing the continuity for the photoplay and it is likely that, in some instances, he may depart widely from the published story.

First National Pictures In Elks' Theatre

First National Attractions have been booked for the Elks' Theatre in the new home of the Elks at New Albany, Ind., which will be opened on Sept. 11, according to an announcement made by M. A. Gable, chairman of the Elks.

The initial First National picture to be shown will be Norma Talmadge in "Smilin' Through." New Albany Lodge, 270, B. P. O. E., has a membership of 755. The new building was erected and furnished at a cost of $200,000.

"Nanook" Packing 'Em In, Says Pathe

Without exception, every theatre management giving its patrons full and straightforward advance information about "Nanook of the North," is packing its house at every performance of that classic of native Eskimo life. This statement according to Pathe is proved by telegrams, letters and local newspaper reviews forwarded to the Pathe home offices. The Circle theatre, Indianapolis, is a typical instance. The following telegram points the moral:

"'Nanook' opened Sunday to tremendous business in the face of the hottest day of the year and a solid downpour of rain all the evening. Comments were wonderful."

Young Giant Cast in Fairy Tale

Jack Earle the 7 foot 3 young giant who, though only fifteen, weighs 237 pounds, did such good work in "Jack and the Beanstalk," that Julius Stern decided to let him play the father in "Hansel and Gretel."

Earle who had never appeared on the screen before also displayed dramatic talent in "Peggy of the Mounted," in which he takes the part of a desperate smuggler who is overcome by the tiny ranger impersonated by Peggy. Earle who might easily get a job with a freak show, prefers the silver screen, and it is so unusual to find a giant of his size who can act that Century Comedies will use him to complete the illusion of the unreal in the special fairy tales they are now producing.

Mabel Trunnelle Back in Pictures

Mabel Trunnelle, remembered as leading woman in the early days of the old Edison Stock company and as a star in her own right with a number of producing companies, returns to the screen after a long absence as a member of the cast of Penrhyn Stanlaws' current Paramount production, "Singed Wings."

Miss Trunnelle has the role of Eve Gordon in this picture which stars Bebe Daniels.

Millionaires as Extras Without Pay

In Lloyd Hamilton's first feature two-reel comedy for Educational, "The Speeder," practically every known make of automobile will be seen. The comedian succeeded in having traffic tied up on busy Sunset Boulevard, in Hollywood, for fifteen minutes, and in that time a large number of wealthy motorists, riding in the most expensive cars, worked in the picture as "extras," but without pay checks.



"Dusk to Dawn" Due Aug 2

Florence Vidor's Newest Feature Offers Star Great Opportunity

ASSOCIATED EXHIBITORS announce the release, August 27th, of Florence Vidor's newest feature, "Dusk to Dawn," a drama in five parts. Adapted from Katherine Hill's celebrated novel, "The Shuttle Soul," the story is said to offer opportunities for the the exercise of the young star's dramatic powers on a more ambitious scale than she has enjoyed heretofore.

"In Dusk to Dawn" Miss Vidor departs from the path she traversed in her two previous starring vehicles, "Woman, Wake Up" and "The Real Adventure," in which she depicted some of the vicissitudes of the young married couple. Here she is seen as the patrician daughter of a wealthy, influential city family—her father the governor-elect of New York—who rushes to the defense of her brother, a bank teller, when he, unknown to the parents, is accused of a financial irregularity.

The price which the bank president exacts for the boy's release is a heavy one, but the devoted sister undertakes heroically to pay it.

The production was directed by King Vidor. Jack Mulhall plays opposite the star, and other well known names in the cast are those of Truman Van Dyke, Peter Burke, James Neill, Lydia Knott, Herbert Fortier, Norris Johnson, Nellie Anderson and Sidney Franklin.

"Blood and Sand" a Winner

Valentino Picture Establishes New Attendance Record at N. Y. Rivoli

"THE proof of the greatness of any picture is found in the reports from the box-office, and measured by this infallible standard 'Blood and Sand' comes close to being the greatest motion picture ever made."

This was the remark of Adolph Zukor when apprised of the fact that the Fred Niblo production which marks Rodolph Valentino's debut as a Paramount star had broken all records for attendance and receipts at the New York Rivoli during the first week of its run in the metropolis.

"When we selected Fred Niblo to direct Valentino in the great story by Ibanez and chose June Mathis to write the scenario," said Mr. Zukor, "and then picked Lila Lee and Nita Naldi for the chief supporting roles, we expected great things from our production department. Placing implicit faith in the ability of our Lasky studio organization, we went the limit in our promises to the exhibitors and the public. The extraordinary success of the picture both at the Rivoli and in Los Angeles, justifies all we said for it in advance, and I extend my congratulations to all others associated with them in the work of production."

In setting up the new record at the Rivoli, "Blood and Sand" topped the best previous receipts for a week at that house by nearly $1,500, according to a statement from the Paramount office.

"Monte Cristo" Big Picture

Extensive and Painstaking Work Are Held Responsible for Perfect Detail

EXTENSIVE and painstaking research work extending over a period of several months was necessary to make perfect the production of "Monte Cristo," which was made at the William Fox West Coast Studios, at a cost nearing the half million mark, and which opened an indefinite run last Monday at the Forty-fourth Street Theatre, Broadway, New York. The direction was by Emmett J. Flynn, who had already won fame with his entrancing and whimsical "Connecticut Yankee in King Arthur's Court."

In preparing for the picture, Mr. Flynn found, singularly enough, that Alexandre Dumas, author of what many insist is the world's greatest romance, wasted very little time with detailed description of commonplace scenes, since all who read the novel at the time the story was first published—1845—would be familiar with the France of but a few years before. Thus, when it came to detailed and accurate descriptions of people and places of France in 1815, the date of Edmond Dantes' arrival at Marseilles on the good ship Pharaon, Mr. Flynn, and Bernard McConville, who made the screen adaptation and supplied the continuity, had to look elsewhere to get atmosphere and color.

Then came a happy thought. There was the "Circle Francaise" of both New York and New Orleans, each of which has a wonderful collection of French etchings and prints.

Young Director Awaits New Assignment

Nat Ross, the newest prodigy in younger directorial ranks who made a success of his first feature picture when Universal promoted him to that rank and assigned him to direct Hoot Gibson in "The Galloping Kid," is awaiting a new assignment at Universal City.

Police Picture Booked on Fox Circuit

Charles Rosensweig, manager of the New York Exchange of the Film Booking Offices of America, announces this week the booking of the Emory Johnson special, "In the Name of the Law," over the entire Fox circuit in the New York territory. Among other notable bookings accorded this F. B. O. special is the Strand in Newark, which will give the picture an indefinite run.

"The Kick-Back," the first Harry Carey production for F. B. O. which ran a week at the Capitol Theatre, New York, has been booked over the Fox and Loew circuits, announces Mr. Rosensweig.

Actions, Thrills Voted Most Popular

To get a definite idea of what type of entertainment was proving most popular the Fox Film Corporation sent a questionnaire to more than 100 newspapers throughout the United States and Canada.

The list of answers was so varied in nearly every respect that little knowledge could be gained from them, except in one instance. Virtually every newspaper editor from whom an answer has been received declares that what the public wants is "action and thrills." Of course that has been a well known fact since the motion picture industry was created, but some producers lost sight of the fact nevertheless.

Mix Invited to Reign at Atlantic City

Tom Mix, famous star of Fox pictures, has been asked to be King Neptune at the Atlantic City pageant Sept. 6, 7 and 8, and hopes to be able to accept the honor, which was offered to him by the Mayor of Atlantic City.

For years some celebrity, known throughout the country, has filled this post and the beautiful girls from each of the seventy-five American and Canadian cities, who will form the group of Inter-City beauties on this notable occasion, will be presented at King Neptune's court and be central figures in its gaieties.

Contests for selecting the girls now are being conducted by leading newspapers in nearly every important city in North America.



Pantages Praises "The Timber Queen"

In booking the knifeless, gunless, censor-proof Pathe serial, "The Timber Queen," for Pantages Theatre, Los Angeles, Alexander Pantages authorized the use of the following statement in a telegram received by Pathe:

"As you know, I have bought and run many serials. However, I consider 'The Timber Queen' the greatest serial ever made by Pathe or any other distributor."

Living up to the conviction here expressed, Pantages theatre, Los Angeles, is showing each episode of "The Timber Queen" for an entire week, with results declared to be entirely satisfactory.

Rupert Hughes Presides at Hays Banquet

At the request of Will H. Hays, Rupert Hughes, Goldwyn author-director, acted as toastmaster at a banquet given at the Palace Hotel, San Francisco, on Tuesday evening, August 15, by the motion picture theatre owners of northern California.

The San Francisco film men made every attempt to rival the banquet which the Los Angeles picture colony gave to Mr. Hays at the Ambassador hotel on his recent visit to Studioland.

Hal Roach Comedies Winning Interest

Pathe reports a steady increase of exhibitor interest in Hal Roach Comedies, featuring Paul Parrott. Almost without exception, managers of branch exchanges note commendation of the efficiency of this Hal Roach producing unit in providing ingenious original comic devices which enrich the action and increase the value of the chief comedian's own peculiar gifts, says Pathe.

An example cited is the comedy called "Rough on Romeo," scheduled for release on August 27th.

Famous Buy "Torchies" for Australia

An important deal on foreign distribution of the Torchy comedy series was consummated this week between Famous Players and Mastodon Films, Inc., when Famous contracted to buy the complete Torchy output for Australia. This stamp of approval on the Torchy series is highly complimentary to Johnny Hines and Producer Burr.

The Rivoli Theatre in New York this week is presenting Johnny Hines in "Torchy's Ghost." This marks the fourth Torchy played at Broadway houses in the past two months.

Neilan Engages Eleanor Boardman

Marshall Neilan has selected Eleanor Boardman for the part of John Keogh's flighty wife in his picturization of Donn Byrne's "The Strangers' Banquet."

Miss Boardman has just finished work in Rupert Hughes' "Gimme."

Introduce New F.B.O. Stars

Ethel Clayton and Helen Jerome Eddy to Be Seen in Feature Productions

TWO feature productions which will introduce new F.B.O. stars to exhibitors are now nearing completion at the R-C Studios in Los Angeles. These are "The Three Cornered Kingdom," in which Ethel Clayton will make her debut under the F.B.O. banner, and "When Love Comes of Age," the first Ray Caroll production starring Helen Jerome Eddy.

Miss Clayton is directed in "The Three Cornered Kingdom" by Wesley Ruggles and Warner Baxter is her leading man. The picture is from a story by De Vernet Rabell. Others in the cast are Murdock MacQuarrie, Andre Begendre, Genevieve Blinn, and Victory Bateman.

"When Love Comes of Age" is adapted from a story by Miss Carroll and presents Helen Jerome Eddy in a quaint and novel story of New England life. William A. Seiter, who has long been one of the mainstays of the R-C directorial staff, is wielding the megaphone. Miss Eddy's leading man is Harrison Ford.

Both these productions will be completed approximately at the same time and are scheduled for early release by the Film Booking Offices. They are included in the F.B.O. announcement of its "Box Office Ten."

"Storm" Breaking Records

Universal Reports an Increasing Popularity in Pre-Release Bookings

"THE Storm," is creating havoc with box office records from Coast to Coast, reports Universal, makers and distributors of this House Peters starring vehicle. Although it is still being shown only in a few pre-release bookings, it has established a popularity for itself far greater than any Universal picture ever before produced, it is understood.

General release of "The Storm" is set for Labor Day, the first Monday in September. Universal sales officials predict that by that time, it will have been booked in more than thirty per cent of the big houses in the United States and Canada.

"The Storm" has a unique record. It was first shown at the Capitol for one week, where it did capacity business despite a week of rainy weather. Then it was transferred to the Central theatre at an advance in price, where it enjoyed a four weeks' run with packed houses, day and night. Following its Central theatre run, it went into the Broadway for a week. It did equally as good business in the Broadway as during its two previous runs.

"RichMen's Wives" for N. Y.

Al Lichtman Makes Quick Deal for Broadway Premiere at the Capitol

A RECORD for quick action was established by the Al Lichtman Corporation in arranging for the Broadway premier of "Rich Men's Wives," at the Capitol—the world's largest motion picture house. The first print to arrive in New York was received from the coast at the offices of the Al Lichtman Corporation late in the afternoon of August 10. Mr. Lichtman immediately made an appointment with S. L. Rothafel of the Capitol to have him view the picture at nine o'clock in the morning of August 11.

Mr. Rothafel booked the picture on sight for exhibition during the week of August 20. No higher tribute can be paid to any feature than a premier at the Capitol.

"Rich Men's Wives" is the initial release of Preferred Pictures to be distributed by the Al Lichtman Corporation. It is said to be a magnificently produced society drama with an all-star cast including Claire Windsor, House Peters, Gaston Glass, Rosemary Theby, Baby Richard Headrick and Myrtle Stedman.

"Sheik" Runs 24 Week in Sydney House

"THE SHEIK," George Melford's Paramount special, is completing its twenty-fourth week at the Globe Theatre in Sydney, according to cable reports

Reports received from Adelaide, Melbourne and other large cities in Australia indicate that "The Sheik" is duplicating the enormous success scored in Sydney,

Doug's and Mary's Lot Letting Down

Production activities at the Pickford-Fairbanks studios are gradually drawing to a close for the time being. "Douglas Fairbanks in Robin Hood" is finished, all but the editing and titling, which is well under way. Mary Pickford has about ten days more work on her new production of "Tess of the Storm Country," while Jack Pickford has a week's more work on "Garrison's Finish."

None of these screen luminaries has yet announced future plans.

"Aesop's Film Fables" Winning Approval

Picture patrons through their local exhibitors in every section of the United States have given the practical support—meaning money paid into the box office—that elevates Cartoonist Paul Terry's "Aesop's Film Fables" to the summit of animated cartoon art and entertainment, declares the Pathe home-office. Reviewers in newspapers and magazines, upon the occasion of each weekly release by Pathe of these highly original comics produced by Fables Pictures, Inc., have made slogans of lines like this: "The animation is well up to the standard of this series."

Miriam Batiste Signed For "Penzie"

Miriam Batiste, who scored such a phenomenal success in "Humoresque," and who has been featured in other successful productions since that time, will play an important part in "Penzie," a forthcoming William Fox special production in which Mary Carr will be featured. Herbert Brenon is directing it.

Miriam has proved one of the few child actresses who have repeated the success scored in their first productions in additional pictures.

Leah Baird Picture Is Booked by Loew

The Associated Exhibitors feature, "When Husbands Deceive," by and with Leah Baird, which is set for release August 20th, already has been booked for the Marcus Loew theatres in Greater New York.

The booking department of the Loew enterprises closed negotiations with Lester W. Adler, in charge of the New York exchange of Associated, at the earliest moment possible after the release date was definitely set. The engagement opens Aug. 21st.

"Johnny Jones Comedies" for Pathe Release

Of the new product contained in Pathe's comprehensive list of short subjects the "Johnny Jones Comedies" are in a highly attractive class by themselves. This is a new series made for Pathe distribution, in which the most engaging boy star is declared to win fresh laurels. Playing opposite is dainty and talented little Gertrude Messinger.

Pathe announces a series of six "Johnny Jones Comedies," for release one every four weeks, the first having been issued on July 30.

Nita Naldi in Cast of "Anna Ascendas"

Nita Naldi, whose portrayal of the role of Dona Sol, the Spanish vamp in "Blood and Sand" has been unanimously praised by the New York and Los Angeles critics, has been added to the cast of Alice Brady's new Paramount picture, "Anna Ascends," which is now in production at the Long Island studio.

Miss Naldi will have a feminine crook role in the picture,

OFFERINGS SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Youthful Star Starts First of Series

PRODUCTION on the first of a series of two-reel "specials" starring Arthur Trimble, the screen's newest five-year-old starlet, is well under way at the Hollywood Studios, Inc., where the largest unit of this plant has been engaged for the year's work.

According to Frederick G. Becker, Master Trimble's director, this series promises to be one of the salient features of the short subject calendar for the years 1922-1923. The series, according to Mr. Becker, will be novel in story, treatment and action. For obvious reasons the new concern will remain silent on the technical details of the production until the premier showing of the initial picture. However, no secret is being made of the cost allowance for each release, which will average about $22,000.

Hallroom Boys Sale Is Made in Omaha

Territory is going quickly on the new series of Hallroom Boys Comedies, and Joe Brandt, who is now on the road, reports to the home office of C. B. C. that exchangemen and exhibitors are highly enthusiastic about them.

Mr. Brandt, while in Omaha this week, consummated another sale on this series of two-reel gloom chasers telling the adventures of Percy and Ferdie Hallroom. This sale was made to Fontenelle Feature Films of Omaha, and, according to the terms of the contract, this company will handle the comedies in Iowa and Nebraska territory.

Loew's Books Second National Pictures

Twelve pictures provided by Second National Pictures Corporation for the current season have been booked by the Loew circuit of theatres and two of these are showing in New York City and the Metropolitan district. "The Night Riders," melodrama of the Northwest featuring Maudie Dunham, Albert Ray and Andre Beaulieu, and "Her Story," written for the screen by Dion Titheradge for his sister, Madge Titheradge, were selected for the launching of Second National pictures on the Loew circuit. These are to be followed immediately by "David and Jonathan," with Madge Titheradge, and "Broken Shadows."

Barry Picture Scenes Shot

Street," Work is Under Way on "Brass" With Completion of "Heroes of the

Final scenes for the second Wesley Barry picture, "Heroes of the Street," produced by Harry Rapf for the Warner Brothers, were filmed last week under the direction of William Beaudine, according to a telegram received at the Warner offices from the west coast studios. The first Barry vehicle, "Rags to Riches," was completed under the direction of Wallace Worsley.

Immediately upon the picturization of the Barry story, Harry Rapf began preparations for the shooting of "Brass," the Charles G. Norris novel of marriage and divorce. Marie Prevost, long a screen luminary in her own right, will play the leading feminine role. A number of other well known screen players are being selected for the cast. Monte M. Katterjohn adapted the novel for the screen. Wallace Worsley will direct.

S. L. and Jack Warner will also begin the production of "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper. This feature will also have Miss Prevost in the leading role. The story was adapted by Olga Printzlau, and it will be directed by E. Mason Hopper.

Burr Director Enthusiastic

Henderson Declares "Sure Fire Flint" Cast Is Best He Ever Worked With

"IF realism and stellar acting by an all-star cast of legitimate actors will put over a production, 'Sure-Fire Flint,' starring Johnny Hines, will go over with a bang," stated Director Dell Henderson at Burr's Glendale Studio this week in an interview with some local newspaper men who were the guests of Charlie Burr.

Henderson is all "het" up about the remarkable results he has obtained from Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson, J Barney Sherry and Charles Gerrard.

"Never have I seen a cast put such force, such energy and such excellent characterizations in a picture as this all-star cast has done," continued Henderson, "and to say my work has been a pleasure would indeed be putting it very mildly. In the direction of some of the big moment scenes I sat in awe at the interpretations given by Doris Kenyon, Hines, Breese, Edeson and the rest. To me it was like sitting in on some big Broadway show, and you can't blame me for my thoughts when you realize that all of these actors have appeared in some of the most successful legitimate shows presented on Broadway."

"Arrow Month" Approved

Dr. Shallenberger Reports Exhibitor Interest All Over United States

THE announcement made by Arrow Film Corporation last week designating September as "Arrow Month" met with a hearty and instantaneous response from the exhibitors and exchange men throughout the country, according to W. E. Shallenberger, President of that organization.

Arrow's big new special is "Night Life in Hollywood" and tops the list with a pre-release showing at the beautiful Woods Theatre, Atlantic City, where that enterprising showman, Dave Starkman, has secured this picture for the week of September tenth. H. C. Horater managing director of the Alhambra Theatre, Toledo, Ohio, has also secured this production for that theatre for the week of September 17th.

This picture, which is the headliner for Arrow's September releases, is said to be a magnet which is attracting both exhibitors and exchange men throughout the country. The Arrow office has been literally flooded with wires, letters and telephone calls regarding this production which, in the opinion of Dr. Shallenberger and his associates, will prove one of the box-office sensations of the season.

"The Purple Highway" Is Completed

"The Purple Highway," with Madge Kennedy and a cast of star players including Monte Blue, Dore Davidson, Pedro De Cordoba and Vincent Coleman, is being completed in New York City this week. It will reach Broadway early in October.

Wilson Completes First Banks Comedy

THE New York office of the Federated Film Exchanges of America, Inc., is advised by Ben Wilson that he has completed on the west coast the first comedy of the series in which Monty Banks is starred. The title of the production is "Pure But Simple" and in order to inject a diversity of situations the producer has managed to weave laugh provoking scenes in it about a horse race, canoe race and the radio.

The director has let his imagination run almost wild in employing these three effects in the creation of burlesque and strong comedy situations, in addition to which a fair degree of hair raising excitement and thrills is interwoven logically into the story, according to the Federated offices.

Plan Distribution of Laugh-O-Grams

Leslie B. Mace, Sales Manager, and Dr. J. V. Cowles, Treasurer of Laugh-O-Gram Films of Kansas City, are in New York this week. Dr. Cowles is a well-known figure in the oil business in Kansas City as well as being connected with Laugh-O-Grams, and is here in the interest of his oil business.

Mr. Mace is arranging for distribution of a series of twelve Laugh-O-Grams to be released every other week. Laugh-O-Grams are single reel subjects, consisting of stories of modernized fairy tales in Animated Cartoons by Walt Disney. Some of the first releases are "Little Red Riding Hood," "Jack and the Beanstalk," "Four Musicians," "Goldy Locks," "Cinderella," "Jack, the Giant Killer," etc.



MASTODON FILMS, Inc.
C. C. BURR, Pres.
133-135-137 W. 44th St.
New York City, N. Y.

C. B. C. Reports Good Business

Program Announcement Brings Rush of Inquiries

THAT things are opening with a tremendous boom in the Independent field and that the business is there for better pictures is evidenced by the reception that has been given the announcement of the C. B. C. Film Sales Corporation's program of Six Box Office Winners, and the elaborate and extensive campaign which that company is carrying on, not only for these features, but for its Hallroom Boys Comedies and various other short releases.

These campaigns make the C. B. C. offices the busiest of the Independents for several seasons, and according to Joe Brandt and Jack and Harry Cohn of that company, no stone will be left unturned to make C. B. C.'s fall output and the way it is handled one of the most elaborate ever offered.

When C. B. C. first announced that its program would include six big features, of which the first was "More To Be Pitied" with an all-star cast including Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCollough, Gordon Griffith, and Josephine Adair, there was great questioning throughout the field as to whether these would be released through State Rights channels or through a national program—it being known that several of the more important national program organizations were making tempting offers to handle the entire output. Since the decision of the C. B. C. officials to State Rights them, however, almost 100 per cent. territory has been sold on the entire six features and the company promises the most expensive lobby displays, posters, and press book ever offered for Independent features.



Executives of C. B. C. Film Sales Corporation
Joe Brandt, Jack and Harry Cohn

Work has already been begun on the second feature of the series, "Only a Shopgirl," and word from Producer Harry Cohn from the West Coast centre is to the effect that this feature will be even greater than "More To Be Pitied." Meanwhile, production plans, continuity, and all the details of making are being thoroughly worked out for the rest of the features on the series—to include "Forgive and Forget," "Pal o' Mine," "Temptation," and "The Lure of Broadway."

Joe Brandt, who is now out in the field, writes that exchangemen are glad to be able to secure six pictures at a time, as practically no more effort is involved in arranging for the distribution of the half-dozen than of one—and it gives them a chance also to shop around for the rest of their output. Mr. Brandt, who is checking up the wants of exchanges and exhibitors throughout the country, is working his way through to the Coast and will bring the result of his observations to bear upon the production of the coming output in a practical way.

In addition to this, the new Hallroom Boys Comedies series has already sold out through the major part of the territory since the announcement that they too would be State Righted and voluntary letters have come from buyers expressing their delight at securing the series.

The first of the comedies, "Still Going Strong," represents, according to C. B. C. offices, the acme of class, quality, and humor possible to put into a two-reeler and the entire series is to surpass even those which have gone before.

Special exploitation campaigns are being prepared on the new series of Hallroom Boys Comedies and C. B. C.'s purpose is to establish a basis of real co-operation with every exchange and exhibitor so they will supply the latter with just what they need to further their interests. Real stories, expensive sets, expert direction, and the screen world's finest comedians are on the Hallroom program for the season.

In addition to this, inside word comes from Jack Cohn, who is known as one of the best producers of short subjects, of another series of new two-reel comedies on which plans are under way and which will be something quite different from anything now on the market, and two new single reel novelties.

It is the C. B. C. officials' belief that the Independent market represents the stronghold of the film industry for the coming season—IF every Independent exchangeman, producer, and exhibitor will get together on a square "fifty-fifty" basis of co-operation.

Is Your House In the Dark?

"Notoriety"

Is What It Needs To Bring It Fame and Fortune

GET IT!

IT'S WILL NIGH'S ACE!

SOME CAST:

Maurine Powers — Rod La Rocque
Mary Alden — Geo. Hackathorne
Mona Lisa — J. Barney Sherry
Ida Waterman — Richard Travers
Anders Randolf — Wm. H. Tooker

Ready for Independent Release in September by

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway — New York City

Requests Numerous For "Blind Justice"

During the past few days Edward Sloman, noted director, who recently formed his own producing organization, has been literally swamped with letters, telegrams and personal interviews from representatives of the various distributing companies inquiring as to his plans for the release of "Blind Justice," his first personally produced picture, according to word from the Sloman office.

The picture is now being cut and titled under Sloman's personal supervision. Those acquainted with the producer and his past efforts declare that "Blind Justice" is one of the most powerful plays in theme and action he has ever handled for the screen.

Cat Guides Sightseers Over New York

The third release by Vitagraph in the series of Urban Popular Classics is a novelty, with the title, 'Roving Thomas—Seeing New York." Thomas is a cat, a black cat with a funny face, and a great deal of curiosity. His curiosity and apparently untiring energy takes his audiences in all sorts of interesting places.

"Family Affairs"

BEN WILSON has also just completed "Family Affairs," the first of another series of twelve comedies to be produced by him at the Hollywood studios. In this latter production Cecil Spooner, Billie Bletcher and Eddie Barry contrived to make a trio of comedians whose work in this production it is expected will stamp them as superior comedy screen artists. "Family Affairs" is a strong satire and burlesque on certain phases of family life in America and the producer has taken advantage of the comedy situations that permit of the logical introduction of gags and of laugh provoking effects.

Company Organized In Newfoundland

Newfoundland, Great Britain's oldest colony and newest dominion, is Ernest Shipman's latest conquest. The first Newfoundland photo-play will be started in a couple of weeks and be ready for release some time in October.

Ranging Newfoundland in line with the picture-producing countries of the western world is in keeping with the Canadian producer's past achievements. Those who have seen "The Sky Pilot," "Back to God's Country," "Nomads of the North," "Cameron of the Royal Mounted," etc., know what to expect from him in connection with his newest activity.

Going to St. John's, capital city of Newfoundland, one Thursday a few weeks ago, Shipman had by the following Thursday organized a Newfoundland film company. This company possesses a strong directorate and includes the president of the board of trade, A. E. Hickman; mayor of St. John's, Hon. Tasker Cook; minister of finance, Hon. H. J. Brownrigg.

Ship Scenes Completed in Sea Picture

A cablegram from Director R. A. Walsh received at Goldwyn's studios brings word that he has completed the big ship scenes for the picturization of Carey Wilson's original scenario, "Passions of the Sea," formerly called "Captain Blackbird." He is now engaged in photographing the shore scenes in which the natives play an important part.

"The Passions of the Sea" company is scheduled to sail from Tahiti for San Francisco late this month and expects to reach the studio early in September unless unforseen delays arise.

Trimble Appoints New Art Director

Norman Kennedy, New York periodical cover designer, has been appointed art director for the Arthur Trimble Productions, which is producing a series of two-reel "specials," featuring Arthur Trimble, the five-year-old child star, at the Hollywood Studios.

Who's Next?

Tom Moore, of Washington, D. C., has just bought "WHAT'S WRONG WITH THE WOMEN?" for Virginia, Maryland and District of Columbia.

Joseph Friedman, Celebrated Players Film Corporation, Chicago, has bought N. Illinois, Indiana and Wisconsin.

Sam Zierler, Commonwealth Film Corporation, New York, has bought the State of New York and N. New Jersey.

Sam Grand, Federated Film Exchanges, Boston, has closed for the entire New England States on "WHAT'S WRONG WITH THE WOMEN?"

Ben Amsterdam, Federated Film Exchange, Philadelphia, has bought Eastern Pennsylvania and S. New Jersey.

Three weeks on the market and over 50% already sold . . . Just get that.

These men can spot a winner a mile away—That's why they b'ot

"What's Wrong with the Women?"

WRITTEN and PRODUCED by

DANIEL CARSON GOODMAN

And Here's What the Reviewers and Critics Said About It:

"This picture looks to us like a knockout."
—Motion Picture News

"In the opinion of the writer 'WHAT'S WRONG WITH THE WOMEN?' is the biggest State rights possibility of the year . . . You'll mop up with this one . . . "
—Roger Ferri

"Daniel Carson Goodman's picture, 'WHAT'S WRONG WITH THE WOMEN?' is powerful . . . don't fail to see this picture yourself." —Exhibitor's Trade Review

"Intensely interesting . . . Convincingly real . . . "
—Exhibitors Herald

"Production you can afford to talk about to your patrons." —Reeland Reviews

"Before you arrange your bookings for the coming season—see 'WHAT'S WRONG WITH THE WOMEN?' for in passing up this one you will be cheating yourself out of a bank roll . . . it is going to bring exhibitors real money."
—Moving Picture World.

Note.—A private screening was given to a group of celebrated writers and authors. It would take ten pages of space to reproduce even half of the shower of praise "WHAT'S WRONG WITH THE WOMEN?" received from these hardened critics . . . Best of all . . . the answer is . . . SEE THE PICTURE AND *SELL YOURSELF*. The picture itself tells the whole story.

Write or Wire for Terms and Territory Now to

EQUITY PICTURES CORPORATION

723 7th AVENUE, NEW YORK CITY

"The World's a Stage," Half Finished

"THE WORLD'S A STAGE," the first feature being produced under the banner of Principal Pictures Corporation is practically half finished. This is the Elinor Glyn story which stars Dorothy Phillips. Colin Campbell, directing the episodes for the production is rushing work on certain scenes to permit Bruce McRae, one of the featured players, to make a theatrical engagement with David Belasco in which he will support Ina Claire in "The Awful Truth."

According to Sol Lesser and Mike Rosenberg, producing the story, it will be one of the season's biggest offerings. When finally cut and titled, the film will go to the screen in eight reels.

Distribution arrangements are now being cared for by Irving M. Lesser, whose activities have kept him in New York for almost a solid year.

Urban Classics Shows Fleet at Work

"The U. S. Battle Fleet on the High Seas" is the title of the second of the Urban Popular Classics, one-reel subjects, released by Vitagraph. It is said to be an intensely interesting study of the fleet at work.

The annual practice cruise is not a holiday. It is Jack's nearest approach to battle grind, barring hostilities, in his navy career. The Urban picture takes one with the fleet, through all the maneuvers, and there is a wealth of intimate detail, from coaling ship to battle practice.



William Fairbanks, latest addition to list of Arrow stars, who will be seen in a series of "westerns" produced by Ben Wilson and written by W. C. Tuttle.

"Blind Justice" Will Have Showing

Edward Sloman will not negotiate the sale of his first personally produced picture, "Blind Justice," until after the picture has been given an official trade showing in New York. Such was the statement issued by Sloman this week.

Canadian Rights Sold on C. B. C. Series

Canadian rights were sold this week on C. B. C. Film Sales Corporation's series of six pictures, of which the all star feature "More to be Pitied" is the first.

It is announced that, according to a contract just consummated with C. B. C., the rights to all of Canada have been taken over by Charles L. Stevenson, with offices in Toronto.

Earl Hurd Comedies on Broadway

THE Earl Hurd Comedies, which Educational has just begun releasing, have gotten off to a flying start in New York, with the first two pictures showing simultaneously in opposition Broadway houses, according to Educational. "One Ol' Cat," the first picture of this new series presented by C. C. Burr, went into the Rivoli theatre with "Blood and Sand" on August 6 for an indefinite run, and is still showing at that big house. The following Sunday, August 13, the Strand program included "Fresh Fish," the second number of the series.

Other Broadway bookings of Educational Pictures during these two weeks included "Tonnerville Blues," Toonerville Comedies by Fontaine Fox, at the Capitol the week of August 7, where it was announced in street lights, "The Drifters," one of the Wilderness Tales by Robert C. Bruce, at the Capitol the same week, and "A Penny Reward," a Campbell Comedy, which continued through both weeks at the Criterion.

Picture Is Offered on Merits Alone

Under the title "The House of Darkened Windows," Eastern Film Corporation is releasing a motion picture melodrama on an original story, by an anonymous author. This picture is offered strictly on its merits as a production—there are no much-vaunted stars or vast and costly sets. It is the strength of the story and the acting that are relied upon to put the offering over with audiences.

"Babes in Toyland" Has Girl Bally-Ho

A novel feature connected with the exploitation of Victor Herbert's "Babes in Toyland," is a scheme whereby all members of the company, except the principals, will wear a uniform dress while on tour. The uniform will be of a Military design, modeled after a character in the production.

No mention, however, is made of the fact that the wearers are members of the "Babes in Toyland" company, but the constant viewing of these girls in uniform on the streets, going to and from the theatre, will act as a refined Bally-Ho for the exhibitor playing the attraction.

Entire Warner Series Sold in South

OSCAR OLDKNOW, president of the Southern States Film Company, was in New York last week, and purchased from East Coast Productions the entire James B. Warner starring series for the South and the Southwest. Mr. Oldknow was accompanied by the general sales manager and the publicity director of his organization, and immediately upon the arrival of the party from Atlanta, Ga., two of the Backer series of pictures were screened for them at a private projection room. These were "Big Stakes" and "Flaming Hearts."

Mr. Oldknow and his executives were so impressed with these two westerns that he immediately closed for the series with Franklyn E. Backer, president of East Coast Productions, through the latter's general sales manager, Jack Von Tilzer.







FEDERATED FILM DISTRIBUTORS, INC., of Calif. for Calif., Ariz., Nev.

The Best Independent Showmen Know the Best Independent Comedies

They've bought the new

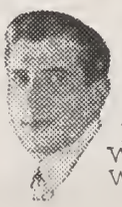
HALLROOM BOYS COMEDIES

FONTENELLE FEATURE FILMS, Omaha for Iowa, Neb.

CANADA SOLD



H. H. Barnes
Standard Film Service Company



Ohio
Michigan
Kentucky
West Penn.
West Virginia



Bookings Secured for "Your Best Friend"

MANY of the state-right buyers throughout the country handling the Warner Brothers picture, "Your Best Friend," a Harry Rapf production starring Vera Gordon, have held the feature for fall release, and it is reported that many big bookings have been secured, following the announcement of its distribution.

From Screenart Pictures Corp., Boston, comes the report that practically all the leading theatres throughout contracted to show the feature. The production is said to have had a successful and indefinite run at the Providence Opera House, Providence, and at the Tremont-Temple, Boston.

The Creole Enterprises of New Orleans, handling the attraction in Mississippi and Louisiana are said to have successfully negotiated with the Saenger Amusement Enterprises to have the picture shown throughout their entire circuit.

Arabian Night Tale Is Being Filmed

Joe Rock the producer-star has found a fund of broad as well as grotesque comedy in "Ali Baba," possibly the most popular of all the Arabian Night stories. This star has as his support the vivacious and fascinating Billie Rhodes, and the Federated Film Exchanges of America, Inc., through whom the Joe Rock Comedies will be released, are advised from the west coast that this first production completed should do much toward making the Joe Rock series of comedies most popular.

"Ali Baba" is said to be replete with spirited action, broad and straight comedy and is guaranteed to cause a smile with every foot of film.

"Secrets of Paris" Is Making Progress

WORK on Charles C. Burr and Whitman Bennet's elaborate production of "The Secrets of Paris," taken from Eugene Sue's novel, "The Mysteries of Paris," is progressing rapidly. The big studio at Yonkers is the scene of much activity these days. Bennett is keeping his artists at work all the time and not a moment is lost. Three new members have been added to the cast. Rose Coughlin is down for an excellent part, that of the Owl.

Delores Cassinelli is playing the role of Lola. For the role of the strangler, Mr. Bennett has chosen Walter James. James is one of the biggest men on the stage, standing six feet and three inches.

"Man Wanted," Fall Release

Clark-Cornelius Announces Picture to Inaugurate the Coming Season

ACCORDING to the Clark-Cornelius Corporation their big fall release to inaugurate the new season will be Arthur Housman in "Man Wanted," a comedy drama specially written for this star by Curtis Benton the well known magazine writer, whose stories are appearing in the current fiction periodicals.

"Man Wanted" is described by the distributor as a "rollicking comedy drama." It was directed by Jack Dillon and its cast includes in addition to Mr. Housman, Frank Losee, Flora Finch, Diana Allen, Huntley Gordon, Warren Cook, James Harrison, Ricca Allen, Lou Gorey, Florence Ashbrook and H. H. McCullum.

The Clark-Cornelius have placed this picture at the head of their fall releases as being one of the big outstanding productions being offered to the state right buyers for fall distribution.

"In placing this at the head of the list," said Mr. S. J. Rollo, general manager of the Clark-Cornelius Corporation, "we feel that we have cataloged it rightly as it is a picture which we feel certain both exchangemen and exhibitors will want as their opening attraction for the fall season."

Urban's New Costume Idea

Suggests Pearls, Rhinestones and Soft Chiffon for Marion Davies

JOSEPH URBAN, famous scenic artist for Cosmospolitan Productions who designed the gorgeous settings for the new Marion Davies picture, "The Young Diana," has his own ideas about the proper costuming of young girls.

Some artists clothe youth in artless gingham and sunbonnet. But Mr. Urban says the fit garmenture of youth is—pearls and rhinestones and soft drapery of chiffon.

In this story by Marie Corelli Miss Davies plays the part of Diana May, a beautiful English girl who is disillusioned in love and who becomes an embittered spinster. Diana submits herself to a wierd experiment, namely, the restoration of youth. She emerges a dazzling vision.

It was necessary therefore to originate some unusual and striking costume in which to clothe Diana when she emerges from the laboratory as youth and beauty triumphant.

It was at this point where Mr. Urban gave his opinion on the garb of youth. The result being Miss Davies in a lovely creation of pearls, rhinestones and chiffon.

Nothing could have better emphasized the contrast between the meek, middle aged woman in the plain black gown and the dazzling young girl who succeeds her. Both roles are played by Miss Davies.

"Notoriety" Has Fine Cast

Nigh Adds Four Stars to Strong List Already Assembled for Picture

WILL NIGH handed out another surprise this week when he added four stars to the cast of "Notoriety," making ten top-notch film favorites altogether. The stellar combination of actors and actresses in "Notoriety" now represents the longest list of popular players assembled on an independent production.

William H. Tooker was engaged as the seventh star for Nigh's release. Tooker has been a headliner ever since he joined Lionel Barrymore in that star's first screen appearance. Since then he was featured in "A Fool's Revenge," "Heliotrope," "Proxies," "The Greatest Love," "God's Country and the Law," "The Lotus Eaters," "The Power Within," "Beyond the Rainbow," "The Cradle Buster" and other hits. In "Notoriety" he takes the role of a theatrical manager.

Anders Randolph, sensational actor of "The Lion and the Mouse," is the eighth featured player of "Notoriety." His name recalls some of the foremost successes in screen annals. He was featured in "Erstwhile Susan," "Cinema Murder," "Madonnas and Men," "Buried Treasure," "Jim the Penman," "Sherlock Holmes," "The Referee," "Slim Shoulders," "Splendid Sinners," "Price of Virtue" and others. The important part of the vaudeville agent in "Notoriety" was assigned to him.

Ida Waterman, who made her mark with her work in "On With the Dance," was next added in the Nigh special. Her career has been a combination of stage and screen glory. Among her noted performances was that in "The Inner Chamber," "Love's Redemption" and "Lady Rose's Daughter." The difficult role of Mrs. Beal in "Notoriety" is hers.

Mona Lisa is the last of the ten big names to join the "Notoriety" line-up. This brilliant actress came to the front with her dazzling work in "What's Worth While," "Good References," "To Please One Woman" and "The Divorce Coupon." As the beautiful Dorothy Wedderburn in "Notoriety" she promises to outshine all her past triumphs.



Rudolph Valentino congratulating Philip Schinahan on his appointment as organist of the Liberty, San Jose, Cal., where Mr. Schinahan will operate the keyboard of the Robert-Morton organ

Federated Shows Stars Behind Scenes

The Fourth Federated Screen Review is of interest in that Lionel Barrymore, Lowell Sherman and Seena Owen are shown at actual work behind the scenes in a new Cosmopolitan production being directed by Alan Crosland.

Charming Alma Rubens appears in interesting views at home with her mother and pets; Diana Allen is also shown with her mother; Violet Heming at work in the studio with Director Ray Smallwood and Miriam Battista, Anita Stewart, Marguerite Marsh, Richard Barthelmess and Mary Hay, George Walsh, Frank Fay, Alice Maison, William Collier, Jr., Ann Pennington, Will Morrisey, Helen Shipman, Irma Harrison, Kitty Kelly, Madge Evans and other stars in a monster reception and testimonial to Director Rex Ingram are among the other features.

Unity Pictures Enters Independent Field

SEPTMBER 1st is the date set for the Unity Pictures, Inc., to enter into the distribution of their product in the independent market. "No time could be more propitious for a start" said Unity officials when interviewed. The numerous independent productions which have been so extremely successful was instrumental in convincing the Unity organization to enter into the fold of the rapidly rising independents.

The first production which Unity will offer will be "Why Do Men Marry?" featuring Edy Darclea, who has scored in the Fox special, "Nero." Miss Darclea is an accomplished actress and she will make a series of starring vehicles for Unity within the coming year.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Hope Hampton and Richard Barthelmess will be two of the stars to appear in person at the formal opening of the beautiful new million dollar Strand theatre in Niagara Falls, N. Y., Saturday evening, August 26. It is interesting to note that Miss Hampton's new First National picture, "The Light in the Dark," in which is incorporated the new Eastman color process will have its world premiere at the opening. R. W. Thayer is now completing arrangements for the big event. A. C. Hayman is president of the Strand Theatre Company. George A. Bouchard, former conductor of the Strand orchestra in Buffalo, will play the big Marr & Colton organ.

The Criterion, Buffalo, the old Paramount picture house, run in association with the Shea Amusement Company, again changes its policy the middle of September, when the theatre will open with Shubert vaudeville. Sol Myers, who will manage the house, has arrived in town to make arrangements for the opening.

Eugene A. Pfeil, manager of the Buffalo Strand, is planning a big exploitation campaign for "In the Name of the Law," which he will present the first week in September. A tie-up with the local police has been arranged. Chief Burfeind has indorsed the picture.

Walter Hays, vice-president of the Mark-Strand interests, who has his office in Buffalo, has left town for a two weeks' vacation.

Bruce Fowler, manager of the Elmwood, Buffalo, is back in the city, after a several days' trip to New York and Toronto. While in New York, Bruce visited his old friend, Harold B. Franklin, now at the head of the Paramount theatre department.

Herman Lorence is planning a big celebration for Anniversary Week at the Bellevue theatre in Niagara Falls, N. Y., early in September. Watch Herman!

Harry Marsey, former general manager of General Theatres Corporation in Buffalo, is now managing the Niagara Pictures Corporation exchange in the same city, succeeding George Williams, resigned. The latter is devoting all his time to the management of the Linden theatre on Jefferson street.

"Foolish Wives" was the attraction two evenings last week at the theatre in Alexandria Bay, N. Y., and brought in capacity business.

Sunday film shows have been resumed at Shea's Court street vaudeville house in Buffalo. The same program as that presented at the Hippodrome is shown.

Both the Victoria and Regent in Buffalo have dropped for the present at least the idea of putting on vaudeville as an added attraction this fall. If business is not good when the new season opens perhaps something may be done along this line, but at present it's all off.

Harry E. Lotz is back in Buffalo as manager of the Select exchange. He has been in Denver. Harry has a host of friends in the Queen City of the Lakes.

Most everyone connected with the film industry, both exhibitor and exchange end, is planning to attend the opening of the big Eastman theatre in Rochester, N. Y., Saturday evening, September 2, when there will be a special trade performance. Art Amm, Buffalo's own, and former manager of the Shea North Park, will greet his old home pals, in the capacity of house manager at the Eastman. "The Prisoner of Zenda" will be the opening attraction.

All is in readiness for the opening of the Olympic, Buffalo, on Labor Day with an exclusive picture policy. Bill McKenna, formerly at the Miles theatre in Detroit, will be the manager. "The Storm" will be the opening attraction. The house will be one of the most beautiful in the city. During the summer the Olympic has been completely remodeled and overhauled. Magnificent mural paintings have been placed on the walls and in the lobby. The interior has been magnificently redecorated. Fred M. Shafer will supervise the house and do the booking. Mr. Shafer is manager of the Lafayette Square, which is operated by the same company.

CLEVELAND

The entire police force of Cleveland has been invited to be Marcus Loew's guests next week at the State theatre, to witness a performance of "In the Name of the Law."

Sam Dembow, Jr., assistant general sales manager for the Fox Film Corporation, is in Cleveland after an absence of several months on the West Coast, where he has been honeymooning. Mr. Dembow will be in and out of Cleveland for the next six weeks, with intermittent visits to Cincinnati and Indianapolis, which with Cleveland, covers the territory directly under his supervision.

Second National Pictures Corporation of Ohio was incorporated this week in Columbus, with a capitalization of $250,000. The officers of the company are Earl M. Forsythe of Pittsburgh, president; Clyde Means of Pittsburgh, vice-president; W. H. Donaldson, secretary and treasurer. Mr. Donaldson is also manager of the Cleveland and Cincinnati distributing offices of the Second National Pictures Corporation, with headquarters in the Film Exchange Building, Cleveland, Ohio.

Lawrence Solether, prominent motion picture theatre owner of Toledo, recently sold out his interest in some half-dozen houses and decided to quit the business. He was drawn back into it again, however, and is now on the sales force of the local American Releasing Corporation's exchange. And just to feel at home in this end of the industry, he is covering his native Toledo territory.

The Doan theatre, St. Clair and East 105th street, Cleveland, closes Saturday night. And with its closing ends M. B. Horwitz' lease of the house. The present Doan theatre will be torn down immediately, and in its place will be erected a new 1,500-seat house. It will be another Loew house, making eight prominent Loew houses in the city.

B. C. Steele, E. C. Flanigan and F. Nolan, a trio of Cleveland exhibitors who have announced their intention of establishing the largest chain of suburban houses in the city, have just taken over the Monarch theatre, Euclid avenue and East 105th street. This is the fourth local house they have annexed during the past two months, the others being the Terminal, the Marquis and the Penn Square.

M. Goldman, for the past ten years lessee and manager of the Monarch theatre, has bought an interest in the Duchess theatre, Euclid avenue and East 55th street, Cleveland, which will be devoted to stock attractions during the coming season.

C. C. Deardourff, publicity manager for Metro, has been so busy exploiting pictures in the Cleveland territory that he is now making his headquarters in Cleveland. Deardourff's exploitation on "Missing Husbands" was such a success in Cleveland that it is being duplicated all over the country.

Norman Orr, for many years manager of the Orpheum theatre, East Ninth street, Cleveland, is now manager of Loew's Mall theatre, Cleveland.

M. B. Horwitz, head of the Washington circuit of eight local theatres, has a new set of worries. Instead of waiting for patrons to come into his theatres, he is now waiting for the wily Canadian fish to bite. Horwitz and a party of friends left the city the end of this week to be gone for two weeks.

It's a good sign of business when everybody around the exchanges is out of town, including the managers. This week's tour of exchanges reveals the fact that Managers Goldman of F. B. O.; Tom Colby of Universal; Albert Eden of Select; W. J. Kimes of Goldwyn; E. C. Holah of Hodkinson; J. E. Beck of Vitagraph, and E. C. Fielder of Associated Exhibitors, were all out in the field, stirring up interest among exhibitors in the new fall product.

SAN FRANCISCO

The presentation of the big motion pictures at popular prices by the Strand theatre has met with such tremendous success that Manager Newman announces a still further reduction in prices. The new Strand prices which have just gone into effect are, at matinees, ten and twenty-five cents; evening performance, children, fifteen cents and adults, thirty cents. The prices include government tax.

"Red Head Week" was a success at the Portola theatre. Every woman with red hair was admitted free during the week Alice Bray's photoplay, "Red Head," was playing and which proved so popular several years ago. Over a thousand women were admitted free during the week the play was on. This, of course, included the younger generation of the female sex as well as the women.

Leon Levy, formerly manager of the Imperial theatre, has been appointed assistant managing director of the California theatre and L. W. McDermott has been made assistant managing director of the Granada theatre by Managing Directors Eugene H. Roth and J. A. Partington. Van B. Clement, formerly manager of the Portola theatre, becomes manager of the Imperial theatre.

Levy's climb in the theatrical world in San Francisco has been a steady one. He rose successively from one position to another at the Imperial, to which he was appointed manager about two years ago. He is an expert in stage craft and will devote his particular attention at the California to staging acts and prologues, in conjunction with the house manager, Charles Pincus.

Clement is an all around theatrical man of wide experience and under his management the Imperial will surround the big productions it is to play with appropriate settings.

INDIANAPOLIS

Following a very encouraging revival of business during July, a comparatively hot month, the first two weeks of August were cool. Every big house in the city reported box office figures these fourteen days.

A patron of a Vincennes movie is suing for $1,000 because, he alleges, he arose from a seat and bumped his head on an electric fan.

Management of the Victory, Evansville, will take over the Strand, movies, and operate it as a vaudeville house, it was announced last week.

Capitol City Amusement Company, Indianapolis, filed final certificate of dissolution with the secretary of state.

CANADA

The Canadian Credit Men's Association recently "went after" the Capitol theatre, Winnipeg, Manitoba, but not because of financial difficulties. The association reserved several hundred seats in the theatre on August 8 for a theatre party as a feature of its annual convention then in session in Winnipeg.

Much interest has been aroused in Winnipeg, Manitoba, through the conducting of a weekly symphonic concert every Monday evening at the Allen theatre, the idea having originated with Manager M. M. Stewart and being carried out by Conductor Charles C. Manning of the theatre orchestra. The orchestra has been enlarged week after week until Manager Stewart has in view the engaging of as many as 65 musicians for the special feature on the one night each week. On August 7, Mrs. Charles C. Manning, wife of the director, was the featured soloist and the orchestra numbers included "War March of the Priests" from "Athalia;" Unfinished Symphony in B minor, Schubert, and the overture "Raymond" by Thomas.

Oral D. Cloakey, manager of the Capitol theatre, Winnipeg, Manitoba, has gone to Fort William, Ontario, to supervise the formal opening of the Orpheum theatre there under the banner of the Famous Players Canadian Corporation, Limited. The Orpheum was acquired by the corporation some time ago and has been rebuilt for the presentation of moving pictures exclusively. The house is scheduled to open August 18 and Mr. Cloakey planned to use some of the stunt ideas with which he opened the Allen theatre in Cleveland, Ohio. Sid Long, one of the members of the Capitol theatre orchestra, Winnipeg, also went to Fort William to provide an xylophone specialty.

A number of important changes affecting the moving picture theatres of Winnipeg, Manitoba, have been effected. Vic. Joclyn of the Alhambra has leased the new Rialto theatre from its owners and has installed Walter Deering as manager of the Rialto. Mr. Joclyn has arranged to have the Alhambra orchestra play at the Rialto every afternoon and he has placed a number of refreshment tables throughout the theatre, 150 seats having been removed to make room for the tables where soft drinks and light eatables are to be served afternoon and evening.

Messrs. Weiner and Triller, new owners of the Regent theatre, formerly the Rex, opened that house on August 14 after weeks had been spent in erbuilding it and refurnishing it throughout.

BALTIMORE

Bernard Depkin, Jr., managing director of the Boulevard theatre, is on a month's tour of New England, combining business with pleasure. Mr. Depkin has been working particularly hard for the last year, and was considerably in need of a rest.

The Parkside theatre in Lauraville, a suburb, has been reopened by J. Flax, who has leased the plant from Michael C. Engelberg. The Parkside, a 500-seat house, was built something over a year ago. An orchestra will be featured under the new management.

The Bunny theatre now is the Ruby. The house is being overhauled and renovated, new heating and lighting fixtures are being installed and a glass front has been placed for the lobby. The Ruby will reopen soon for the fall season.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

How Great Film Wealth of Our Industry Is Guarded

Most Expensive Sprinkler System in World Connected with Fire Headquarters

THE equipment and diligent care necessary for the storage of great quantities of film, such as negatives. positives and raw stock is, undoubtedly, little realized by even those most intimately acquainted with the various branches of this industry.

On a recent inspection tour of the buildings and apparatus of the Lloyds Film Storage Corporation, whose plant is situated in Long Island, New York City, the writer was impressed with the thoroughly scientific and safe basis to which this particular part of the motion picture industry has been reduced.

This particular division of the field may well be likened to the safety deposit vaults for our financial interests in that it guards a great portion of the potential wealth of the industry.

Enormous Vault

The immense safety vault is a one-story building extending completely through a city block. The entire structure is made of heavy reinforced concrete with the exception of the roof, which is of a specific fireproof material. There are a series of twenty-five individual vaults lined up around the walls, each unit being so designed permitting the maximum storage safety. Film to be stored is placed in a metal container of sufficient size to accommodate five one-thousand feet reels. These containers are indexed numerically and given a position in one of the unit vaults. The vaults have direct ventilation to the exterior, the arrangement being such as to maintain a given atmospheric condition best suited to preserve the film.

A sprinkler system, which is the most efficient of its kind in the world, is employed to protect this great accumulated wealth. Each individual vault unit is equipped with a twelve head independent sprinkler, the combined capacity of which can completely fill a unit vault in an extremely short length of time (a matter of minutes and seconds). In conjunction with the sprinkler system there is a central fire alarm connection which, in case of fire or a sprinkler leakage, automatically registers an alarm at fire headquarters and at the same time rings a gong in the plant itself. This signal action depends upon an electrical device that is actuated when there is any flow of water through the main inlet. Additional equipment in the form of approved fire extinguishing apparatus, chemical tanks, fire hose, water and sand pails for all emergencies are distributed around the building.

While the above precautions and equipment would seem more than sufficient for fire prevention, nevertheless a special inspector constantly makes tours through the plant and is required to ring in a report that is registered at a Western Union Telegraph office. In case of failure to ring this signal at the specified hours, a messenger is despatched from the telegraph office to the plant. Incidentally a fire house is situated directly next to the building.

This storage plant has another important function other than that of safeguarding film. That is, figuratively speaking, of delivery service. When a picture has been produced by an independent producer, the matter of selling the picture usually demands numerous showings which probably extend over a considerable period of time. In such cases the service of delivering the film for showing and returning it to the vaults is carried out by the storage company. The same service is rendered for individual prints of a release for their showing in the various theatres in the locality of New York.

In carrying out this service a decided aid is rendered the industry through the facility by which business may be conveniently and quickly carried on.

The Office Boy

Joseph R. Miles, President of the Lloyds Film Storage Corporation, explained in an interview how the film storage idea originated:

"In 1913 the film storage idea was conceived as a means of relieving the New York City motion picture concerns of film hazard in their offices and consequent troubles with the city departments. At its conception it was purely a local proposition, but the nature of the services rendered soon earned for it a national reputation and it is very rapidly becoming the international clearing house for the motion picture business; many foreign producers consigning their product direct to Lloyds with letters of instructions as to disposition. The magnitude of the

(*Continued on next page*)

What This Exhibitor Asks

THE following letter was received from one of our exhibitor subscribers:

MOTION PICTURE NEWS,
New York City.
Attention—Technical Editor

Dear Sir:

I have noticed in the past that your department has offered to help exhibitors in any and all matters dealing with the construction and equipment of motion picture theatres.

I am now drawing up plans for a business block soon to be erected in our town which will include several small stores, a bowling alley, dance hall and a moderate sized theatre and would appreciate your advice on various features of the theatre. In the near future will forward plans for inspection along with a list of questions.

In past issues of the NEWS I noticed several articles on theatre illumination, ventilation, construction and layouts for projection departments. If it is not asking too much I would greatly appreciate your favor in sending me copies of those issues which you deem of most value to me in selecting the best equipment and layout for the new theatre.

Thanking you in advance for your attention in these matters,

M. G. METZGER,
Caldwell Theatre,
Caldwell, N. J.

We are always very glad to serve the exhibitors in any possible way and have assured Mr. Metzger of our full cooperation. However, this letter points out the desirability of filing every copy of the NEWS even though articles appearing in the current issues appear of no particular interest to the readers at the time. There is no other available source of information for theatre construction and equipment equal to that carried in articles appearing in the Construction and Equipment section of the MOTION PICTURE NEWS.—Editor.

Supply Dealer's Miniature Theatre for Demonstrations and Private Parties

An enterprising supply dealer, Harry K. Lucas, Atlanta, Ga., has constructed a unique miniature theatre on the premises of the Lucas Theatre Supply Company. This theatre is not only used for demonstrations of the various types of theatre equipment but also is rented out for private parties. The actual demonstration of theatre equipment which this theatre permits is a great aid to salesmanship.

To give a concrete idea of the method by which this theatre is exploited and made to give profitable returns, the following is reprinted as part of an illustrated pamphlet sent to those who have a possible use for a theatre.

"A miniature theatre, beautifully furnished and equipped with every known theatre necessity. Just the right size (80 seats). It is being used extensively by manufacturers and merchants for various purposes. What would be more effective than to entertain your employees each month? The cost would be insignificant in comparison with the results to be secured. Your out of town salesmen would appreciate the opportunity of hearing an illustrated lecture from the stage of this remarkable little theatre. Our new radio receiving station has been added as a special attraction. It is sufficiently large to "tune in" on the long distance stations, and is conceded to be the most efficient and complete outfit of its kind ever installed. Why not give a radio and movie party?"



The long low building in the background is the great film storage vault for the Lloyds Film Storage Corporation

Neighborhood's House Is Renamed

The Pastime theatre, a neighborhood house, managing control of which has just been taken over by Harry Cluster, has been renamed the York. The theatre is closed for repairs at present, a new pebble brick front being installed, the lobby enclosed in glass and a new heating, lighting and ventilating system being put in. A new floor also will be laid.

The Fairyland theatre has arranged an unusual method by which repairs can be made to the house and at the same time it will not have to close down entirely. The first three days of each week during August the theatre will be closed, with performances on as usual during the latter half of the week.—Gibson.

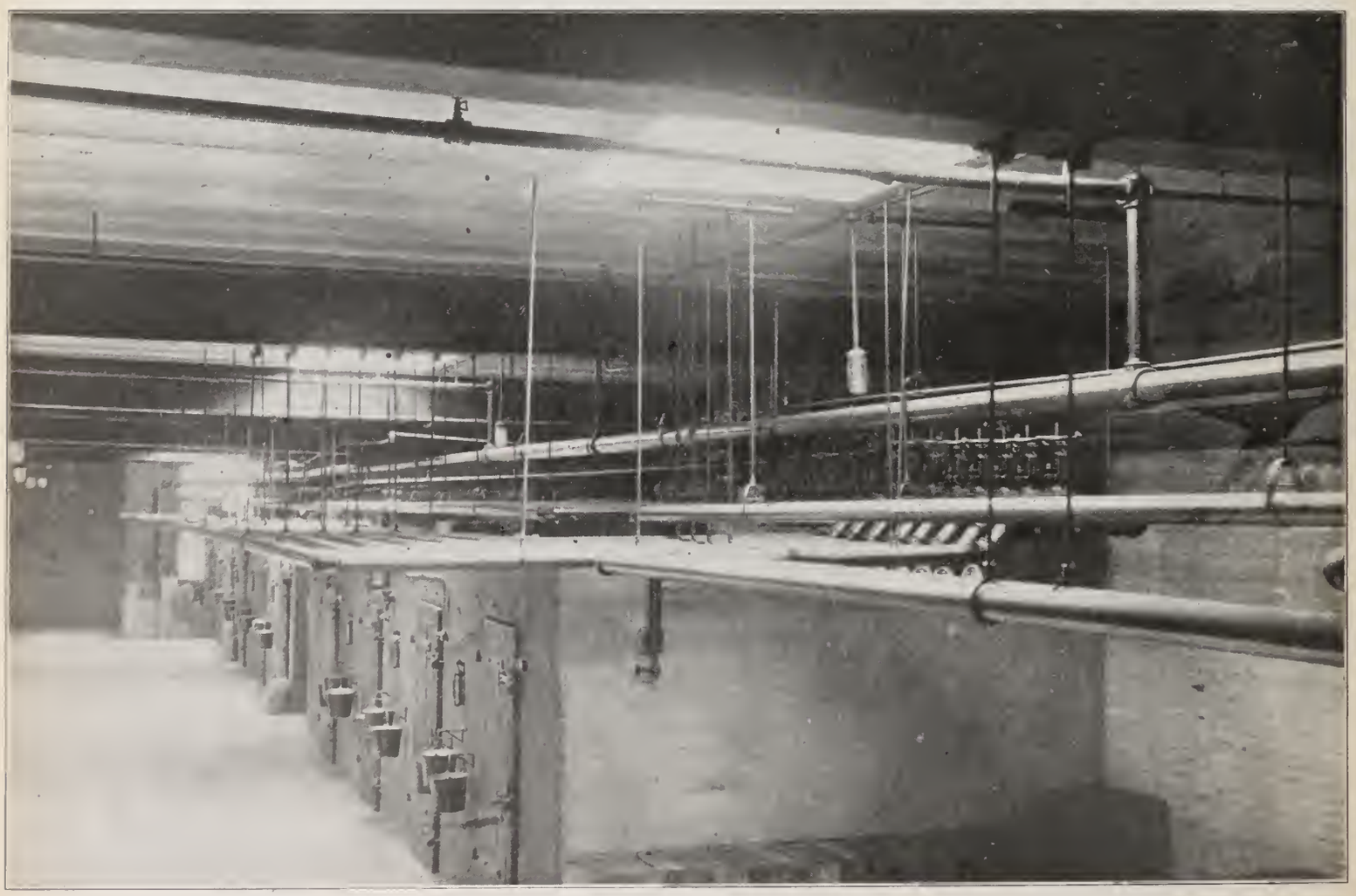
Guarding Film Wealth of the Industry

(*Continued from preceding page*)

transactions handled is so great and the character of the services rendered is so varied that Lloyds Film Storage Corporation is truly the unique institution of the motion picture industry.

"Lloyds has been characterized 'The Office Boy of the Film Business,' perhaps because we relieve our customers of a world of detail in handling their business.

"Primarily our business is that of storing films, but in our endeavors to care for every requirement of our customers there have been added from time to time various departments so that we now have for their use twelve well equipped cutting rooms, four projection theatres, a film service bureau, handling domestic and foreign packing and shipping, customs clearance and forwarding; an editing and titling department for cutting and editing pictures and inserting titles in any language; a film library supplying any sort of scene or 'shot' which may be required to embellish a production; a delivery service, with two trucks and five messengers making deliveries and pickups at a moment's notice any place in Manhattan, and an insurance department to see that our customers secure the right insurance."



View showing a section of the vaults used to store negatives and positive prints in the Lloyds Film Corporation's warehouse. The intrigent sprinkler system guarding these vaults is the most efficient of its type in the world. In case of fire or a leakage of the sprinkler heads a large gong is sounded throughout the plant and a special alarm is rung in at the fire station

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General Supply & Repair Co.
392 BURNSIDE STREET
PORTLAND, ORE.

Theatre Supply Co., Inc.
FILM BUILDING
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BRANCH:
BROADWAY FILM BUILDING
CINCINNATI, O.

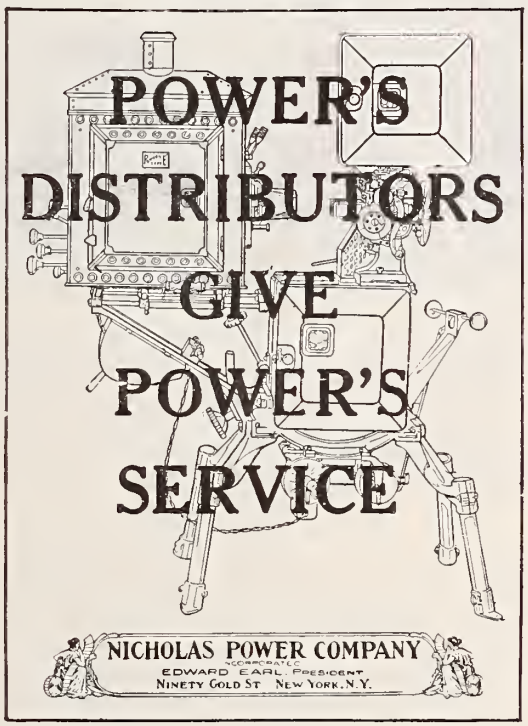
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Western Theatre Supply Co.
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Southern Theatre Equipment Co.
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800 S. OLIVE STREET
LOS ANGELES, CAL.

S. & S. Film & Supply Co.
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PITTSBURGH, PA.

Fulco-Schaffer Sales Co.
24 EAST EIGHTH STREET
CHICAGO, ILL.
BRANCH:
3301 OLIVE ST., ST. LOUIS, MO.

Cole Theatre Supply Co.
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Ray Smith Company
174 SECOND STREET
MILWAUKEE, WIS.

Denver Theatre Supply Co.
1436 WELTON STREET
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BETTER PROJECTION PAYS

National Anti-Misframe League Forum

Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps
by H. H. Madgsick and C. E. Egler, National Lamp Works of G. E. Co.

Installation of Equipment

The principal makes of motion picture machines now on the market are easily adapted for use with Mazda lamps. The manufacturers of housings and accessory equipments for Mazda lamps furnish detailed instructions for adapting the equipment to the projection machine, and once the installation has been correctly made, there should be no occasion to change it. The centering of the condenser on the optical axis is essential to the projection of a maximum amount of light, and this feature should receive special attention when the equipment is installed.

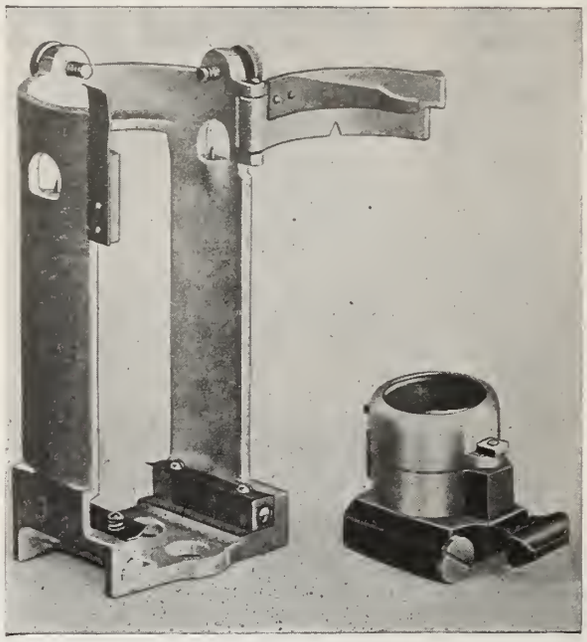


Fig. 37—Lamp Setter and Removable Socket.

Adjustment of Light Source

Adjustment of the light source is first made without reflector. The lamp is turned so that the plane of the filament coils is perpendicular to the optical axis and it is then moved laterally and vertically until the center of the filament area is in the optical axis. In order that a new lamp inserted at any time thereafter may be exactly placed without delay for adjustment after a burnout, the plan of using removable sockets sliding into guides is to be recommended. To realize this advantage it is only necessary that the initial lamp and those that follow be first aligned in individual sockets in a gauge or pre-setter, such as the device shown in Fig. 37, which provides the four essential adjustments:

1.—Height of the filament, by screwing the center base contact up or down until the lower ends of the coils are in line with the two sighting holes in the setter (Fig 38).

2.—Lateral adjustment, by moving the lamp against a spring by means of a thumb screw, until the coils are centered in line with two pointed sights (Fig. 38).

3.—Adjustment for distance from the condenser, by means of another thumb screw by which the filament is set in line with two V sights (Fig. 39) at right angles with the plane of the pointed sights.

4.—Plane of the filament, by alignment parallel with the V sights (Fig. 39).

The adjjustments in the device illustrated are made with the lamp base loose in a special split ring socket which is not threaded; the lamp is fixed in position in the socket by tightening two screws which draw a collar over the split ring, rigidly holding the lamp in its adjusted position in the socket. By opening the hinged top of the setter, the lamp and socket can be removed as a unit with the assurance that when they are placed in the guides provided in the housing, the lamp filament will be correctly aligned with respect to the condenser and optical axis. If no presetting arrangement is provided in an equipment the best procedure is to place the light source by measurement at the specified distance behind the condenser. Then with the lamp lighted, the spot produced is centered on the aperture plate by moving the lamp vertically and horizontally; this gives an approximate setting of the light source. It can then be made more accurate by intercepting the beam through the open aperture on the rotary shutter or on a black card held where the filament image is most sharp and adjusting the lamp until this image is centered in the illuminated spot, as shown in Fig. 40. The attempt is sometimes made to adjust the lamp by centering the image formed on the fire shutter through a small hole in the dowser, but the desired result is usually not obtained because the hole in the dowser is seldom exactly in the optical axis.

Figure 40, along with the closing instalment of this series will appear next week.

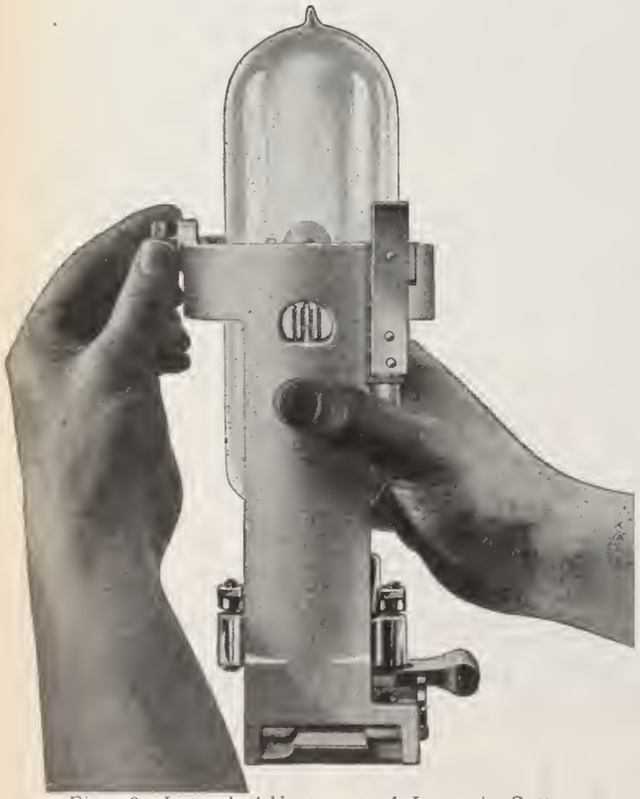


Fig. 38—Lateral Adjustment of Lamp in Setter.

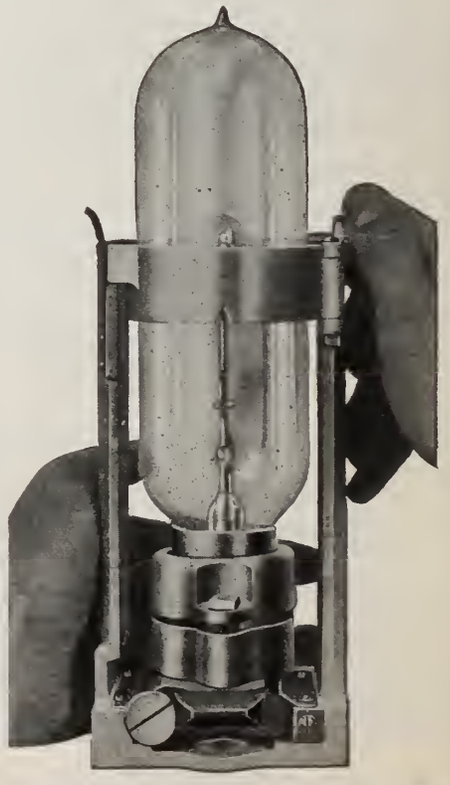


Fig. 39—Alignment of Lamp Filament for Distance from Condensing Lens.



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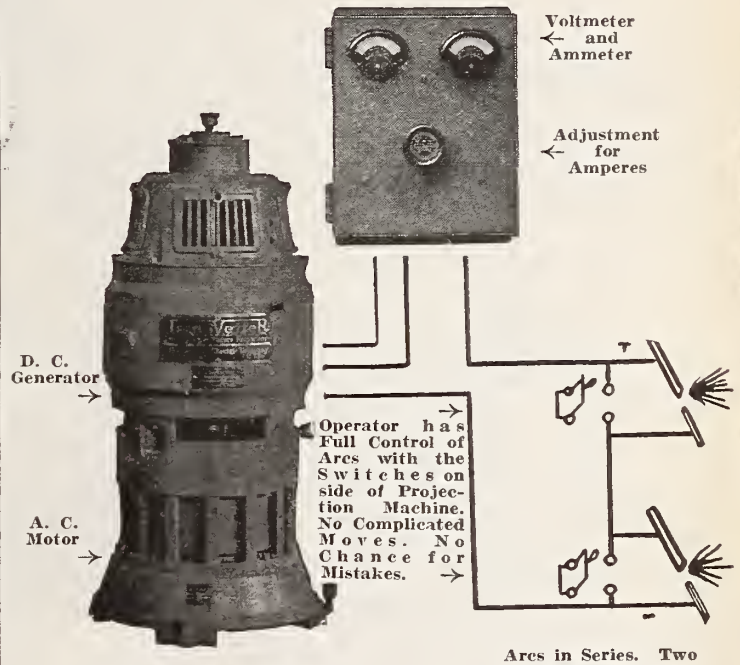
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No more amperes used than actually required for the light or dark pictures.

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TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer.

THE HERTNER ELECTRIC CO.

1900 West 112th Street

CLEVELAND, O.

Recommendations Given Exhibitor for Decorations and Painting

AN exhibitor writes the Editor the following question:

Bathurst, New Brunswick.

Motion Picture News,
New York City.
Dear Editor:

I would appreciate very much receiving your ideas on inside painting and decorations, such as cove ceiling, pillars, panels, etc., to match the blue velour curtain and mahogany chairs.

I am sending you under separate cover plans of the inside of my new theatre, enabling you to get an idea of the layout.

Hoping I may hear from you in the near future and thanking you for your attention in this matter, I am,

Yours very truly,

P. J. Leger.

P. S.—I am taking advantage of your offer to aid exhibitors in all matters pertaining to the theatre.

This inquiry is of such a nature that it is difficult to give a definite recommendation. However, with the aid of an expert decorator and designer the following recommendation was submitted to P. J. Leger.

Mr. P. J. Leger,
Bathurst, New Brunswick.

Dear Sir:

Mr. Abbott of the Motion Picture News of New York, handed me your letter in which you asked for information on the painting of your new picture house.

I note you want to match the blue velour curtain and mahogany chairs—this is rather a difficult thing, as there are several blues, and each one quite different from the other; and then blue, above all others, is very hard to decorate on, as there are so few colors that one can use successfully.

The only colors I would use would be a lighter blue, but of the same family as the blue velour as a ground color for walls, etc., using for over decorations a darker blue of, say, four or five shades darker than the ground, a rich maroon-red and gold. You could also use a very little black.

For an example, take the side walls. These could be decorated as follows: A base of, say, four feet up could be painted the darker blue, with a narrow decorated band of maroon-red and gold, and the upper part of wall can be painted the light blue with panelling comprising of two-inch bands with right angle corners, these bands to be comprised of two lines and



Richard Sears, International News Camera Man who saved three children from drowning near Boston, Mass.

filled in with a delicate design all executed in gold and dark blue. The pillars can be treated the same as the walls. Of course, minus panels.

The proscenium moulding can be decorated with all the colors mentioned.

The ceiling I would leave perfectly plain, using the light blue, but if there are any moulding you could pick it out with gold.

You must be careful to keep the tones of the colors well subdued so as to give a restful and refined atmosphere to the place.

This is all the information I can give you under the circumstances, and I am afraid it is very little, but I hope you will be able to find some little help out of what I have written.

I remain,

Sincerely yours,

Bert Audsley.

The Equipment Department of the Motion Picture News extends its service gratis to all exhibitors.

Admission Price for New House 10 Cents

THE New Jewel Theatre, Poplar Bluff, Mo., will be thrown open to the public on August 15. This amusement palace seats 600 and is one of the finest in that section of the country. Henry Turner, owner of the Jewel, has announced a general admission price of but 10 cents.

Ground has been broken for the new Aubert Theatre, Aubert and Easton Avenues. It is expected the work will progress sufficiently to permit the opening of this house next winter.

The Midway Theatre, Grand and Washington Boulevard, has been closed, although Charles Thimmig is still operating his airdome. Thimmig plans to erect a $1,000,000 theatre-office-apartment building on the Midway site. The work of clearing the ground may get under way very shortly.—Barrett.

New Cue Sheet Has Novel Features

A new and novel idea in the matter of cue sheets for motion pictures has been conceived and patented by M. J. Mintz and James C. Bradford, and is known as the "Thematic Music Cue Sheet."

The Thematic Music Cue Sheet differs from the ordinary cue sheet by reason of the fact that on the Thematic sheet, a few bars of the actual notes of each composition are given, whereas on the old cue sheet, only the names of musical composition are suggested. It also aids the musician in making the correct substitution for a number, should his library not contain the composition suggested. In the case of the old cue sheet, when a musician does not happen to have the number suggested, in his library, and is not familiar with it (which is the case in the major number of instances), he is at a loss to know what substitution to make, so as to remain in strict accord with the action of the picture, and very often a picture is made to appear ridiculous through the misapplication of the music.

The Thematic Music Cue Sheet does away with the probability of this error, for the fact that on it, a musician not only gets the correct tempo, but the correct mood, and actual melody, so that when he is compelled to use a different number, he can make the substitution without injuring the presentation.

The Cameo Music Publishing Co., New York, is producing this very commendable accessory to motion picture presentation.

The Thematic Music Cue Sheet has already been adopted by some large film distributing companies.



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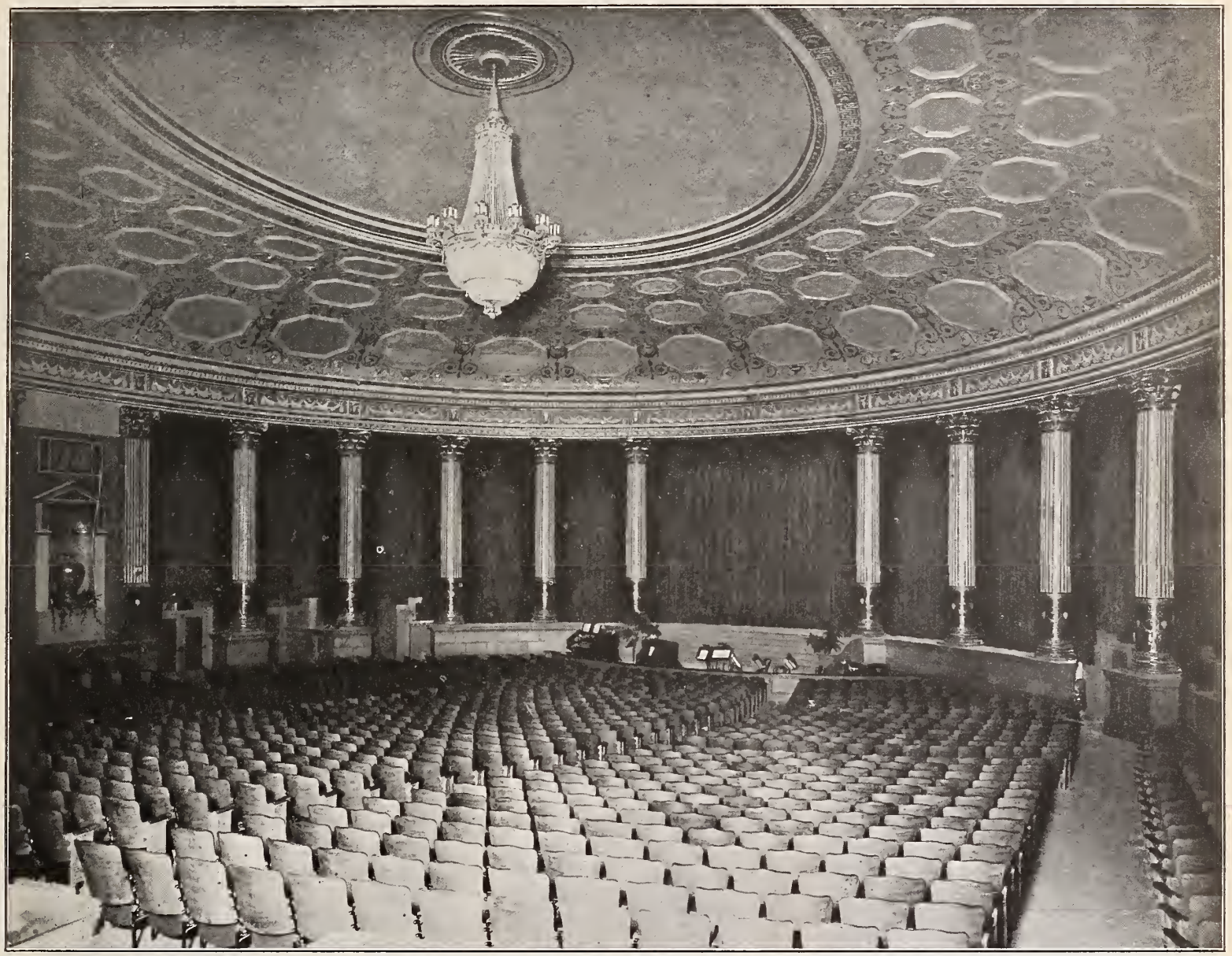
Factory: NEWARK, N. J.

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1600 Broadway

Factory: CHICAGO, ILL.





The unusual and striking auditorium of the Tivoli theatre, Newark, N. J., has seating capacity accommodations of 2,000 on one floor. The auditorium has an eliptical shape, colums being employed giving character to the general appearance

California Again Leads States In Number of New Houses

CALIFORNIA

Fresno—The Hippodrome Theatre will be remodeled and altered according to announcement by Ward Morris, manager. Work will be started immediately, a sum of $25,000 being appropriated. Leather chairs, carpets, redecorations, etc. will be included.

Hollywood—At a meeting of the executive committee of the Screen Writers' Guild in the Writers' Club at Sunset Boulevard and Las Palmas Ave., Hollywood, plans were formulated for a theatre to be built adjoining the present clubhouse. The new theatre is to produce plays written by playwrights belonging to the club. Plans for the theatre to be drawn in the very near future.

Los Angeles—Building occupied by the S. S. Sweet Company furniture department is being remodeled and the Bank of Italy is to move into it. It is announced that the same interests that built the new theatre in Dinuba will build a theatre in Visalia which will seat 1,500 and be thoroughly modern.

Los Angeles—E. J. Borgmeyer, architect, 1003 California Bldg., Los Angeles, is completing plans for a theatre building on the southwest corner of Pico Street & Norton Avenue for the Forum Theatre Company. Building to seat 2,000, 110x220. General contract awarded to Lawrence Burck Construction Company, 326 South Hill St., Los Angeles.

NEXT week the Stanley Company begins breaking ground at 11th and Market Streets in Philadelphia, on the site of the Bingham Hotel, for a structure to cost in the neighborhood of $4,500,000. This structure will have the finest type of motion picture theatre, seating almost 3,400 people.. It will be a combination office building and motion picture house and its front will contain seven stores. The theatre ought to be in operation within ten months.

San Francisco—J. R. Saul, theatre broker, sold the Irving Theatre, Ninth Ave. & Irving Street, to a syndicate operating a string of theatres in San Francisco. The new owners are R. A. McNeil, W. G. Bailey, Charles Moser & Mortimer Thomas. Theatre to represent a cost of $150,000.

CONNECTICUT

Wallingford—Harry Goldman who recently purchased the building lot at Centre St. and N. Whittlesey Ave. will soon erect a moving picture house on the property.

INDIANA

Danville—Charles Rohn of Advance, Ind. is moving to Danville to open a moving picture show in the room on the north side of the square being vacated by McDaniel's pool room.

Decatur—Jess LeBrun has leased a room in the Morrison Building formerly occupied by the Western Union Telegraph Co. and announces that he will remodel the building and open a moving picture show.

Winona Lake—Residents have contributed $1,500 with which to improve a natural amphitheatre at Winona Lake where in the past years open air religious meetings have been conducted. Work on improvement will begin at once.

Union City—Ed. C. Wright of Greenville, O., has bought the Union Grand Theatre Bldg. in Union City. The theatre is to close for repairs which the owner announces will represent an outlay of between $5,000 and $10,000.

Process Eliminates Rain and Lengthens Life of Film

The old saying that "necessity is the mother of invention" has never been better exemplified than by the numerous inventions made by Germans during the late war when for many years they were cut off by embargoes from ordinary commercial intercourse with most of the world. It is in chemistry and the chemical arts that their work has been most brilliant, and among the most interesting which has to do with the motion picture industry is the process which has been successfully used in Germany for several years of chemically treating the emulsion side of the film so as to provide a smooth glass-like surface which not only lengthens the life of the film, prevents wear and tear, eliminates scratching and rain, but, it is claimed, actually produces a picture on the screen which gives the appearance of greater depth and brilliancy than films which have not been so treated.

The Dura Film Protector Co., Inc., New York City, of which Allan A. Lownes is president, has been organized to treat and process films under these inventions, and has acquired the sole and exclusive rights to the Dura process and inventions. It is also the owner of United States patents which, it is claimed, broadly cover the various means of so treating films.

The Dura Film Protector Co. will use in its work the formulas and machines which have been so successfully used in Germany. It has already established one unit at West Orange, New Jersey, where it is beginning to operate commercially. Other units will be equipped as rapidly as machinery can be installed.

Not the least interesting of the claims which are made for Duratized Film is that old films which have had several months wear can be duratized after renovation and made to have the appearance of being like new. This news will be of particular interest to exchangemen who will doubtless wish to save their investments in prints which might otherwise be considered of little or no value.

Cameraman Wins High Honors

Max Dupont, who started his career as a cameraman with Pathe Freres in Paris, France, has turned the crank for many notable plays for the screen and is now serving as chief cinematographer for Edward Sloman Productions in Hollywood, Cal. His first work for the Sloman company will be seen in its production "Blind Justice," which is nearing completion at the Fine Arts studios.

Max Dupont was born in France and attended L'Ecole Beaux Arts at Paris. He was graduated from the Lycie Voltaire and recently achieved high distinction through winning the first prize for landscape photography in the Colonial Art Exhibit, his subject being "The Marge of Lake Vahiria, Tahiti."

Before the outbreak of the World War, Max Dupont was producing and directing photoplays at his own studios. He later, as official photographer for the French government, made several submarine motion pictures in the waters of the French Colonial possessions of Oceania, Polynesia and Micronesia.



Max Dupont, cameraman of great experience, who won the first prize in photography in the Colonial Art Exhibit

New Theatre for Mishawaka, Ind.

Capitalists of Mishawaka, Indiana, are planning to erect a twelve hundred seat moving picture theatre.—Fowler



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Additional Two Hundred Seats for Bijou

The Bijou theatre, Wilmington, N. C., recently closed for remodeling, has been reopened with two hundred more seats, two big typhoon fans and new decorations and paintings. The owners, the Howard-Wells Amusement Company, is planning for big business for this house in the fall.—Stellings.

Canadian Theatres Renovated

R. E. Berry is at present in Vancouver, B. C. where he is engaged in the remodeling of the Kitsilano moving picture theatre. The seating capacity of the house is being increased to provide facilities for 750 people.

Ed. Seamans, proprietor of the Strand theatre, Winnipeg, Manitoba, is carrying out the renovation of this theatre. The work will require several weeks' time and the Strand will re-open in September.

A new moving picture theatre is to be erected in Toronto, Ontario. The city architect has granted a permit to Michael Tassiff to erect a theatre building at 2789 Dundas street West to cost $130,000. The theatre is to be of solid brick construction and the plans provide for several stores and upper offices in the theatre front. The theatre, which will serve the northwestern section of the city, will accommodate about 1,000 persons.—Gladish.

New Theatre Contemplated for Maryland

It is announced that a new theatre is contemplated at Pocomoke City, Md.

The Crandall chain announces completion and installation of the new $15,000 Morton pipe organ at the Apollo.—Knappen.

Construction Active in Texas

The National theatre at Graham, Texas, will completely remodel, redecorate and build a new lobby of modern design in the very near future.

Ground for the erection of the new theatre in Yoakum, Texas, will be broken next week, it is reported. The building will be 40x110 feet and will have a balcony and stage. Concrete piers will be put down, resting on clay, with reinforced concrete girder or sill upon which the concrete walls will rest, making the building solid and substantial. The building will be fireproof and strictly modern and up to date in every particular. Dr. W. Shropshire is building the theatre and it will be situated on May street.

A new theatre, not yet named, will be opened at Corpus Christie, Texas, within the next few days. The theatre will be modern and will be equipped with a $7,200 organ, new design seats, two Simplex projectors and Westinghouse generator and Minusa Screen. Twenty-five thousand dollars will be paid for the name accepted for the theatre—Noble.

Defective Walls of Knickerbocker Razed

Construction on local plants of the industry is going on throughout Washington and surrounding territory. Defective walls of the Columbia Road (Knickerbocker) property are rapidly being razed, prior to construction of the Ambassador theatre. Construction is advanced to the eve of completion on the Chevy Chase theatre on Connecticut Ave. near Patterson Street. Alterations on other theatres, including Poli's and the National, are well along. The Forakcr theatre, serving colored residents, on 11th Street, is about ready to reopen, while the Florida at 15th and H, near Florida Avenue, N. E., is closed for alterations, to reopen in a few days. A third colored theatre, seating 500 and recently auctioned, has been advertised for sale.—Knappen.

Exhibitors' Box-office Reports in Percentages are to be found in the first issue of each month.

Business Offerings

PROJECTIONIST—Ten years' experience, desires permanent position only where ability is appreciated. Cecil Walters, Box 360, Paducah, Ky.

WE buy used portable suitcase and professional moving picture machines. Highest prices paid. What have you for sale? Monarch Theatre Supply Co., 724 So. Wabash Avenue, Chicago, Ill.

Motion Picture Theatre Manager desires position. Experience. Reference. Fraenkle, 429 East Sixty-fifth Street, New York City.

WANTED—Quick, Bell Howell camera, 170-degree shutter. Reasonable. Cash. Wire. Burton Steene, Green Room Club, New York.

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WANTED—Orchestra Baton Leader; one capable of staging and creating prologues; must be high class man capable of mixing with best people. Give experience theatres employed in, salary and all details. No Sunday shows. Wire or write direct to Sig Samuels. Metropolitan Theatre, Atlanta. Engagement to commence in September.


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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Back to Yellow Jacket	Stewart-Kirkham	Arrow-S. R.	6 reels	
Belle of Alaska	Special Cast	Amer. Releasing	5 reels	Apr. 29
Blaze Away	Big Boy Williams	Herbst-Lorenzo-S. R.	5 reels	Apr. 1
Bluebeard, Jr.	Special Cast	Amer. Releasing	5 reels	May 20
Bobbed Hair	Wanda Hawley	Paramount	5 reels	Apr. 1
Boy Crazy	Doris May	Film Book. Offices	5 reels	Mar. 11
Come On Over	Colleen Moore	Goldwyn	5 reels	Mar. 25
Cradle Buster, The	Glenn Hunter	Amer. Releasing	6 reels	May 20
Dangerous Little Demon	Marie Prevost	Universal	5 reels	Mar. 18
Daring Danger	Special Cast	Amer. Releasing	5 reels	July 22
Desert Bridegroom, A	Jack Hoxie	Arrow-S. R.	5 reels	
Desert's Crucible	Jack Hoxie	Arrow-S. R.	5 reels	
Don't Douht Your Wife	Leah Baird	Assoc. Exhib.	5 reels	Mar. 25
Extra, Extra	Walker-Murphy	Fox	5 reels	Mar. 18
Fair Lady	Special Cast	United Artists	7 reels	May 27
Fool's Paradise	Special Cast	Paramount	8 reels	Dec. 24
Forever	Special Cast	Paramount	7 reels	Oct. 29
Glass Houses	Viola Dana	Metro	5 reels	Feb. 25
Gypsy Passion	Special Cast	Vitagraph	6 reels	Apr. 8
Her Husband's Trade-mark	Gloria Swanson	Paramount	5 reels	Mar. 4
I Can Explain	Gareth Hughes	Metro	5 reels	Feb. 25
Iron to Gold	Dustin Farnum	Fox	6 reels	Mar. 25
Island Wives	Corinna Griffith	Vitagraph	5 reels	Apr. 1
Isle of Zorda	Special Cast	Pathe	9 reels	Mar. 25
Jan of the Big Snows	Special Cast	Amer. Releasing	5 reels	June 24
Lady Godiva	Special Cast	Assoc. Exhib.	6 reels	Mar. 25
Love's Masquerade	Conway Tearle	Selznick	5 reels	Apr. 22
Lying Truth	Special Cast	Amer. Releasing	5 reels	Apr. 29
Man to Man	Harry Carey	Universal	5 reels	Feb. 11
Mistress of the World	Special Cast	Paramount	20 reels	Mar. 18
Night Riders, The	Special Cast	Second Nat.-S. R.		Apr. 29
Pardon My Nerve	Chas. Jones	Fox	5 reels	Mar. 4
Price of Youth, The	Neva Gerber	Arrow-S. R.	5 reels	
Question of Honor, A	Anita Stewart	First National	6 reels	Mar. 25
Ragged Heiress	Shirley Mason	Fox	5 reels	Mar. 25
Rounding Up of the Law	Big Boy Williams	Aywon-S. R.	5 reels	
Sheik's Wife, The	Special Cast	Vitagraph	6 reels	Mar. 18
Stage Romance, A	William Farnum	Fox	7 reels	Feb. 25
Tracked to Earth	Frank Mayo	Universal	5 reels	Feb. 25
Travelin' On	William S. Hart	Paramount	5 reels	Mar. 4
Vermillion Pencil, The	Sessue Hayakawa	Film Book. Offices	5 reels	Mar. 18
Watch Him Step	Richard Talmadge	Goldstone-S. R.	5 reels	May 13
Wild Honey	Priscilla Dean	Universal	6 reels	Mar. 11
Wise Kid, The	Gladys Walton	Universal	5 reels	Mar. 4
Woman's Side	Kath'rine M'D'nald	First National	6 reels	Apr. 29
Woman, Wake Up	Florence Vidor	Assoc. Exhib.	6 reels	Mar. 4
World's Champion, The	Wallace Reid	Paramount	5 reels	Mar. 11
Yankee Doodle, Jr.	Special Cast	Burnside-S. R.	5 reels	Mar. 25

APRIL

Feature	Star	Distributed By	Length	Reviewed
Angal of Crooked Street, The	Alice Calhoun	Vitagraph	5 reels	Apr. 29
Arabian Love	John Gilbert	Fox	5 reels	Apr. 15
Bear Cat, The	Hoot Gibson	Universal	5 reels	Apr. 8
Blonde Vampire, The	Jacia Mooers	Wid Gunning	5 reels	June 24
Bootleggers, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Border Scouts	Bert Hall	State Rights	5 reels	Apr. 22
Bought and Paid For	Special Cast	Paramount	5 reels	Mar. 25
Chain Lightning	Ann Little	Arrow-S. R.	5 reels	
Channing of the Northwest	Eugene O'Brien	Selznick	5 reels	May 6
Cradle, The	Ethel Clayton	Paramount	5 reels	Apr. 1
Crimson Challenge, The	Dorothy Dalton	Paramount	5 reels	Apr. 22
Destiny's Isle	Special Cast	Amer. Releasing	6 reels	
Devil's Pawn, The	Pola Negri	Paramount	5 reels	May 20
Elope If You Must	Eileen Percy	Fox	5 reels	Apr. 1
Face Between, The	Bert Lytell	Metro	6 reels	Mar. 25
Fascination	Mae Murray	Metro	6 reels	May 6
False Fronts	Special Cast	Amer. Releasing	5 reels	Mar. 11
Find the Woman	Special Cast	Paramount	5 reels	Apr. 29
First Woman, The	Mildred Harris	Film Book Offices	5 reels	Apr. 29
Free Air	Special Cast	Hodkinson	5 reels	Apr. 15
Gas, Oil, Water	Charles Ray	First National	5 reels	Apr. 15
Give Me My Son	Pauline Brunius	Geo. Hamilton-S. R	6 reels	Mar. 4
Good Provider, The	Special Cast	Paramount	6 reels	Apr. 22
Greater Duty, The	Special Cast	East Coast Prod.-S.R.	5 reels	
Green Temptation, The	Betty Compson	Paramount	6 reels	Apr. 1
Heart of a Texan, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Heart Specialist, The	Mary Miles Minter	Paramount	5 reels	Apr. 8
Hidden Woman, The	Special Cast	Amer. Releasing	5 reels	
The Infidel	K. MacDonald	First National	6 reels	Apr. 22
In Self Defense	Special Cast	G. H. Hamilton-S. R.	6 reels	May 13
Is Matrimony a Failure?	Special Cast	Paramount	5 reels	Apr. 22
Kisses	Alice Lake	Metro	6 reels	Mar. 25
Ladies' Man, A	Bull Montana	Metro	3 reels	
Lariat Thrower, The		W. M. Smith-S. R.	5 reels	
Lonesome Corners	Special Cast	Playgoers (Pathe)	5 reels	
Love Slave, The	Lucy Lorraine	Russell Clark-S. R.	6 reels	July 29
Lure of Gold	Neal Hart	Wm. Steiner-S. R.	5 reels	
Madness of Love, The	Special Cast	Wid Gunning	5 reels	Apr. 22
Man From Downing Street, The	Earle Williams	Vitagraph	5 reels	Apr. 15
Man Under Cover, The	Herbert Rawlinson	Universal	5 reels	Apr. 15
Man's Law and God's	Special Cast	Amer. Releasing	5 reels	July 8
Money to Burn	William Russell	Fox	5 reels	Apr. 22
My Old Kentucky Home	Special Cast	Amer. Releasing	6 reels	May 6
Pasteboard Crown, A	Special Cast	Playgoers (Pathe)	6 reels	June 3
Queen of the Turf	Special Cast	Film Book. Offices	5 reels	May 20
Reckless Youth	E. Hammerstein	Selznick	5 reels	Apr. 15
Reported Missing	Owen Moore	Selznick	6 reels	Apr. 22
Shackles of Gold	Wm. Farnum	Fox	7 reels	May 27
Silas Marner	Special Cast	Asso. Exhib.	6 reels	June 3
Silent Vow, The	Wm. Duncan	Vitagraph	5 reels	Apr. 15
Sisters	Special Cast	Amer. Releasing	7 reels	Apr. 22
Sleepwalker, The	Constance Binney	Paramount	5 reels	Apr. 29
Smiling Jim	Franklyn Farnum	Goldstone-S. R.	5 reels	
So This Is Arizona	Special Cast	W. M. Smith-S. R.	5 reels	
Soul of a Woman	Jane Novak	Assoc. Photoplays	5 reels	
Spanish Jade, The	Special Cast	Paramount	6 reels	May 13
Sunshine Harbor	Margaret Beecher	Playgoers (Pathe)	6 reels	
Table Top Ranch	Neal Hart	Wm. Steiner-S. R.	5 reels	
Three Buckaroos, The	Special Cast	Amer. Releasing	5 reels	Aug. 12
Through a Glass Window	May McAvoy	Paramount	5 reels	Apr. 15
Too Much Business	Special Cast	Vitagraph	7 reels	Apr. 15
Trail's End		W. M. Smith	5 reels	
Truthful Liar, The	Wanda Hawley	Paramount	5 reels	Apr. 29
Two Orphans	Foreign Cast	Russell Clark-S. R.	6 reels	
Up and Going	Tom Mix	Fox	5 reels	Apr. 8
West of the Pecos	Neal Hart	Wm. Steiner-S. R.	5 reels	
When Knights Were Bold	Special Cast	G. H. Hamilton-S. R.	5 reels	
Why Not Marry?	Margary Wilson	Nat. Exchanges-S. R.		
Without Fear	Pearl White	Fox	6 reels	Apr. 29
Woman's Woman	Special Cast	Rus. Clark Syn.-S. R.	5 reels	
Wonderful Wife, A	Miss DuPont	Universal	5 reels	Apr. 29
Worldly Madonna, The	C. Kimball Young	Equity—S. R.	6 reels	May 13
Your Best Friend	Vera Gordon	Warner Bros.—S. R.	5 reels	Apr. 15

MAY

Feature	Star	Distributed By	Length	Reviewed
Angel Citizens	Franklyn Farnum	W. M. Smith Prod.	5 reels	Aug. 12
Bachelor Daddy, The	Thomas Meighan	Paramount	5 reels	May 6
Beauty Shop, The	Raymond Hitchcock	Paramount	6 reels	May 20
Beauty's Worth	Marion Davies	Paramount	6 reels	Apr. 8
Beyond tha Rocks	Gloria Swanson	Paramount	6 reels	May 13
Brenda's Heritage	Special Cast	Second National	5 reels	
Broken Silence, The	Zena Keefe	Arrow-S. R.	6 reels	May 6
Crossroads of New York, The	Special Cast	First National	6 reels	June 3
Deuce of Spades	Charles Ray	First National	6 reels	May 13
Dollar Devils	Special Cast	Wid Gunning	5 reels	
Don't Write Letters	Gareth Hughes	Metro	6 reels	May 13
Evidence	E. Hammerstein	Selznick	5 reels	June 10
Fighting Streak, The	Tom Mix	Fox	5 reels	May 13
Fools First	Special Cast	First National	5 reels	June 3
Gay and Devilish	Doris May	Film Book. Offices	6 reels	May 27
Glory of Clementine, The	Pauline Frederick	Film Book. Offices	5 reels	June 10
Gray Dawn, The	Special Cast	Hodkinson	6 reels	May 6
Great Alone, The	Monroe Salisbury	Amer. Releasing	6 reels	June 24
Hate	Alice Lake	Metro	6 reels	May 13
Head Over Heels	Mabel Normand	Goldwyn	5 reels	May 13
His Wife's Husband	Betty Blythe	Amer. Releasing	5 reels	May 27
Impulse	Neva Gerber	Arrow-S. R.	5 reels	
Kissed	Marie Prevost	Universal	5 reels	May 27
Man From Beyond, The	Houdini	Houdini Pictures —S. R.	5 reels	Apr. 15
Man From Hell's River	Irving Cummings	Irving Lesser-S. R.	5 reels	Apr. 15
Man From Home, The	Special Cast	Paramount	6 reels	May 13
Man Who Married His Own Wife, The	Frank Mayo	Universal	5 reels	May 6
Marshall of Moneymint, The	Jack Hoxie	Arrow-S. R.		
Me and My Gal	Special Cast	Amer. Releasing	5 reels	
Men of Zanzibar	Wm. Russell	Fox	6 reels	June 10
Missing Husbands	Special Cast	Metro	5 reels	May 27
Mohican's Daughter, The	Special Cast	Amer. Releasing	5 reels	
North of the Rio Grande	Holt-Daniels	Paramount	6 reels	May 27
Ordeal, The	Agnes Ayres	Paramount	6 reels	May 13
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Primitive Lover, The	C. Talmadge	First National	6 reels	May 27
Real Adventure, The	Florence Vidor	Assoc. Exhib.	6 reels	May 27
Referee, The	Conway Tearle	Selznick	5 reels	May 20
Restless Souls	Earle Williams	Vitagraph	5 reels	May 27
Ridin' Wild	Roy Stewart	Irving Lesser-S. R.	5 reels	May 13
Second Hand Rose	Gladys Walton	Universal	5 reels	May 13
Seeing's Believing	Viola Dana	Metro	6 reels	Apr. 8
Sheik of Arahy, The	A. B. Warner	Film Book. Offices	5 reels	
Sonny	R. Barthelmess	First National	7 reels	June 10
Step On It	Hoot Gibson	Universal	5 reels	May 20
Strange Idols	Dustin Farnum	Fox	5 reels	June 10
Tracks	Special Cast	Playgoers (Pathe)	5 reels	June 24
Trail of Hate, The	Big Boy Williams	Lorenzo-S. R.	5 reels	June 3
Trap, The	Lon Chaney	Universal	6 reels	May 13
Very Truly Yours	Shirley Mason	Fox	5 reels	May 20
Virgin's Sacrifice, A	Corinne Griffith	Vitagraph	5 reels	May 13
Wall Flower, The	Colleen Moore	Goldwyn	6 reels	Apr. 29
Western Speed	Chas. Jones	Fox	5 reels	May 13
When Romance Rides	Special Cast	Goldwyn	5 reels	Apr. 22
Wife Trap	Mia May	Paramount	6 reels	May 13
Woman He Married, The	Anita Stewart	First National	6 reels	Apr. 22
Yellow Men and Gold	Special Cast	Goldwyn	6 reels	Apr. 8
Yellow Stain, The	John Gilbert	Fox	5 reels	May 27

JUNE

Feature	Star	Distributed By	Length	Reviewed
Across the Continent	Wallace Reid	Paramount	6 reels	May 6
Always the Woman	Betty Compson	Goldwyn	5 reels	July 22
Barb-Wire	Jack Hoxie	Sunset-S. R.	5 reels	
Black Bag, The	Herbert Rawlinson	Universal	5 reels	June 17
Blue Blood	Alice Calhoun	Vitagraph	6 reels	
Bring Him In	Special Cast	Chas. Miller Prod.	5 reels	
Broken Shadows	Special Cast	Second National-S. R.	5 reels	
Cloudburst	Bombadier Billy Wells	Lee-Bradford-S. R.	5 reels	July 8
Daddy's Love	Special Cast	Roy H. Klumb Prod.	5 reels	
Divorce Coupons	Corinne Griffith	Vitagraph	5 reels	July 1
Don't Blame Your Children	Special Cast	Wid Gunning	5 reels	June 10
Don't Weaken	Irene Castle	Hodkinson	7 reels	
Eternal Flame, The	Norma Talmadge	First National	6 reels	
Eyes of the Mummy	Pola Negri	Paramount	5 reels	June 10
Fatal Marriage, The	Reid-Gish	Film Book Offices	5 reels	July 1
For Big Stakes	Tom Mix	Fox	5 reels	July 1
Forget Me Not	Gareth Hughes	Burston-S. R.	5 reels	
Girl in His Room, The	Alice Calhoun	Vitagraph	5 reels	May 27
Golden Dreams	Special Cast	Goldwyn	6 reels	June 17
Half Breed, The	Wheeler Oakman	First National	6 reels	July 1
Her Man	Special Cast	First National	6 reels	
Her Night of Nights	Marie Prevost	Universal	5 reels	July 1
Hidden Light	Dolores Cassinelli	Arrow	5 reels	
Hurricane's Gal	Dorothy Phillips	First National	6 reels	Aug. 5
I Am the Law	Special Cast	Affil. Dist.-S. R.	7 reels	May 27
John Smith	Eugene O'Brien	Selznick	5 reels	July 8
Lights of the Desert	Shirley Mason	Fox	5 reels	June 24
Lost and Found	Jackie Coogan	First National	5 reels	
Love Nest, The	Special Cast	Wid Gunning	5 reels	June 3
Mr. Barnes of New York	Tom Moore	Goldwyn	5 reels	Apr. 29
Mr. Pim Passes By	Special Cast	Sec. National-S. R.	6 reels	
Mrs. Dane's Confession	Special Cast	Wid Gunning	6 reels	June 10
Nanook of the North	Special Cast	Pathe	6 reels	June 24
No Trespassing	Irene Castle	Hodkinson	7 reels	Apr. 29
One-Eighth Apache	Roy Stewart	Arrow-S. R.	5 reels	
Our Leading Citizen	Thomas Meighan	Paramount	6 reels	June 24
Out of the Silent North	Frank Mayo	Universal	5 reels	June 24
Over the Border	Betty Compson	Paramount	6 reels	June 17
Putting It Over	Richard Talmadge	Goldstone-S. R.	5 reels	
Queen of the Moulin Rouge, The	Special Cast	Amer. Releasing	6 reels	
Rough Shod	Charles Jones	Fox	5 reels	June 17
Serving Two Masters	Josephine Earle	Lee-Bradford-S. R.	5 reels	
Sherlock Brown	Bert Lytell	Metro	6 reels	June 10
Skin Deep	Special Cast	First National	6 reels	
Son of the Wolf	Special Cast	Film Book. Offices	5 reels	June 24
Smudge	Charles Ray	First National	6 reels	July 15
Texas	Franklyn Farnum	Goldstone-S. R.	5 reels	
They Like 'Em Rough	Viola Dana	Metro	6 reels	June 10
Trouble	Jackie Coogan	Sol Lesser	6 reels	June 3
Understudy, The	Doris May	Film Book. Offices	5 reels	July 8
Up in the Air About Mary	Lorraine-Moore	Asso. Exhib.	5 reels	July 1
Way of a Man, The	Josephine Earle	Lee-Bradford-S. R.	5 reels	
When the Devil Drives	Leah Baird	Asso. Exhib.	5 reels	June 3
White Faith	Hope Hampton	First National	5 reels	
White Hell	Special Cast	Bartlett Prod.-S. R.	5 reels	May 27
Wolf's Fang, The	Wilfred Lytell	Producers Security	5 reels	
Woman Breed, The	Pauline Frederick	Film Book. Offices	6 reels	
Woman Conquers, The	Kath'rine M'D'nald	First National	5 reels	
Woman of No Importance	Fay Compton	Selznick	5 reels	June 24
Woman Who Walked Alone, The	Dorothy Dalton	Paramount	5 reels	June 17

JULY

Feature	Star	Distributed By	Length	Reviewed
Afraid to Fight	Frank Mayo	Universal	5 reels	July 29
Alias Julius Caesar	Charles Ray	First National	6 reels	
Another Man's Boots	Special Cast	Anchor-S. R.	5 reels	
Bellboy 13	Special Cast	First National	5 reels	
Black Orchids	Special Cast	Metro	7 reels	
Borderland	Agnes Ayres	Paramount	6 reels	Aug. 5
Broken Chains	Frank Mayo	Universal	5 reels	
Colleen of the Pines	Jane Novak	Film Book. Offices	5 reels	July 15
Domestic Relations	K. MacDonald	First National	6 reels	June 24
Dust Flower, The	Helene Chadwick	Goldwyn	6 reels	July 15
For the Defense	Ethel Clayton	Paramount	5 reels	May 6
Freshie, The	Big Boy Williams	Di Lorenzo-S. R.	5 reels	
Greater Redemption, The	David Butler	Burston-S. R.	5 reels	
Greatest Truth, The	Special Cast	Paramount	6 reels	June 17
Gun Shy	Franklyn Farnum	Goldstone-S. R.	5 reels	
Her Majesty	Mollie King	Playgoers (Pathe)	5 reels	
Iron Heart	Pete Morrison	Sanford Prod.-S. R.	6 reels	
Ladder Jinx, The	Special Cast	Vitagraph	6 reels	July 22
Lights of the Desert, The	Shirley Mason	Fox	5 reels	June 24
Lorna Doone	Special Cast	First National	6 reels	
Love and the Law	Special Cast	Arrow-S. R.	6 reels	
Man from Glengarry, The	Special Cast	Ernest Shipman-S. R.	6 reels	
Man Unconquerable, The	Jack Holt	Paramount	6 reels	July 29
Man Who Smiled, The	Special Cast	First National	6 reels	
Married Flapper, The	Marie Prevost	Universal	5 reels	Aug. 5
My Dad	Johnny Walker	Film Book. Offices	5 reels	July 22
Oliver Twist	Jackie Coogan	Sol Lesser-S. R.	6 reels	
One Clear Call	Special Cast	First National	6 reels	July 1
Orphan of the Ghetto, The	Special Cast	Arista-S. R.	6 reels	
Pawned	Special Cast	First National	6 reels	
Red Hot Politics	Richard Talmadge	Goldstone-S. R.	5 reels	
Rose O' the Sea	Anita Stewart	First National	7 reels	Aug. 12
Sands of Humanity	Special Cast	Producers Security	5 reels	
Self Made Man, A	William Russell	Fox	5 reels	July 15
Shadow Eater, The	Richard Travers	Barlett Prod.	5 reels	
South of Suva	Mary Miles Minter	Paramount	5 reels	June 24
Stranger of the Hills	Special Cast	Anchor-S. R.	5 reels	
Stroke of Midnight	Victor Seastrom	Metro	6 reels	June 17
Top o' the Morning	Gladys Walton	Universal	5 reels	
Trimmed	Hoot Gibson	Universal	5 reels	July 8
Trooper O'Neil	Tom Mix	Fox	5 reels	July 29
Trouper, The	Gladys Walton	Universal	5 reels	July 29
Veiled Woman, The	Marguerite Snow	Hodkinson	6 reels	June 24
Woman Who Came Back, The	Evelyn Brent	Playgoers (Pathe)	6 reels	July 29

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Bonded Woman, The	Betty Compson	Paramount	8 reels	Aug. 12
Dictator, The	Wallace Reid	Paramount	5 reels	July 15
Don't Shoot	Herbert Rawlinson	Universal	5 reels	
Dusk to Dawn	Florence Vidor	Asso. Exhib.	5 reels	
Fast Mail, The	Charles Jones	Fox	5 reels	July 15
Heroes and Husbands	K. MacDonald	First National	8 reels	
Honor First	John Gilbert	Fox	5 reels	
If You Believe It, It's So	Thomas Meighan	Paramount	7 reels	July 22
In the Name of the Law	Walker-Hall	Film Book Offices	6 reels	July 22
Just Tony	Tom Mix	Fox	5 reels	
Loaded Door, The	Marie Prevost	Universal	5 reels	
Loves of Pharaoh, The	Emil Jannings	Paramount	7 reels	Mar. 4
Masquerader, The	Guy Bates Post	First National	8 reels	Aug. 12
Moonshine Valley	William Farnum	Fox	5 reels	
New Teacher, The	Shirley Mason	Fox	5 reels	
Oathbound	Dustin Farnum	Fox	5 reels	Aug. 5
Paid Back	Gladys Brockwell	Universal	5 reels	
Silver Wings	Mary Carr	Fox	8 reels	June 3
Through the Storm	Stockton-Kimbell	Playgoers (Pathe)	6 reels	
Top of New York, The	May McAvoy	Paramount	5 reels	July 1
Under Oath	E. Hammerstein	Selznick	5 reels	
Up and At 'Em	Doris May	Film Book. Offices	5 reels	
When Husbands Deceive	Leah Baird	Asso. Exhib.	6 reels	
Young Diana, The	Marion Davies	Paramount	6 reels	July 15

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Accidents Will Happen	Neely Edwards	Universal	1 reel	
All is Fair	Eddie Lyons	Arrow	2 reels	
All Wrong	Bobby Dunn	Arrow	2 reels	
Amid the Pyramids	Mutt & Jeff C'rtoon	Fox	½ reel	
Anvil Chorus, The	Snub Pollard	Pathe	1 reel	Apr. 15
Any Ice Today	Mutt & Jeff C'rtoon	Fox	½ reels	
Any Old Port		Educational	2 reels	
Apartment Wanted	Lee Moran	Universal	2 reels	
Back Yard, The	Jimmy Aubrey	Vitagraph	2 reels	
Barnstormer, The		Fox	2 reels	
Bath Day	Sweet & Queenie	Universal	2 reels	
Bed of Roses	Paul Parrott	Pathe	1 reel	
Blacksmith, The	Buster Keaton	First National	2 reels	
Bow Wows, The	Snub Pollard	Pathe	1 reel	
Bride-to-Be, The	Paul Parrott	Pathe	1 reel	
Broker, The	Lupino Lane	Fox	2 reels	
Bucking Broadway	Neal Burns	Educational	2 reels	July 8
Busy Bees	Paul Parrott	Pathe	1 reel	
But a Butler		Arrow-S. R.	2 reels	
Cashier, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Caesar's Ghost	Roy Atwell	Universal	1 reel	
Cheerful Credit	Brownie	Universal	2 reels	
Circus Days		Educational	2 reels	
Clear Case, A	Mutt & Jeff C'rtoon	Fox	½ reel	
Cold Feet		Educational	2 reels	Apr. 22
Coming and Going	Vernon Dent	Folly-Pacific	1 reel	
Cops	Buster Keaton	First National	2 reels	July 22
Cured by Radio	Roy Atwell	Universal	1 reel	
Danger	Lige Conley	Educational	2 reels	Apr. 29
Dark Horse, A		Universal	2 reels	May 27
Days of Old	Snub Pollard	Pathe	1 reel	May 20
Do Me a Favor	Snub Pollard	Pathe	1 reel	May 27
Don't Be Foolish		C. B. C.-S. R.	2 reels	
Duck In	Lloyd Hamilton	Educational	2 reels	
Dumb-Bell, The	Snub Pollard	Pathe	1 reel	July 22
Dynamite	Lloyd Hamilton	Educational	2 reels	
Easy to Cop	Neely Edwards	Universal	1 reel	
El Toro		Fox	2 reels	
Excuse Me, Sheriff		Fox	2 reels	
Fair Enough	Dorothy Devore	Educational	2 reels	Apr. 22
False Alarm, A		Educational	2 reels	June 10
Fat and Sassy	Vernon Dent	Folly-Pacific	1 reel	
Fire! Fire!		Sanford-S. R.	2 reels	
Fly Time		Roy Klumb Prod.-S.R.	1 reel	
Follow Me	Eddie Lyons	Arrow-S. R.	2 reels	
For Love of Money		First National	2 reels	
Fresh Paint		Arrow-S. R.	2 reels	
Fresh Start, A		Educational	2 reels	
Friday the 13th	Paul Parrott	Pathe	1 reel	July 22
Frozen North, The	Buster Keaton	First National	2 reels	
Full of Pep	Snub Pollard	Pathe	1 reel	Apr. 22
Gasoline Trail		Roy Klumb Prod.-S.R.	1 reel	
Gay Deceiver, The	Roy Atwell	Universal	1 reel	May 27
Gee Whiskers	Neely Edwards	Universal	1 reel	Apr. 15
Get the Hook	Vernon Dent	Folly-Pacific	1 reel	
Getting Even	Mutt & Jeff C'rtoon	Fox	½ reel	
Give Him Air	Bobby Dunn	Arrow	2 reels	
Golfing	Mutt & Jeff C'rtoon	Fox	½ reel	
Golf Insect, A	Roy Atwell	Universal	1 reel	
Gymnasium Gym	Billy Bevan	First National	2 reels	
Hale and Hearty	Snub Pollard	Pathe	1 reel	
Hands Up		Arrow-S. R.	2 reels	
Hands Up	Geo. Ovey	Folly-Pacific	1 reel	
Hello Mars	Harry Sweet	Universal	2 reels	
Hennessy of the Mounted	Geo. Ovey	Folly-Pacific	1 reel	
Henpecked	Lee Moran	Universal	2 reels	
Hickory Hick, A	Bobby Vernon	Educational	2 reels	May 20
High and Dry		Educational	2 reels	
High Fliers	Neely Edwards	Universal	1 reel	
Highly Polished	Bill Franey	O'Conor-S. R.	2 reels	
His Inheritance Taxi	Neely Edwards	Universal	1 reel	
His Prehistoric Blunder	Roy Atwell	Universal	1 reel	
His Wife's Son		Fox	2 reels	
Hither and Thither	Mutt & Jeff C'rtoon	Fox	½ reel	
Holding His Own	Geo. Ovey	Folly-Pacific	1 reel	
Hoot Mon!	Mutt & Jeff C'rtoon	Fox	½ reel	
Hop, Skip and Jump	Mutt & Jeff C'rtoon	Fox	½ reel	
Horse Tears	Queenie	Universal	2 reels	
Hot and Cold	Bill Franey	O'Conor-S. R.	2 reels	
Hot Dog	Clyde Cook	Fox	2 reels	May 20
Hot Off the Press	Snub Pollard	Pathe	1 reel	Apr. 1
Hound of Tankerville	Otis Harlan	Educational		
House of 1,000 Trembles	Neely Edwards	Universal	1 reel	
Husband and Strife		Arrow-S. R.	2 reels	

In at the Finish	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
Janitor's Wife, The		Arrow-S. R.	2 reels	
Jump Your Job	Snub Pollard	Pathe	1 reel	
Kid Love	Century Kids	Universal	2 reels	
Kill the Nerve	Snub Pollard	Pathe	1 reel	May 27
Landlord, The		Fox	2 reels	
Last Shot, The	Mutt & Jeff C'rtoon	Fox	½ reel	
Late Hero, The	Geo. Ovey	Folly-Pacific	1 reel	
Late Lamented, The	Eddie Boland	Pathe	1 reel	
Laughing Gas		Fox	2 reels	
Light Showers	Snub Pollard	Pathe	1 reel	
Little Rascal, The	Baby Peggy	Universal	2 reels	
Loose Nuts	Roy Atwell	Universal	1 reel	
Ma and Pa	Bevan-June	First National	2 reels	
Man Haters, The	Eddie Boland	Pathe	2 reels	
Many Happy Returns	Eddie Boland	Pathe	1 reel	
Mile a Minute Mary	Dorothy Devore	Educational	2 reels	July 1
Minute Man, The	Roy Atwell	Universal	1 reel	
Modern Fishing	Mutt & Jeff C'rtoon	Fox	½ reel	
Movie Mix-Up, A	Roy Atwell	Universal	1 reel	
Movies, The	Snub Pollard	Pathe	1 reel	
Mummy's Nightmare	Geo. Ovey	Folly-Pacific	1 reel	
Mutts	Brownie	Universal	2 reels	
My Mistake	Eddie Lyons	Arrow	2 reels	
My Wife's Relations	**Buster Keaton**	**First National**	2 reels	
Mysterious Stranger	**Jimmy Aubrey**	**Vitagraph**	2 reels	
Nobody Home	**Geo. Ovey**	**Folly-Pacific**	1 reel	
No Brains	Harry Sweet	Universal	2 reels	Apr. 29
No Brains	Bill Franey	O'Conor-S. R.	2 reels	
No Luck	Bobby Dunn	Arrow	2 reels	
Now or Never	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
Oh Daddy	Bevan-June	First National	2 reels	
Off His Beat	Harry Sweet	**Universal**	2 reels	
Oh, Promise Me	Neal Burns	Educational	2 reels	Mar. 18
On Patrol	Billy Bevan	First National	2 reels	
On the Jump	**Vernon Dent**	**Folly-Pacific**	1 **reel**	
One Horse Town	**Harry Sweet**	**Universal**	2 reels	Apr. 1
Our Gang	**Snub Pollard**	Pathe	1 reel	
Pair of Kings, A	Larry Semon	Vitagraph	2 reels	
Paniky Pullman, A	Roy Atwell	Universal	1 reel	
Papa's Night Out		Arrow-S. R.	2 reels	
Pardon Me	Snub Pollard	Pathe	1 reel	Mar. 18
Pay Day	**Charles Chaplin**	**First National**	2 reels	Apr. 15
Peace in Pieces	Bill Franey	O'Connor-S. R.	2 reels	
Peggy Behave	Baby Peggy	Universal	2 reels	
Penny Reward, A		Educational	2 reels	May 20
Piper, The		Fox	2 reels	
Please Be Careful	Chas. Doherty	Fox	2 reels	
Poor Boy	Lloyd Hamilton	Educational	2 reels	May 27
Powder Romance	Roy Atwell	Universal	1 reel	
Punch the Clock	Snuh Pollard	Pathe	1 reel	July 8
Rag Doll Romance, A		Educational	2 reels	
Rainmaker, The	**Lloyd Hamilton**	**Educational**	2 reels	
Rapid Fire	Lige Conley	Educational	2 reels	July 1
Red Hot Rivals	Lee Moran	Universal	2 reels	
Rented Trouble		Arrow-S. R.	2 reels	
Ruhberneck, The	Lee Moran	Universal	2 reels	
Safe in the Safe		Fox	2 reels	
Shaky Family Tree, A	Neely Edwards	Universal	1 reel	
Sheik, The		Fox	2 reels	
Short Weight	Brownie-Fox	Universal	2 reels	
Should Watchmen Sleep	Neely Edwards	Universal	1 reel	
Show, The	Larry Semon	Vitagraph	2 reels	
Sic 'Em Brownie	Brownie	Universal	2 reels	May 27
Simply Shocking	Jack Duffy	Universal	1 reel	
Skipper's Policy, The	Dan Mason	Educational	2 reels	May 6
Sleeping Sickness	**Vernon Dent**	**Folly-Pacific**	1 reel	
Sleepyhead, The	**Harry Sweet**	**Universal**	2 reels	
Society Sailors	Neely Edwards	Universal	1 reel	
Some Baby	Snuh Pollard	Pathe	1 reel	
Some Class	Brownie	Universal	2 reels	
Special Delivery	Al St. Jobn	Fox	2 reels	July 1
Speed 'Em Up		Universal	2 reels	July 15
Spirited Affair, A	Roy Atwell	Universal	1 reel	
Spooks	Lige Conley	Educational	2 reels	
Stand Pat	Paul Parrott	Pathe	1 reel	
Step Forward	Ben Turpin	First National	2 reels	
Straight from the Farm	Al St. John	Fox	2 reels	
Strictly Modern	Snuh Pollard	Pathe	1 reel	
Studio Rube, The	**Al St. John**	Fox	2 reels	
Such Is Life	Billy Bevan	First National	2 reels	
Take a Tip		Sanford-S. R.	2 reels	
Taking Things Easy	Neely Edwards	Universal	1 reel	
Ten Seconds	Lee Moran	Universal	2 reels	July 8
That's It	Eddie Lyons	Arrow	2 reels	
They're Off	**Vernon Dent**	**Folly-Pacific**	1 reel	
Three Weeks Off		Universal	2 reels	June 17
Throbs and Thrills		Roy Klumb Prod.-S.R.	1 reel	
Tin Foiled	Mutt & Jeff C'rtoon	Fox	½ reel	
Tis the Bull	Bobby Vernon	**Educational**	2 reels	
Tom's First Flivver		Roy Klumb Prod.-S.R.	1 reel	
Toonerville Blues	Dan Mason	Educational	2 reels	June 10
Toonerville Trials	Dan Mason	Educational	2 reels	
Torchy and Orange Blossoms	Johnny Hines	Educational	2 reels	
Torchy's Hold Up	Johnny Hines	Educational	2 reels	May 6
Torchy's Ghost	Johnny Hines	**Educational**	2 **reels**	
Torchy Steps Out	Johnny Hines	Educational	2 reels	June 10
'Twas Ever Thus	**Viola Daniel**	**Educational**	2 reels	Mar. 11
Two of a Kind	**Harry Sweet**	Universal	2 reels	
Unfermented Bricks	Neeley Edwards	Universal	1 reel	
Upper and Lower	**Lee Moran**	Universal	2 **reels**	Apr. 15
Village Sheik, The	Al. St. Jobn	Fox	2 reels	
Wise Duck, The		Fox	2 reels	
Why Not Now	Eddie Lyons	Arrow-S. R.	2 reels	
You and Me	Century Kids	Universal	2 reels	
You'd Be Surprised	Billy West	C. B. C-S. R.	2 reels	

Short Subjects

Title and Star	Distributed By	Length Reviewed	
Adventures of Robinson Crusoe (Serial)	**Universal**	18 episodes	Apr. 1
Algeria, The Ancient (Scenic)	Prizma	1 reel	
Alice in Wonderland (Serial)	Warner Bros.	15 episodes	
An Arctic Hike on the Great Aletsch Glacier (Scenic)	Truart	1 reel	Apr. 22
Ancient Customs of Egypt (Kineto Review)	Hodkinson	1 reel	
At Large (Drama), Tom Santschi	Universal	2 reels	
Ballad of Fisher's Boarding House (Drama)	Pathe	1 reel	Apr. 15
Beyond the Horizon (Kineto)	Hodkinson	1 reel	July 15
Beyond the Trail (Wes. Drama), Tom Sanchi	Pathe	2 **reels**	
Big Ranger, The (Drama)	Universal	2 reels	
Borneo Venice, A (Scenic)	Truart		
Boy and His Dog, The (Aesops Fables)	Pathe	2/3 reels	May 27
Brewing Trouble (Aesop's Fahles)	Pathe	2/3 reels	
Bridges of New York (Kineto Review)	Hodkinson	1 reel	May 6
British Castles (Kineto)	Hodkinson	1 reel	July 1
Call of Courage, The (Drama)	Universal	2 reels	Mar. 18
Cap'n Kidd (Serial), Eddie Polo		15 episodes	
Case of Identity, A (Sherlock Holmes)	Educational	2 reels	
Cat and the Pig, The (Aesop's Fahles)	Pathe	2/3 reels	
Come Clean (Drama), Tom Santschi	Universal	2 reels	
Country Mouse and City Cat, The (Aesop's Fables)	Pathe	2/3 reels	
Crime in a Big City (Aesop's Fables)	Pathe	2/3 reels	
Crowning King Blizzard (Scenic)	Educational	1 reel	
Dangerous Adventure, A (Serial)	Warner Bros.	15 episodes	
Daring Dangers (Drama), Tom Santschi	Universal	2 reels	
Dead Game (Drama), Art Acord	Universal	2 reels	
Death Trap, The (West. Dr.), Tom Santschi	Pathe	2 reels	
Desperation (Drama)	Universal	2 reels	
Devil's Foot, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Dog and the Wolves, The (Aesop's Fables)	Pathe	2/3 reels	
Dying Detective, The (Sherlock Holmes)	Educational	2 reels	Feb. 11
Expose of Sawing a Lady in Half (Novelty)	Clarion-S. R.	1½ reels	
Eternal Triangle, The (Aesops Fables)	Pathe	2/3 reels	
Farmer and His Cat, The (Aesop's Fahles)	Pathe	2/3 reels	
Farmer and the Ostrich, The (Aesop's Fahles)	Pathe	2/3 reels	Apr. 1
Felix All at Sea	Winkler-S. R.	1 reel	May 6
Felix Saves the Day (Cartoon)	Winkler-S. R.	1 reel	Feb. 11
Getaway, The (Drama), Neal Hart	Universal	2 reels	
Go Get 'Em Hutch (Serial)	Pathe	15 epis'des	Apr. 15
Good Things of Life (Novelty)	Wid Gunning	1 reel	
Great American Authors (Series)	Hodkinson	1 reel	
Grit (West. Drama), Shorty Hamilton	McGovern & Egler	2 **reels**	
Guilty Cause, A (Drama), Tom Santschi	Universal	2 reels	
Hour of Doom, The (Drama), Tom Santschi	Universal	2 reels	
How to Grow Thin (Novelty)	Educational	1 reel	Mar. 18
Hunter and His Dog, The (Aesops Fables)	Pathe	2/3 reels	
In the Days of Buffalo Bill (Serial)	Universal		
Island of Cuba, The (Kineto)	Hodkinson	1 reel	May 27
Island of Surprise (Scenic)	Truart		
It Is the Law (Drama), Tom Santschi	Universal	2 reels	
Japan, the Garden of the East (Scenic)	Kineto	1 reel	Apr. 29
Jaws of Steel (Drama), Reginald Denny	Universal	2 reels	
Juggernauts of the Jungle (Educational)		1 reel	
Jungle Belles of Borneo (Novelty)	Truart		
Jungle Goddess, The (Serial)	Exp. & Imp.-S. R.	15 episodes	Feb. 4
Leather Pushers, The (Series), Reginald Denny	Universal	2 reels	Jan. 28
Lion and the Mouse, The (Aesop's Fables)	Pathe	2/3 reels	
Love at First Sight (Aesops Fables)	Pathe	2/3 reels	
Lochinvar of the Line (Drama), Edgar Jones	Pathe	2 reels	
Magic Gems (Study)	Prizma	1 reel	
Matching Wits (Drama), Art Acord	Universal	2 reels	
Missing Men (Drama)	Educational	1 reel	
Model Dairy, The (Aesops Fables)	Pathe	2/3 reels	May 20
Musselfish Shell, The (Novelty)		1 reel	
My Country (Scenic)	Educational	1 reel	Apr. 29
Mysterious Tracks (Drama)	Pathe	1 reel	
Never Let Go (Drama)	Universal	2 reels	
Nights of Many Shadows (Wilderness Tales)	Educational	1 reel	
Official Movie Chats of M. P. T. O. of A	Hodkinson		Feb. 11
Old Moose Trails (Scenic)	**Educational**	1 reel	
One Man Reunion (Wilderness Tales)	Educational	1 reel	
Opossum, The (Novelty)	Pathe	2 reels	Apr. 22
Pageantry in India (Scenic)	Kineto	1 reel	
Pelican Island (Scenic)	Truart		
People of Old Bruges (World Wanderings)	Educational	1 reel	
Perilous Ascent of the Zinal-Rothorn (Scenic)	Truart		
Perils of the Yukon (Serial)	Universal		July 8
Plain Grit (Drama), Reginald Denny	Universal	2 reels	
Pony Boy (Drama), Shorty Hamilton	McGovern & Egler	2 reels	
Quaint Denizens of the Zoo (Novelty)	**Kineto Review**	1 **reel**	Mar. 25
Quaint Holland (Scenic)	Educational	2 reels	
Radio King, The (Serial)	Universal		
Raid, The (Drama), Neal Hart	Universal	2 reels	
Rich Cat and Poor Cat, The (Aesops Fables)	Pathe	2 3 reels	
Ride 'em Cowboy (Drama), Sborty Hamilton	McGovern & Egler	2 reels	
Ridin' Through (Drama), Art Acord	Universal	2 reels	
Scandal in Bohemia, A (Sherlock Holmes)	Educational	2 reels	
Rome (Kineto Review)	Hodkinson	1 reel	Apr. 29
Ropin' Fool, A (Will Rogers, W. Dr.)		5 **reels**	Nov. 22
Seeing Red (Drama), Tom Santschi	Universal	2 reels	
Seeing the Unseen (Novelty)	**Prizma**	1 reel	
Sky Ranger, The (Serial)	**Pathe**	15 **episodes**	
Spendthrift, The (Acsops Fables)	Pathe	2/3 reels	
Squarin' It (Drama), Neal Hart	Universal	2 reels	
Striking Tires, The (Novelty)	**Bosworth, De Freves & Felton**	1 reel	
Such is Life in Volendam (Scenic Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in London's West End (Cartoon)	Film Book. Offices	1 reel	Apr. 29
Such is Life in Monte Carlo (Cartoon)	Film Book Offices	1 reel	June 10
Sunbeams (Study)	**Prizma**	1 reel	
Sweet Heart (Western Drama), Billy West	**Joan Film**	2 reels	
Terror Trail (Serial), **Eileen Sedgwick**	Universal	18 episodes	
Tbrills and Spills (Novelty)	Educational	1 reel	May 6
Tiger and the Donkey, The (Aesops Fables)	Pathe	2/3 reels	
Timber Queen, The (Serial)	Pathe		June 24
Too Much Overhead (Educational)	**Educational**	1 reel	
Trail of the Wolf, Tbe (Drama), Percy Pembroke	Universal	2 reels	Apr. 1
Treacherous Rival, A (Drama), La Plante-Pembroke	Universal	2 reels	
Trickery (Drama)	Universal	2 reels	
Two Men (Drama), Tom Santschi	Universal	2 reels	
United States Naval Efficiency	Kineto	1 reel	
Unmasked (Drama), Art Acord	Universal	2 reels	
Vengeance Is Mine (Drama), Irene Castle	Pathe	3 reels	
Verdict, Tbe (Drama), Eddie Polo	Universal	2 reels	
Village Life in Switzerland (Scenic)	Kineto Review	1 reel	
Vistas of the Holy Land (Kineto Review)	National Exch.	1 reel	Mar. 25
Wanderlust (Scenic)	**Educational**	1 **reel**	
Wedding Feast, Among Borneo Dayaks, A (Novelty)	Truart		
White Eagle (Serial)	Pathe	15 episodes	
White Messenger, The (Drama), Eddie Polo	Universal	2 reels	May 6
Wicked Cat, The (Aesops Fahles)	Pathe	2/3 reels	Apr. 29
Wolf in Sheep's Clothing (Aesop's Fables)	Pathe	2/3 reels	

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